

VOL. 4

• DUKE ELLINGTON AND HIS ORCHESTRA •
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1*(a) Treasury Broadcast No. 6 - Paradise Theatre, Detroit, Michigan - May 19th, 1945*

1. (Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn)	0:42
2. TEARDROPS IN THE RAIN (William Anderson-Duke Ellington)	3:09
3. EVERYTHING BUT YOU (vocal Joya Sherrill) (D.Ellington-H.James-D.George)	2:39
4. ELLINGTON BOND PROMO	1:17
5. PERDIDO (Juan Tizol)	5:38
6. IF YOU ARE BUT A DREAM (vocal Kay Davis) (H.Jaffe-J.Fulton-N.Bonx)	2:48
7. PITTER PANTHER PATTTER (Duke Ellington)	2:27
8. EMANCIPATION CELEBRATION (Duke Ellington)	2:57
9. ELLINGTON BOND PROMO	1:19
10. I SHOULD CARE (Axel Stordahl-Paul Weston-Sammy Cahn)	2:49
11. (Theme) TAKE THE "A" TRAIN into station break (Billy Strayhorn)	1:18
12. (Theme) TAKE THE "A" TRAIN and broadcast return (Billy Strayhorn)	0:43
13. IN A SENTIMENTAL MOOD (D.Ellington-M.Kurtz-I.Mills)	3:09
14. IT DON'T MEAN A THING (vocal Al Hibbler-Kay Davis-Marie Ellington-Joya Sherrill) (Duke Ellington-Irving Mills)	3:57
15. SOLITUDE (vocal Al Hibbler-Kay Davis-Marie Ellington-Joya Sherrill) (Duke Ellington-Eddie Delange-Irving Mills)	3:43
16. I'M BEGINNING TO SEE THE LIGHT and Ellington Bond Promo (Duke Ellington-Johnny Hodges-Harry James-Don George)	2:05
17. SUBTLE SLOUGH (Duke Ellington)	4:10
18. C-JAM BLUES (Duke Ellington)	4:22
19. DON'T YOU KNOW I CARE (vocal Al Hibbler) (Duke Ellington-M.David)	3:10
20. ELLINGTON BOND PROMO	0:57
21. STOMP LOOK AND LISTEN (Duke Ellington)	2:38
22. (Closing Theme) THINGS AIN'T WHAT THEY USED TO BE (Mercer-Ellington)	0:40

(b) Broadcast from the New Zanzibar, NYC - October 10th, 1945 (MBS)

23. IN THE SHADE OF THE OLD APPLE TREE (E. Van Alstyne-H.Williams)	4:49
24. 9:20 SPECIAL (Warren)	4:05
25. TELL YA' WHAT I'M GONNA' DO (vocal Joya Sherrill) (Johnny Green-Ralph Blane)	3:00
26. WEST INDIAN DANCE (Duke Ellington)	2:17

Total Time 71:04**CD 2***(b) Broadcast from the New Zanzibar, NYC - October 10th, 1945 (MBS) (continued)*

1. A DOOR WILL OPEN (Brooks-D. George)	2:40
2. IN A MELLOTONE (Duke Ellington)	3:00
3. EVERYTHING BUT YOU (vocal Joya Sherrill) (Duke Ellington-Harry James-Don George)	2:25
4. SOLID OLD MAN (Duke Ellington)	3:14
5. THINGS AIN'T WHAT THEY USED TO BE into broadcast closing (Mercer-Ellington)	2:46

(a) Treasury Broadcast No. 7 from the Regal Theatre, Chicago, Illinois - May 26th, 1945

