

VOL. 3

DUKE ELLINGTON AND HIS ORCHESTRA • THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1*(a) Treasury Broadcast No. 4, Adams Theatre, Newark, N.J., May 5th, 1945 (ABC)*

1. (Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn)	1:01
2. BLUTOPIA (Duke Ellington)	4:01
3. BOND PROMO	1:19
4. CLEMENTINE (Billy Strayhorn)	2:49
5. MY HEART SINGS vocal by Joya Sherrill (Heerpin-H. Rome)	2:43
6. SENTIMENTAL JOURNEY (B.Homer-B.Greene-Les Brown)	2:22
7. I GOT IT BAD (And That Ain't Good) vocal Al Hibbler (Duke Ellington-Paul Webster)	2:28
8. THREE CENT STOMP (Duke Ellington)	3:35
9. BLACK AND TAN FANTASY (Duke Ellington-Bubber Miley)	5:15
10. BLUE SKIES (Irving Berlin)	1:33
11. BROADCAST RETURN	0:28
THREE CONCERTOS:	
12. PASSION FLOWER (Billy Strayhorn)	3:34
13. AIR CONDITIONED JUNGLE (Duke Ellington-Jimmy Hamilton)	4:50
14. FRANTIC FANTASY (Duke Ellington-Rex Stewart)	4:26
15. I'M BEGINNING TO SEE THE LIGHT (D.Ellington-J.Hodges-H.James-D.George)	2:36
16. MAIN STEM (Duke Ellington)	3:17
17. EVERYTHING BUT YOU vocal by Joya Sherrill (Duke Ellington-Harry James-Don George)	2:41
18. CARNEGIE BLUES (Duke Ellington)	2:56
19. JUMP FOR JOY vocal by Ray Nance (Duke Ellington-Paul Webster-Sid Kuller) (Theme) THINGS AIN'T WHAT THEY USED TO BE (Duke Ellington-Mercer Ellington)	4:19
<i>(b) Remote Broadcast From The New Zanzibar, New York City, October 1945 (NBC)</i>	
20. JUMPIN' PUNKINS (Mercer Ellington)	3:46
21. A DOOR WILL OPEN (Brooks-George)	2:27
22. WEST INDIAN DANCE (Duke Ellington)	2:36
23. I AIN'T GOT NOTHIN' BUT THE BLUES vocal by Kay Davis & Al Hibbler (Duke Ellington-Don George)	2:53
24. JACK THE BEAR into broadcast close (Duke Ellington)	2:20
Total time 70:24	

CD 2*(a) Treasury Broadcast No. 5 from Studio 6B, Radio City, NYC, May 12th, 1945 (ABC)*

1. (Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn)	0:45
2. CARNEGIE BLUES (Duke Ellington)	2:58
3. RIFF STACCATO (A. Schwartz-Orent)	3:24
4. BOND PROMO by the announcer & Duke Ellington	1:49
5. ALL AT ONCE (Kurt Weill-Ira Gershwin)	3:04
6. YESTERDAYS (Jerome Kern)	3:08
7. I MISS YOUR KISS (S.Skylar-B.Kaye)	3:05
8. ACCENTUATE THE POSITIVE vocal by Joya Sherrill (Harold Arlen-Johnny Mercer)	3:44
9. BOND PROMO by Duke Ellington	1:14
10. BLUE CELLOPHANE (Duke Ellington)	3:07
11. (Theme) TAKE THE "A" TRAIN into station break (Billy Strayhorn)	1:26
12. (Theme) TAKE THE "A" TRAIN and broadcast return (Billy Strayhorn)	0:23
13. PRELUDE TO A KISS (D.Ellington-I.Mills-I.Gordon)	2:57
14. CARAVAN (Duke Ellington-Juan Tizol-Irving Mills)	3:56
15. SOPHISTICATED LADY (Duke Ellington-Mitchell Parish-Irving Mills)	1:36
16. I AIN'T GOT NOTHIN' BUT THE BLUES vocal by Kay Davis & Al Hibbler (Duke Ellington-Don George)	3:08
17. BOND PROMO by Duke Ellington I'M BEGINNING TO SEE THE LIGHT vocal by Joya Sherrill (Duke Ellington-Johnny Hodges-Harry James-Don George)	3:34
18. IN A MELLOPHONE (Duke Ellington-Milt Gabler)	3:29
19. HARLEM AIR SHAFT (Duke Ellington)	3:26
20. I DON'T MIND vocal by Marie (Duke Ellington-Billy Strayhorn)	3:13
21. BOND PROMO by Duke Ellington	1:01
22. THE JEEP IS JUMPIN' into broadcast closing (Duke Ellington-Johnny Hodges)	2:31
<i>(b) Remote Broadcast from the New Zanzibar, NYC, November 1945 (NBC)</i>	
23. (Theme) TAKE THE "A" TRAIN (Billy Strayhorn)	0:21
24. JUST A-SETTIN' AND A-ROCKIN' (D.Ellington-B.Strayhorn- L.Gaines)	3:54
25. CLEMENTINE (Billy Strayhorn)	2:48
26. THE WONDER OF YOU vocal by Joya Sherrill (Duke Ellington-Johnny Hodges-Don George)	2:29
27. I'LL BUY THAT DREAM (H.Magidson-A.Wrubel)	2:17
28. COME TO BABY, DO into broadcast close, vocal by Joya Sherrill (S.Miller-I.James)	3:26
Total time 72:23	

