

VOL. 5

DUKE ELLINGTON AND HIS ORCHESTRA • THE TREASURY SHOWS



D.E.T.S.

2  
CD SET

**CD 1***(a) Treasury Broadcast NO 8-Percy Jones Center, Battle Creek, Michigan-June 2nd, 1945*

1.	(Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn) .....	1:03
2.	MOOD TO BE WOODED (Duke Ellington-Johnny Hodges) .....	4:30
3.	JACK THE BEAR (Duke Ellington) .....	3:26
4.	ELLINGTON BOND PROMO .....	1:14
5.	THE MORE I SEE YOU (vocal Kay Davis)(Harry Warren-Mack Gordon) .....	2:53
6.	WAY LOW (Duke Ellington) .....	4:02
7.	BLUES ON THE DOUBLE (Buck Clayton) .....	4:38
8.	ELLINGTON BOND PROMO .....	1:00
9.	SUMMERTIME (vocal Al Hibbler) (George Gershwin-Ira Gershwin) .....	2:49
10.	(Theme) TAKE THE "A" TRAIN into station break (Billy Strayhorn) .....	1:33
11.	(Theme) TAKE THE "A" TRAIN and broadcast return (Billy Strayhorn) .....	0:46
	EXCERPTS FROM BLACK, BROWN AND BEIGE	
12.	(a) COME SUNDAY (Duke Ellington) .....	5:26
13.	(b) LIGHT (The Work Song) (Duke Ellington) .....	6:11
14.	I'M BEGINNING TO SEE THE LIGHT (vocal Joya Sherrill) .....	3:37
	(Duke Ellington-Johnny Hodges-Harry James-Don George)	
	ELLINGTON BOND PROMO	
15.	ON THE ALAMO(Isham Jones-Gus Kahn) .....	2:34
16.	CARNEGIE BLUES (Duke Ellington) .....	3:15
17.	ELLINGTON BOND PROMO .....	1:10
18.	RIFF STACATTO (vocal Ray Nance) (A.Schwartz-Orent) .....	3:09
19.	BLUE SKIES (Irving Berlin) .....	2:01
20.	(Closing Theme) THINGS AIN'T WHAT THEY USED TO BE (Duke Ellington-Mercer Ellington) .....	1:32
	<i>(b) Broadcast from the New Zanzibar, NYC, September 18th, 1945 (NBC)</i>	
21.	(Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn) .....	0:37
22.	AS LONG AS I LIVE (Max Steiner-Charlie Tobias) .....	2:59
23.	NINE-TWENTY SPECIAL (Earle Warren) .....	3:51
24.	THE WONDER OF YOU (vocal Joya Sherrill) (Ellington-Hodges-Don George) .....	2:30
25.	WALKIN' WITH MY HONEY(D. Manning) .....	1:56
26.	THREE CENT STOMP (Duke Ellington) .....	4:00
	Total Time: 72:55	

**CD 2***(b) Broadcast from The New Zanzibar, NYC September 18th, 1945 (NBC) (continued)*

1.	DON'T TAKE YOUR LOVE FROM ME (vocal Al Hibbler) (Henry Nemo) .....	3:36
2.	COURT SESSION (Cat Anderson) .....	3:49
3.	EMANCIPATION CELEBRATION (Duke Ellington) .....	3:14
4.	LET THE ZOOMERS DROOL* (Duke Ellington-Johnny Hodges) .....	2:31
	<i>(a) Treasury Broadcast No 9 from Paramount Theatre, Toledo, Ohio</i>	
5.	(Opening Theme) TAKE THE "A" TRAIN (Billy Strayhorn) .....	0:50
6.	BLUE IS THE NIGHT (Fred Fischer) .....	3:42
7.	ELLINGTON BOND PROMO .....	1:05
8.	CAN'T YOU READ BETWEEN THE LINES? (Julie Styne-Sammy Kahn) .....	2:42
9.	HOP SKIP AND JUMP (Duke Ellington) .....	3:45
10.	KISSING BUG (vocal Joya Sherrill) (Billy Strayhorn-Rex Stewart-Joya Sherrill) .....	3:01
11.	SOLID OLD MAN (Duke Ellington) .....	3:34
12.	I AIN'T GOT NOTHIN' BUT THE BLUES (vocal Kay Davis & Al Hibbler) (Duke Ellington-Don George) .....	3:14
13.	ELLINGTON BOND PROMO .....	1:11
14.	I MISS YOUR KISS (S-Skylar-B. Kaye) .....	3:14
15.	(Theme) THINGS AINT WHAT THEY USED TO BE into station break (D. Ellington-M. Ellington) .....	1:06
16.	(Theme) THINGS AINT WHAT THEY USED TO BE and return (D. Ellington-M. Ellington) .....	0:15
17.	BLUES CLUSTER .....	0:19
18.	(a) DIMINUENDO IN BLUE (Duke Ellington) .....	2:49
19.	(b) ROCKS IN MY BED (vocal Marie) (Duke Ellington) .....	3:50
20.	(c) CRESCENDO IN BLUE (Duke Ellington) .....	3:45
21.	I'M BEGINNING TO SEE THE LIGHT (vocal Joya Sherrill) .....	4:07
	(Duke Ellington-Johnny Hodges-Harry James-Don George)	
	DUKE ELLINGTON BOND PROMO	
22.	TEARDROPS IN THE RAIN (William Anderson-Duke Ellington) .....	3:04
23.	MY LITTLE BROWN BOOK (vocal Al Hibbler) (Billy Strayhorn) .....	3:31
24.	AC-CEN-TU-ATE THE POSITIVE (vocal Joya Sherrill) (Harold Arlen-Johnny Mercer) .....	3:20
25.	DUKE ELLINGTON BOND PROMO .....	1:06
26.	C-JAM BLUES (Duke Ellington) .....	2:38
27.	(Closing Theme) TAKE THE "A" TRAIN (Billy Strayhorn) .....	0:27
	Total Time: 70:03	
	This selection * is from the Zanzibar Broadcast (NBC) of October 7, 1945	