6. (Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn)	0:43
7. ELLINGTON BOND PROMO	1:32
8. SUGAR HILL PENTHOUSE (Duke Ellington)	4:27
9. SUDDENLY IT JUMPED (Duke Ellington)	3:00
10. ELLINGTON BOND PROMO	1:05
11. CANDY (vocal Ray Nance) (A.Kramer-J.Whitney-M.David)	2:54
12. A FRIEND OF YOURS (J. Van Heusen-J.Burke)	2:34
13. KISSING BUG (vocal Joya Sherrill) (Billy Strayhorn-Rex Stewart-Joya Sherrill)	3:06
14. HOLLYWOOD HANGOVER (Buck Clayton)	3:46
15. LAURA (David Raksin-Johnny Mercer)	3:29
16. ELLINGTON BOND PROMO into station break	0:42
17. (Theme) TAKE THE "A" TRAIN and return (Billy Strayhorn)	0:17
18. IN THE SHADE OF THE OLD APPLE TREE (E.Van Alstyne-H.Williams)	5:06
19. FRANKIE AND JOHNNY (traditional)	7:19
20. I'M BEGINNING TO SEE THE LIGHT and Ellington Bond Promo (Duke Ellington-Johnny Hodges-Harry James-Don George)	2:08
21. MIDRIFF (Billy Strayhorn)	4:15
22. I AIN'T GOT NOTHIN' BUT THE BLUES (vocal Kay Davis and Al Hibbler) (Duke Ellington-Don George)	2:50
23. MY HONEY'S LOVIN' ARMS (vocal Ray Nance) (J.Meyer-H.Ruby)	3:36
24. ELLINGTON BOND PROMO	0:50
25. ROCKIN' IN RHYTHM into broadcast closing (D.Ellington-H.Carney-I.Mills)	3:06

Total time 70:57

CD 1 and CD 2

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

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

Re-issue produced by Jerry Valburn
Digital Master Jack Towers
Booklet Notes Rob Bamberger

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

It was slightly more than a week after V-E Day when Duke Ellington and the Orchestra opened at the Paradise Theater in Detroit for a week's engagement, the first stop in a tour of theaters and military installations through the Midwest and East. The sixth of Ellington's Saturday afternoon broadcasts on behalf of the Treasury Department originated from the Paradise Theater stage on May 19, 1945. It was, in a sense, the first of the Treasury series to be broadcast "on the road," and only the second to be staged before a real crowd. Perhaps it was the setting and the enthusiastic audience at the Paradise Theater – but this is the first of these programs to open with a number that is as conducive to dancing as it is to listening. No concert repertoire or broken tempos here; just an exceptionally pleasant swinger with the deceptive title of **TEARDROPS IN THE RAIN**. When Duke and the band recorded it for World Broadcasting at the end of July, the composer credit read "Willard Anderson," a close approximation for recently arrived trumpeter, William "Cat" Anderson, who is featured along with Al Sears' robust tenor and Junior Raglin's attentive bass. Duke never recorded the number commercially.

Some find this sort of cards-on-the-table swing number somewhat heretical for Ellington in its conventionality, but (putting my own cards on the table), I get a charge out of hearing the Ellington band play outside Duke's head once in awhile. The band could target the dancers with real verve and zest, and if this is not music of the demeanor for which Ellington is most admired, it is enormously satisfying to listen to on its own merits. This is the first complete appearance for "Teardrops In the Rain" in the Saturday Afternoon Date With the Duke series; the performance on April 28, heard on Volume 2 of this series, is pre-empted by a news bulletin.

Joya Sherrill follows with a number that was a staple of this period, **EVERYTHING BUT YOU**. The band had made several visits to the Victor studios during the first part of the month, recording "Everything But You" on May 1, and Duke would plug it fairly heavily during the summer and early fall of the year, sometimes using the melody as a closing theme to broadcasts from the Zanzibar. Here, Rex Stewart provides the trumpet obligato, and Joya sings one of Don George's cleverer lyrics.

PERDIDO is so well-known to us through hindsight that it's easy to forget that its early history is rather scattered. It pops up in late 1941 when Duke recorded it for

Standard Transcriptions, then for Victor the following month. Duke seems to have taken a fresh interest in it when the band played the Hurricane in 1943 and 1944. It surfaces on this broadcast in an extended arrangement that showcases the trumpet, trombone and sax sections in choruses all their own, after which Ray Nance leads the band in an untempered charge to the finish.