CD 1

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

CD 2

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

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

"The Duke is On the Air" was the catchphrase used to introduce Duke Ellington's radio broadcasts in the 1940s but it might as well have been "The Duke is in His Laboratory," because he used these programs to test, check, and refine compositions. Often these were new to the repertoire of his band. Sometimes they were a re-working of old numbers. Sometimes they were his work, or Billy Strayhorn's. Sometimes it was other composers' tunes he was tinkering with.

This process continued throughout the Treasury series of broadcasts, the fourth and fifth of which are featured on these two discs. Sometimes Ellington would put his experiments into the band book and play them for years. Other times he would drop them and never play them again. He started the whole series of DETS, as they came to be known, in April 1945 with a "new" item, **Blutopia**, which he repeats here on broadcast four, May 5. And he started broadcast five, May 12, with **Carnegie Blues**, a new tune he was polishing.

The Duke was on the air the very day German troops surrendered to British Field Marshal Bernard Montgomery on May 5 (disc one) and there's an allusion to "the Nazis melting faster than ice cubes" in Duke's comments which interspersed his musical numbers along with promotional material for War Bonds. Although the war was winding down – and the surrender of the German army was complete by the time of the fifth broadcast (disc two), on May 15, 1945 - the drive to raise money to pay for it continued, as did the struggle with Japan, until August of that year. Ellington announces that the current bond issue was for \$7 billion, a staggering amount at the time.

The May 5 broadcast was also the first of the series to come from outside New York. It was a "live" performance from the Adams Theatre in Newark, New Jersey. Eventually the Treasury series was to be broadcast from venues across the United States, but this time, strangely, announcer Bill Abernathy and Ellington both refer to the broadcast as coming from New York instead of Newark.

Anyway, the Newark-in-New York show begins with **Blutopia**, the number written by Duke on commission from Paul Whiteman, discreetly identified by announcer Abernathy as "the Dean of Modern Music," rather than Whiteman's adopted sobriquet, "King of Jazz," which he wasn't. It features solos by trumpeter Rex Stewart, tenor saxophonist Al Sears and the Duke himself on piano; but it is most memorable for the terrific riff by the whole band in the final chorus. Ellington's collaborator and amanuensis Billy Strayhorn gets credit as "arranger" of **Clementine** but in fact he wrote it and after Duke's piano intro Johnny Hodges swings it along until the brass stars Ray Nance and Rex Stewart get in their licks. The charming and talented Joya Sherrill performs **My Heart Sings**, a Tin Pan Alley tune, beautifully supported by Ray Nance on violin and the trumpeter Shelton Hemphill in a rare solo. Surprisingly Joya doesn't get to do an encore on **Sentimental Journey** – the Doris Day-Les Brown hit of the time is done as an instrumental; Joe Nanton has been credited with the trombone solo, though it sounds rather more like Lawrence Brown to me. It's a pleasant arrangement but was dropped from the Ellington book soon after. Al Hibbler performs his usual masterful version of **I Got It Bad and That Ain't Good**, with another fine violin solo from Nance, and then the band breaks into what the announcer terms "musical violence" on **Three Cent Stomp** – surely the only tune written for a postage stamp – with trumpeters Taft Jordan, Ray Nance and Cat Anderson the main executioners, along with Junior Raglin's thumping bass solo. Then Duke digs back into the past for **Black and Tan Fantasy** but proceeds to update it, at a very slow tempo, as a feature for trombonist Tricky Sam Nanton instead of the usual trumpet soloists. The band then heads for **Blue Skies** but they fade into another bond promotion and station break.