## CD 1 and 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) 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, Ray Nance (vocals)

(b) 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) 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, O. Pettiford (bass) Sonny Greer (drums) Al Hibbler, Joya Sherrill (vocals)

*Re-issue produced by Jerry Valburn*

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

Among the first words out of the mouth of the radio announcer on this fifth two-disc set of the Treasury Series are: "The music of Duke Ellington has a style of its own." That, dear reader, is understatement.

The music of Duke Ellington is a world of its own. It's more than that. It's a universe that includes many worlds, musical colors and wonderful sounds. Unfortunately one cannot adequately describe in a few hundred words even a small part of Ellington's musical worlds. But the two CDs in this collection, like the ones that preceded them and the ones that are to follow, provide an idea of how Ellington's "live" band sounded in 1945.

Edward Kennedy Ellington's recordings began in 1923 when he was 24. They ended in 1974, the year he died at age 75. During those seven decades, no other musician, no other bandleader, no other composer left such a large and diverse body of work for the public to hear. D.E.T.S. (the "S" standing for Series or Shows, take your pick) is the monumental and remarkable assemblage of Ellington's radio broadcasts done for the U. S. Treasury Department and now supplemented by other "live" airshots from nightclubs such as New York City's New Zanzibar.

The late Eddie Lambert pointed out in his "A Listener's Guide to Duke Ellington" (published by Scarecrow Press, and The Institute of Jazz Studies, Rutgers, 1999) that Duke had to be unaware he was getting involved in the largest single recording project of his career when he signed up with the Treasury Department in April 1945 to do a weekly "Date With The Duke" series on the American Broadcasting Company. It lasted until early September 1946.

The Treasury Department shows originally were designed to promote the sale of government bonds to fight the war in Japan, the war in Europe having ended. As such, Duke Ellington, willingly or not (and there's nothing to suggest he was unwilling) became a tool for war propaganda. While this remains a difficult subject to deal with, one must remember that Ellington was a very patriotic person. Throughout WWII he proudly began his "concerts" with The Star Spangled Banner as he did in his ground-breaking 1943 Carnegie Hall concert. During the Third Movement (Beige) of his epic Black, Brown And Beige (BB&B), a musical parallel to the history of the American Negro, he pointedly emphasized how people of color had fought in every war for the Red, White And Blue.

But on the "Date With The Duke" transcriptions, Ellington reads scripts that from today's vantage (more than 50 years after the fact) appear laced with racism. It seems obvious that these were not Ellington's deepest personal thoughts. One can tell he is reading someone else's lines because he stumbles on words and phrases. How's this for propaganda? "You know friends, the fighting is savage on Mindano Island with bayonets, knives and bare fists... Unpleasant? You bet it is. War is unpleasant but the Japanese don't go in for civilized fighting..." In another promo Ellington says "it won't be easy to smash the Japs. They'll battle on and on with fanatical hatred...But we do understand that Japan must be brought to her knees if this world is ever going to know peace again..."

Quaint is one rather feeble way of looking at these remarks in the 21st Century. But they certainly reflected the way most native born Americans felt at the time. One cannot miss the irony in hearing these words today. Ellington was to become one of the United States' greatest cultural ambassadors. Add to that the fact that today Japan is one country where jazz and Duke Ellington and his music in particular are widely appreciated by the public. Wouldn't it be politically correct to eliminate offending language? Perhaps, but what you get in this Treasury Series is the complete unadulterated story.

"Live" performances always have pluses and minuses. You probably will agree that the positive side wins big time on these discs. The music gets underway June 2, 45 at the Percy Jones Hospital Center in Battle Creek Michigan with a longish version of MOOD TO BE WOODED featuring the silken saxophone of Johnny Hodges. JACK THE BEAR became a feature for bassist Junior Raglin and all the bass players that were to follow him into the band (including Oscar Pettiford who you'll hear on the broadcast from The Zanzibar). It seems fair to say none achieved the heights of Jimmy Blanton, the original co-composer with Ellington. Along comes a promo by Ellington. That out of the way, Soprano Kay Davis steps forward to perform a 1945 ballad written by Harry Warren, THE MORE I SEE YOU.