It was generally Kay Davis' lot to be featured selectively on specialties such as "Translucency" and a revived "Creole Love Call" to provide wordless, often ethereal obbligatos. But every so often, Kay is given an honest-to-gosh song lyric to sing, IF YOU ARE BUT A DREAM being one case in point. From a programmatic standpoint, this is the moment to slip Kay in – while people collect their breath from "Perdido" – but the transition from dance floor to recital hall is a little bumptious. It is difficult to fathom Duke's vision or motivation at moments like this. However, beginning in 1943 with the first of several appearances in Carnegie Hall, Duke Ellington was increasingly drawn to the idea of concertizing. Recall, if you will, the very first broadcast in this series – which partly recapitulated an Ellington concert program – and subsequent programs, which have included performances of "Blutopia," the "Carnegie Blues," or excerpts from "Black, Brown and Beige." That there should be reference to Ellington's extended works, or some sort of nod to the orchestra's burgeoning concert or recital identity, is almost a given on these broadcasts, and performances such as "If You Are But A Dream" are part of it.

So, too, is the recapitulation of EMANCIPATION CELEBRATION from the "Brown" section of "Black, Brown and Beige." This has to be one of its crispest and most buoyant renditions ever, what with Harry Carney's baritone sax providing such a nice bottomy sound at its start. Rex Stewart and Tricky Sam Nanton join in an instrumental pas-de-deux that turns into a menage a trois with Junior Raglin. A flurry of E-mails and tapes exchanged among Ellington researchers has recently established that "Emancipation Celebration" is based upon a theme devised by Ben Webster while the band was in Los Angeles during the early 1940s. Webster made a personal recording of his song, "Dearie," accompanying his vocal at the piano. After having the opportunity to compare "Dearie" and "Emancipation Celebration," Andrew Homzy conveyed to the online group, "Even knowing that Webster composed the theme, 'Emancipation Celebration' is unequivocally an Ellington piece."

Before this number, however, Duke and bassist Junior Raglin reprise PITTER,

PANTHER, PATTERN, the most celebrated of the duets performed by Ellington and Jimmy Blanton during 1939-41. From these two numbers, it's apparent that Raglin preserved the letter and spirit of Blanton's innovations, and in this sense, was a very worthy successor.

Now comes a very striking performance – I SHOULD CARE was a recent melody composed by Axel Stordahl and Paul Weston, who knew each other well from their years together writing arrangements for Tommy Dorsey during the mid- and late 1930s. There are only three documented Ellington performances of it (all dating from this time), two of which surface on the Saturday broadcasts, so it would appear that Duke's inclusion of the number was a nod to its popularity. However, it is no throwaway; the teaming of Harry Carney and Otto Hardwick is an inspired thought – probably Strayhorn's, given his frequent assignments to arrange the pop material.

After the station break, announcer John Slagle introduces three venerated themes from the 1930s, all of which Duke had just recorded in new treatments for RCA Victor before leaving New York. IN A SENTIMENTAL MOOD seems at first to be the least altered of the three and, maybe, technically this is so. Otto Hardwick, Harry Carney, Lawrence Brown and Rex Stewart solo as they did on the initial recording of this lovely melody in 1935. However, while the cast may be the same, the scenario has been altered. The original recording features the players making 8-bar solo statements and trading off. The new arrangement simplifies the sequencing of the solos, but introduces new breaks in the tempo. For example, Duke solos briskly between Hardwick's and Carney's solo. Brown's solo is given heightened drama at its close before the tempo again quickens for Rex Stewart's solo. As on the original, the number finishes with an extended piano passage by Duke. All told, "In A Sentimental Mood" has been given lip gloss, but the kiss is no longer as sweet.

Duke was working IT DON'T MEAN A THING back into rotation in 1943. This song had been an Ellington canon since it was introduced by Ivie Anderson on the orchestra's 1932 recording. Ray Nance and Taft Jordan had been doing the vocal in recent weeks; this may be the first occasion (at least, documented) that we get to hear the trio of Kay Davis, Joya Sherrill and Marie Ellington who sing it almost in the manner of a round. In the midst of the vocal, Duke slips in the lick from the 1929 "The Duke Steps Out" -- the "band call" theme that Duke played to summon band members back to the stand after an intermission.