Ellington returns with something new, "**Three Concertos**," consisting of features for alto saxophonist Johnny Hodges on **Passion Flower**, clarinetist Jimmy Hamilton in the **Air Conditioned Jungle** and Rex Stewart, fluttering his valves like a butterfly in **Frantic Fantasy**. In fact the concertos were not performed again in this form, but as individual features; however, Ellington often subsequently labeled such specialties for his instrumentalists as concertos. Duke introduces his bond pitch over the chords

of **I'm Beginning to See the Light**, then comes the swinger of the set as the band leaps into **Main Stem**, one of the best of the Ellington crop of the Forties, with lively contributions from the composer, Stewart, Hodges, Brown, Nanton and Al Sears on tenor saxophone. Joya Sherrill returns to sing **Everything But You** with great piano accompaniment and Harry Carney's baritone sax soaring above the trumpets. Now comes another new tune, performed just a few times previously, called **Carnegie Blues**: but it doesn't relate to the famous Hall, where the Duke was playing annually, or to the popular motivator of that name. The first few bars betray its inspiration – foghorns that Duke heard on Lake Michigan; but the highlight is a trombone-tenor chase by Lawrence Brown and Al Sears. The broadcast comes to an end with **Jump for Joy**, featuring a Ray Nance vocal and a piano-bass duet, sliding into **Things Ain't What They Used to Be** and closing announcements, including a little guilt trip-sales pitch for bonds by announcer Abernathy.

There isn't room on a compact disc for more than one Treasury program so the producers have added a bonus 14 minutes of broadcast items from the New Zanzibar club in New York. These tunes were carried over the NBC network in the fall of 1945 by the same band with the addition of vocalist Kay Davis who joins Al Hibbler with an ethereal wordless obbligato behind his rendition of **I Ain't Got Nothin' But the Blues**. There's a drum feature for Sonny Greer on **Jumpin' Punks**, a nice trumpet solo by Shelton Hemphill on **A Door Will Open** and a marvelous duet by Rex Stewart and Tricky Sam on the **West Indian Dance** from Black Brown and Beige. The broadcast comes to an end with the swinging **Jack the Bear**, featuring Junior Raglin on the bass part along with Harry Carney and Joe Nanton.

The fifth Treasury show returns to the New York Studios of ABC and it starts with an even better version of **Carnegie Blues** followed by the intriguingly titled (**Otto Make That**) **Riff Staccato**. Was this named for alto saxophonist Otto Hardwick, an Ellington sidekick from his earliest band-leading days? Maybe, although Duke usually referred to him as O-to. In any event Ray Nance explains the musical meaning. The next song, after Ellington's bond promo referring to the German surrender, is a ballad

by Kurt Weill called **All at Once**, featuring Al Sears, much in the mode of Ben Webster who had been Ellington's master-tenorist. Duke continues with other people's music through **Yesterdays**, Jerome Kern's song being sung by the stratospheric soprano Kay Davis. The pick of this broadcast, however, is the two features for Lawrence Brown, introduced on **I Miss Your Kiss** as "that man who can practically spell the word romance with his trombone." Indeed he defines the word on this and the wonderful **Blue Cellophane**, which was actually recorded only once more – probably because it was too difficult! Brown spent three decades, with interruptions, in Ellington's band from his start in 1932 and his contributions are a treasure store of trombone virtuosity and elegance. After the crackle of cellophane, Ellington carries on with another popular tune of the day by Harold Arlen, **Accentuate the Positive**, sung by Joya Sherrill, but performed at what must be its slowest tempo ever; it wasn't a tune Duke kept in the book but perhaps he just wanted to show what he could do with it in his own way.