Though displaced from singing, Ray Nance solos on violin and Taft Jordan on trumpet. Al Sears' solo is at first playful and then boisterous, delighting the crowd, which lets out a final laugh even as Kay Davis begins to sing SOLITUDE. But the lyrics quickly give way to "vocalese" from Joya and Marie before Al Hibbler makes a wonderfully timed entrance. There may be no other time when Ellington was staffed with as many singers as he was during this period, and his use of these resources to add new dimensions to old standards certainly seems to work here. Marie Ellington, incidentally, was not related to Duke, and was referenced as "Marie" to avoid any misimpression on this point, or suspicion of nepotism; Ellington just happened to be her married name. Her tenure with the band was relatively brief. Not long after her serviceman husband's death in late 1945, Marie became involved with singer Nat King Cole, and eventually married him.

I'M BEGINNING TO SEE THE LIGHT provides the musical bed for Duke's announcement on behalf of the War Loan drive, a sober reminder of the perception of the tenacity of the Japanese – whose kamikaze pilots had made their first appearance in October 1944 at the battle of Leyte.

In the first broadcast of the Treasury series, announcer Bill Abernathy pronounces the second word in the title of the next number, SUBTLE SLOUGH, as "sluff." Indeed, Eric Townley, in his book, TELL YOUR STORY, endorses Abernathy's pronunciation, suggesting that the meaning of the title is a low-key "brush off." John Slagle pronounces "slough" as "sl+ow" (rhymes with "now"), a pronunciation that finds no endorsement in Webster's (and may account for the laughter we hear coming from a band member or two).

Well, oops! Neither had it right. Duke's intended meaning was pronounced "slue," defined as "a swamp, bog, or marsh, especially one that is part of an inlet." In short, it was another title for the pleased center of a woman, which Duke had referenced previously in "Warm Valley." Perhaps, after hearing the title mispronounced often enough, Duke decided that the reference was indeed too subtle. The next year he retitled the number "Just Squeeze Me."

The audience whoops when Slagle announces the C-JAM BLUES. Ray Nance, on violin, Taft Jordan, Al Sears, Tricky Sam Nanton, Jimmy Hamilton and Cat Anderson all step to the line to – as Fats Waller expressed it once on a record of his own – "spread some jam." The audience is just as welcoming to Al Hibbler, who sings "DON'T YOU

KNOW I CARE (Or Don't You Care To Know)?" Hibbler was 85 when he died on April 24, 2001, while these notes were in preparation. He was one of the less quixotic choices among Ellington's male singers. Though Hibbler was successful in his own right after leaving the Ellington band, his affiliation with Duke was the bedrock of Hibbler's career, not to mention the source of many of Al Hibbler's happiest memories. He maintained a close fellowship with Ellington collectors and enthusiasts, and the affection was returned in full measure.

In the same way the broadcast opened with something for the dancers, it closes with STOMP, LOOK AND LISTEN, first played in May 1944, and reintroduced a few weeks earlier on the broadcast of April 21. The band jumps in with the bite that has characterized this entire broadcast, so we have to regret that, owing to the clock, Duke must bail from it a little early. I credit John Slagle for waiting until the last possible second to usher the broadcast to its close.

The band closed out at the Paradise Theater in Detroit on May 24th and opened the next day in Chicago at the Regal Theater, from where the seventh broadcast in the Treasury series originated. Announcer Norman Kraeft promises us a "sizzler" to open the broadcast – though after his lengthy announcement on behalf of bonds, it is doubtful that anyone still remembered. Kraeft is spared any embarrassment, then, when Duke opens with the calm of SUGAR HILL PENTHOUSE, from the "Beige" portion of "Black, Brown and Beige." The penthouse is a metaphoric one. Duke had in mind a perch on "a beautiful magenta cloud" overlooking New York.

Duke's jaunty piano and Taft Jordan's trumpet slip us into SUDDENLY IT JUMPED, making its second appearance in the Treasury series. This number first surfaces in the spring of 1944, mainly on broadcasts from the Zanzibar. Duke had programmed the number into several of the band's concert appearances in late 1944 and into the early spring of 1945. Regrettably, Jimmy Hamilton is somewhat off-mike here for the customary chase chorus with Jordan. The exchange between Duke and Junior Raglin that follows provides a wonderful setup for the heated, closing riff.

Contemporary pop tunes provide brief showcases for two of the band's trumpeters. CANDY makes its second of three appearances on the Treasury broadcasts. Ray Nance is the perfect choice for raising it above the level of trifle. There is no intervening bond announcement to lend Norman Kraeft any cover when he promises Rex Stewart "swinging out" on the number that follows. It turns out to be the poignant

A FRIEND OF YOURS, a far worthier song than "Candy," was composed by Jimmy van Heusen, and is all Stewart's. Were Johnny Burke's lyrics heard here, they would tell of a chance encounter with a past love, the breakup deeply mourned and the ardor yet unquenched.

Rex and Joya Sherrill collaborate on KISSING BUG, with Strayhorn lending some final touches. The studio recording one month earlier was the occasion for Jimmy Hamilton's first recorded clarinet solo since joining the band. He is heard here as well, following Al Sears, who sounds well dug in. Joya jumps the gun on her entry a few bars, a gaffe that draws our attention only because it is such a rare example of her fallibility.

Pending a new discovery, HOLLYWOOD HANGOVER makes its first documented appearance on this program. This was one of Buck Clayton's originals for Duke during this period. Ellington would record "Hollywood Hangover" for World Broadcasting in August, and it is a reminder of the central place the blues had in the musical fabric of this band. After the saxes establish the theme, Tricky Sam Nanton, Johnny Hodges, Cat Anderson and Jimmy Hamilton carve away at the blues while Clayton's background figures change chorus by chorus. This is a highlight.

The melody of David Raksin's LAURA was deemed a little too challenging for the general public, so Johnny Mercer was commissioned to write lyrics for it after the fact. They were great lyrics, too, but the song has become a standard for its melody and is performed more frequently as an instrumental. Here it is a feature for Johnny Hodges, but it became Paul Gonsalves' assignment in later years, beginning with the band's 1956 recording of "Laura" for Bethlehem.

The second half of the program open with IN THE SHADE OF THE OLD APPLE TREE, a familiar melody composed by Egbert Van Alstyne in 1905. If this seems a departure for Duke Ellington, recall that the band had recorded it for Brunswick in 1933. Now, after V-E Day, the arrangement is revived. With the prospect of the war's end, maybe the idea was that a lass who had been entreated not to sit under the apple tree with any other, could now enjoy the shade with her repatriated sweetie. Freddy Jenkins' trumpet was featured on the 1933 recording, playing against what the late Eddie Lambert described as "indolent phrasing of the melody by the saxophone section," a conception Eddie believed "could not be improved upon." From the Regal Theater, the trumpeter is Rex Stewart, while Tricky Sam Nanton and Johnny Hodges

reprise their original roles. Nanton's solo on this number was one of his finest. This performance was transcribed by Armed Forces Radio for release on V-Disc, as was the piece that follows, a roughly eight-minute arrangement of FRANKIE AND JOHNNY that had become part of Ellington's concert repertoire.

Originally known as "Frankie and Albert," the song is believed to have its origins in St. Louis where one Frankie Baker stabbed her lover, Allen Britt. It was published as "Frankie and Johnny" in 1912 by vaudevillians Ren Fields and the Leighton Brothers. The inspiration for treating "Frankie and Johnny" on this scale may lie in its having been established as high art by the ballet, "The Scandalous Life of Frankie and Johnny," composed by Jerome Moross on commission from choreographer Ruth Page and the Chicago Federal Theater in 1938. Perhaps it was back in the news because the Ballet Russe de Monte Carlo acquired it in 1945; Lena Horne did a two-sided (and somewhat bombastic) treatment of it for the Black & White label in 1946, and even Guy Lombardo had a popular chart of it.

In the Ellington canon, "Frankie and Johnny" took shape four years earlier when Duke and Jimmy Blanton appeared in May 1941 on the Kraft Music Hall. Duke recorded it at the band's second session for Standard Transcriptions in Hollywood in September 1941. The transcription highlights the exchange between Ellington and the bassist - Jimmy Blanton on the 1941 transcription, and Junior Raglin on this broadcast. The expanded arrangement was introduced at Duke's Carnegie Hall concert in December 1944, and played at the second jazz concert sponsored by Esquire in Los Angeles in January 1945. Nanton's role is made to order and is one more painful reminder of how much he will be missed in the years to come. Ray Nance solos on violin, in keeping with the fiddle tradition that is also part of American folk legacy, and Duke gets into some stride. Another highlight, for certain. However, Ellington must have retained some affection for his original, considerably more intimate conception. On May 16, 1945, just a few days before leaving for Detroit, Ellington recorded "Frankie and Johnny" for Victor in a trio setting with Junior Raglin and Sonny Greer.