After a station break, Harry Carney on baritone and Ray Nance on violin play a pretty duet on **Prelude to a Kiss**. Another stalwart of the Ducal repertoire is **Caravan**, played rather sedately here but with an exotic duet by Hodges and Brown and Nance violin. Standard Ellingtonia continues with **Sophisticated Lady**, a piano solo, followed by the vocalists Hibbler and Davis on **I Ain't Got Nothin' But the Blues** again and Joya Sherrill's **I'm Beginning to See the Light**, a swinger for the whole band. Hot Swing continues with **In a Mellotone**, showcasing Nance and Jimmy Hamilton on clarinet. Rex Stewart returns with a marvelous performance of **Harlem Airshaft**, one of Ellington's most evocative pieces, though maybe Rex is poking a little fun at high note specialist Cat Anderson, with whom he was warring at the time. Another tune that Ellington played around with but wasn't kept in the band book as such is **I Don't Mind**, sung by Marie Ellington (no relation), fetchingly backed by Lawrence Brown. The song was very similar to All Too Soon, even to Brown's solo; maybe they were different versions of the same basic composition, and Duke was using the Treasury broadcasts to make a decision, because I Don't Mind was dropped after the summer of 1945 and the preferred version of All Too Soon was played right

up to the 1970s. The fifth Treasury broadcast comes to an end as the band swings through **The Jeep is Jumpin'**, an appropriate title even though it was composed before the war. And this jeep gets some extra gas from Johnny Hodges and Harry Carney.

The bonus tracks on the second disc, also from the New Zanzibar Club in New York, include Al Sears doing his Ben Webster impersonation on **Just A-Settin' and A-Rockin'**, Joya Sherrill's vocal on **The Wonder of You**, Billy Strayhorn's instrumental **Clementine**, a beautiful contribution from Harry Carney on **I'll Buy That Dream** and a marvelous feature for Lawrence Brown, surely the star of this whole disc, on **Come to Baby, Do**.

Stay tuned: there's lots more to come from the musical Aladdin's Cave that might be called The Treasury Chest.

Frank Rutter
March 2001

Frank Rutter, now retired, is the former editorial page editor of The Vancouver Sun newspaper. This British born writer has also contributed, over the years, reviews of books and records for the Canadian magazine Coda. An advanced collector, Frank's main interest is in the music of Duke Ellington and he is a welcome participant at many of the annual Ellington conferences.

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DUKE ELLINGTON AND HIS ORCHESTRA

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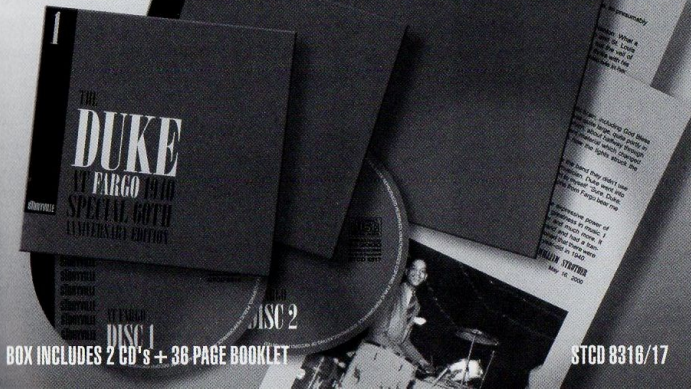
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About The Treasury Shows

In April 1945 the war was ending in Europe but a large expensive operation lay ahead to complete the victory in the Pacific. Along with the "Mighty Seventh War Loan" the United States Treasury Department contracted Duke Ellington and His Famous Orchestra to perform a series of public service broadcasts over the Blue Network on Saturdays. These 55 minute programs would give Ellington a wide choice of material to perform including his older work; new instrumentals and pop tunes and his extended works as well. The series was launched on April 7th, 1945 while the band was performing at the 400 Restaurant in New York City. These wonderful broadcasts ran through November 1945 and picked up again in April 1946 through early October. It is something of a miracle that these precious broadcasts survived all these years and are in such good quality as well. We've also included some interesting broadcasts from 1943 through 1954 where Duke performed for the Treasury Department, radio remotes from New York's New Zanzibar & Birdland and those broadcast from Meadowbrook Gardens in Culver City, California and the Blue Note in Chicago.

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

Jerry Valburn

D.E.T.S.
903 9003



DUKE ELLINGTON

THE TREASURY SHOWS

VOLUME 3

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 - THREE CONCERTOS:
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- Total time 70:24**

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 26. THE WONDER OF YOU 2:29
 27. I'LL BUY THAT DREAM 2:17
 28. COME TO BABY, DO into Broadcast Close 3:26
- Total time 72:23**



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