I'M BEGINNING TO SEE THE LIGHT provides the musical bed while Duke leaves the piano bench to offer another word on behalf of the Seventh War Loan Drive. MIDRIFF, which follows, was one of Strayhorn's numbers for the band; it shows up on a mid-1944 broadcast, but was really launched as part of Ellington's concert repertoire at the late-1944 Carnegie Hall concert. Lawrence Brown is jaunty, and the

piano lick underneath the closing chorus draws a smile.

Kay Davis and Albert Hibbler reprise their roles together on I AIN'T GOT NOTHING BUT THE BLUES, recorded for Victor in December 1944 and for World Broadcasting the following month. But Duke has one last surprise for us this time – a revival of MY HONEY'S LOVING ARMS, an early success for composer Joseph Meyer and lyricist Herman Ruby in 1922. The song, which became a staple of many "trad" and Dixieland ensembles, was arranged for the band by Dick Vance. The lore has it that this is the song that Johnny Hodges played on his soprano for Sidney Bechet during his first audience with the master of that instrument, sometime during the mid-1920s. So, it is a little surprising that, on this occasion, that Johnny Hodges sounds rather non-committal about the whole thing. However, Cat Anderson raises the stakes before Ray Nance approaches the mike to sing. Maybe, for Johnny, this was always a song for the soprano, not the alto; Hodges does not, in fact, solo on the Victor recording of this song made in September 1946.

Following a fifth pitch for the Seventh War Loan Drive, the band squeezes in what it can of ROCKIN' IN RHYTHM. In later years, Duke would sometimes play a lengthy piano intro to this number before cuing the band in with the figure that opens the original recording. Probably sensing that time was short, Duke plays a very different and truncated intro. Harry Carney squeezes in a solo on clarinet before Mr. Kraeft pays the obligatory homage to Mr. Petrillo.

The supplementary material in this volume of Storyville's reissue of the Treasury series – an October 10, 1945 broadcast by the band from the Café Zanzibar – has not been issued before now. Ellington opened at the Café Zanzibar on September 11, 1945, for a twelve-week engagement. Duke had played the spot the previous year, when it was known as the Hurricane Club. However, Ellington's engagement was cut short when the management found it could not support Ellington's guaranteed minimum as well as the wartime amusement tax. New name or not, there were still problems. The Zanzibar management had booked Louis Jordan as a second attraction, but contracts with Jordan and Ellington promised top billing to each. To sidestep any grounds for suit, the Zanzibar elected not to name either artist, and made a noisy promotion of this fact. Ads in the newspaper read, in part: "This space was reserved to announce the cast of the new show opening at the Café Zanzibar tomorrow. However, as a gesture of cooperation with the police department, we are withholding this

atomic array of explosive entertainment to avoid a near riot that would follow if everybody knew who was going to open." This colossal tease ensured a boffo opening, but to guarantee that the gate held, Jordan expressed his willingness to take second billing so long as he was represented as an "extra added attraction."

While at the Zanzibar, Ellington broadcast over ABC. By the evening of October 10th, 1945, Ray Nance had left to form his own group, and Junior Raglin would join Nance's group just a few days after this broadcast. The program opens with another rare performance of "In the Shade Of The Old Apple Tree." Nanton's solo is again a treat; no reason to imagine that he would suffer his first stroke only weeks later.

Buck Clayton was contributing some original numbers to the Ellington book at this time, but he also charted some numbers from the Basie book for Duke, notably Earl Warren's 9:20 SPECIAL. Taft Jordan, Al Sears and Junior Raglin only reinforce the impression that it's great fun to hear the band go slumming in swing's sandbox.

Joya Sherrill treats us to an encore of EVERYTHING BUT YOU, and a Johnny Green-Ralph Blane song arranged for the band by Billy Strayhorn, TELL YA' WHAT I'M GONNA DO. The band had recorded it for Victor a few days earlier and would include it in the Treasury broadcast of October 13. After that, the tune is dropped like a hot potato.

The announcer is on solid ground when he suggests that the WEST INDIAN DANCE partly accounts for why Ellington is known as "America's foremost composer in his field." Duke included the dance in the "Brown" section of "Black, Brown and Beige" as a tribute to the several hundred free Haitians who helped defend Savannah, Georgia during the American Revolution. The dance brims with cheer and is richly rooted in the musical tradition it celebrates.

A DOOR WILL OPEN is another number that had a fairly brief lifetime in the Ellington book, but it is a useful theme to slip between two brisker number such as the "West Indian Dance" and Duke's musical recasting of Art Hickman's "Rose Room," IN A MELLOTON, with Rex Stewart heard on trumpet. Duke gave scant attention to SOLID OLD MAN after recording it in 1939, but it gets into the rotation for a few weeks in the late summer and early fall of 1945, probably because it's a good number for the dancers. An incomplete, but especially gutty version of THINGS AIN'T WHAT THEY OUGHT TO BE closes this remote from the Zanzibar.

There was a time when the critical and interpretive judgments of many jazz

historians were by necessity shaped by an artists' commercial recordings. Even here, knowledge was sometimes sketchy, or selective at best. The compact disc, and the ambitious and comprehensive reissue programs launched by a number of independent labels – on a scale that would have once been considered pure fantasy – have made "hot record" collecting more a function of capital than of sweat and perseverance.

At one time, the prospects for hearing past radio broadcasts and transcriptions would have seemed even less likely; this, too, has changed, adding immeasurably to our impressions (as well as our pleasure), and altering the landscape of jazz criticism. Hit records were crucial for any band that desired staying power; still, records account for only a fraction of the music these people made – a sliver of the activity by which sidemen and their leaders earned their livelihood. Live appearances were the real bread-and-butter, and broadcasts reveal to us how musicians like Duke Ellington and his Orchestra lived, labored and sounded.

It is humbling, and gives one pause: Performances like those heard here were simply all in a day's work.

Rob Bamberger
June 2001

Rob Bamberger is the host of the long-running HOT JAZZ SATURDAY NIGHT, which airs on WAMU, 88.5 FM, in Washington, D.C., and is syndicated internationally by NPR WORLDWIDE on its radio, satellite and cable affiliates. He also wrote the notes that introduced this series in Volume 1, Storyville 903 9001. Essential references in the preparation of these notes included Eddie Lambert's posthumously-published Duke Ellington: A Listener's Guide (Scarecrow, 1999); the fourth edition of Willie Timmer's Ellingtonia: The Recorded Music of Duke Ellington and his Sidemen (Scarecrow, 1996); and Luciano Massagli and Giovanni Volonte, The Duke Ellington Story on Record (DESOR), (Milan, 1999).

Storyville Records

proudly presents THE release of the year 2000

THE
DUKE
AT FARGO 1940
SPECIAL 60TH
ANNIVERSARY EDITION

STORYVILLE



BOX INCLUDES 2 CD's + 36 PAGE BOOKLET

STCD 8316/17

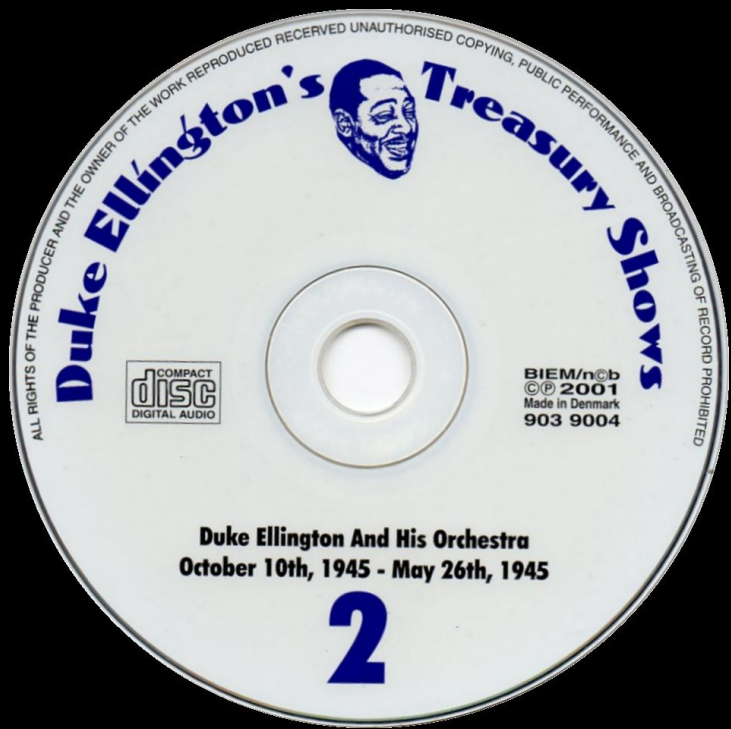
About The Treasury Shows

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 9004



D.E.T.S. DUKE ELLINGTON THE TREASURY SHOWS, VOL. 4 903 9004

DUKE ELLINGTON

THE TREASURY SHOWS

VOLUME 4

CD 1

CD 2

- | | | | |
|--|------|--|------|
| 1. (Opening Theme) Take The "A" Train | 0:42 | 1. A Door Will Open | 2:40 |
| 2. Teardrops In The Rain | 3:09 | 2. In A Mellotone | 3:00 |
| 3. Everything But You | 2:39 | 3. Everything But You | 2:25 |
| 4. Ellington Bond Promo | 1:17 | 4. Solid Old Man | 3:14 |
| 5. Perdido | 5:38 | 5. Things Ain't What They Used To Be | 2:46 |
| 6. If You Are But A Dream | 2:48 | 6. (Opening Theme) Take The "A" Train | 0:43 |
| 7. Pitter Panther Patter | 2:27 | 7. Ellington Bond Promo | 1:32 |
| 8. Emancipation Celebration | 2:57 | 8. Sugar Hill Penthouse | 4:27 |
| 9. Ellington Bond Promo | 1:19 | 9. Suddenly It Jumped | 3:00 |
| 10. I Should Care | 2:49 | 10. Ellington Bond Promo | 1:05 |
| 11. (Theme) Take The "A" Train into station break | 1:18 | 11. Candy | 2:54 |
| 12. (Theme) Take The "A" Train and broadcast return | 0:43 | 12. A Friend Of Yours | 2:34 |
| 13. In A Sentimental Mood | 3:09 | 13. Kissing Bug | 3:06 |
| 14. It Don't Mean a Thing | 3:57 | 14. Hollywood Hangover | 3:46 |
| 15. Solitude | 3:43 | 15. Laura | 3:29 |
| 16. I'm Beginning To See The Light
and Ellington Bond Promo | 2:05 | 16. Ellington Bond Promo into station break | 0:42 |
| 17. Subtle Slough | 4:10 | 17. (Theme) Take The "A" Train and return | 0:17 |
| 18. C-Jam Blues | 4:22 | 18. In The Shade Of The Old Apple Tree | 5:06 |
| 19. Don't You Know I Care | 3:10 | 19. Frankie And Johnny | 7:19 |
| 20. Ellington Bond Promo | 0:57 | 20. I'm Beginning To See The Light
and Ellington Bond Promo | 2:08 |
| 21. Stomp Look And Listen | 2:38 | 21. Midriff | 4:15 |
| 22. (Closing Theme)
Things Ain't What They Used To Be | 0:40 | 22. I Ain't Got Nothin' But The Blues | 2:50 |
| 23. In The Shade Of The Old Apple Tree | 4:49 | 23. My Honey's Lovin' Arms | 3:36 |
| 24. 9:20 Special | 4:05 | 24. Ellington Bond Promo | 0:50 |
| 25. Tell Ya What I'm Gonna Do | 3:00 | 25. Rockin' In Rhythm | 3:06 |
| 26. West Indian Dance | 2:17 | Total Time 70:57 | |



Re-issue Produced by Jerry Valburn.

Digital Master: Jack Towers

Booklet notes: Rob Bamberger. Booklet Design by CMO.

© 2001 D.E.T.S. Made in Denmark



D.E.T.S.
903 9004

D.E.T.S. DUKE ELLINGTON THE TREASURY SHOWS, VOL. 4 903 9004