Have you ever heard the word "junglistic"? It's used here (if no where else) to describe WAY LOW, a "lament" that employs the rich sound of Harry Carney's baritone sax. BLUES ON THE DOUBLE is an up-tempo piece with the recently arrived high-note trumpet player Cat Anderson and a bouncy solo by Al Sears on tenor. No Ben Webster but Sears is a generally underrated Ellingtonian. Another vocal, this one by Albert Hibbler: George Gershwin's SUMMERTIME. After a station break, Ellington reprises part of BB&B, "COME SUNDAY and LIGHT (WORK SONG)". Ray Nance puts aside his trumpet in favor of his violin, to be followed by a supreme solo by Hodges on COME SUNDAY.

I'M BEGINNING TO SEE THE LIGHT, one of vocalist Joya Sherrill's most popular renderings, is given the full treatment after another promo by Duke. A non-Ellington tune, ON THE ALAMO, gets a lightly swinging touch with some nice Rex Stewart cornet and gutsy Al Sears. CARNEGIE BLUES is derived from BB&B's Blues movement. Ray Nance (nicknamed "Floor Show") bounces vocally through RIFF STACCATO with Sears wailing away in the background. Before moving to the 18Nov45 Zanzibar performance, the band concludes with a Mary Lou Williams arrangement of BLUE SKIES, later known as TRUMPET NO END.

At the Zanzibar the band goes through four numbers, perhaps the most interesting the little known WALKING WITH MY HONEY. Yes, that's the Duke's All American baritone sax star, Harry Carney, soloing on bass clarinet! Disc 2 continues that broadcast with DONT TAKE YOUR LOVE FROM ME, written by Duke's friend Henry Nemo and sung by Al Hibbler. This is followed by the rare COURT SESSION (only two versions of this tune were ever recorded) with a jaunty Sears tenor solo. Another fascinating excerpt from this broadcast turns up on Track 3--EMANCIPATION CELEBRATION. It sure sounds like Rex

Stewart misses the first few notes but then comes back in seamless fashion to offer a stirring performance. It includes an outstanding solo by the recently arrived new bass player, Oscar Pettiford. The band goes out on the Ellington swinger, LET THE ZOOMERS DROOL.

The Treasury broadcast that concludes this 2-Disc set emanates from the Paramount Theatre (cq), Toledo, Ohio on June 9, 45. It includes four war bond promos by Duke, some very danceable pop tunes and a heaping offering of rare "live" Ellingtonia. Worth special mention is Johnny Hodges playing on HOP, SKIP AND JUMP. The section work on SOLID OLD MAN is great. And Lawrence Brown's trombone deserves note. Kay Davis' vocal obbligato and Hibbler's mellow voice follow another Sears tenor spot in I AIN'T GOT NOTHIN' BUT THE BLUES.

The radio announcer on this show displays an unintentional humorous familiarity with the band, referring to Cat Anderson and Lawrence Brown as Bill and Larry in separate introductions to TEARDROPS IN THE RAIN and I MISS YOUR KISS. They might not have been called those names since they were kids. In 1945 Ellington was already linking DIMINUENDO IN BLUE and CRESCENDO IN BLUE, not with Paul Gonsalves heroics on tenor that occurred in 1956 but with his blues, ROCKS IN MY BED, here sung by Marie Ellington. This broadcast closes with an old reliable--"C" JAM BLUES, solos by Ray Nance, violin, Taft Jordan, trumpet, Tricky Sam Nanton, trombone, and Jimmy Hamilton, clarinet. Thanks James C. Petrillo!

The person really responsible for this musical treasure is American collector/record producer Jerry Valburn. Like Miles Davis said of the musical importance of Duke (all musicians should get on their knees to thank the Maestro) so, too, Ellington collectors might do the same for Valburn, along with Jack Towers, the sound engineer wizard, and Karl Emil Knudsen of Denmark's Storyville Records for making this enhanced series of compact discs available to the world.

[Notes by Dick Zander of Averill Park, NY, former political editor/columnist for Newsday and New York Newsday, longtime member of the New York chapter of The Duke Ellington Society, DEMS and the International Association of Jazz Record Collectors and an ardent Ellington listener-fan.]

*Dick Zander*

### **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*

**D.E.T.S.**  
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**Duke Ellington's Treasury Shows**



COMPACT  
**disc**  
DIGITAL AUDIO

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**Duke Ellington And His Orchestra**  
**June 2nd 1945 - September 18th, 1945**

**1**



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**Duke Ellington's Treasury Shows**



COMPACT  
**disc**  
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**Duke Ellington And His Orchestra**  
**September 18th, 1945 - October 7 th,1945 - June 9th, 1945**

**2**

# DUKE ELLINGTON

## THE TREASURY SHOWS VOLUME. 5

**CD 1**

1. (Opening Theme) TAKE THE "A" TRAIN 1:03
  2. MOOD TO BE WOODED 4:30
  3. JACK THE BEAR 3:26
  4. ELLINGTON BOND PROMO 1:14
  5. THE MORE I SEE YOU 2:53
  6. WAY LOW 4:02
  7. BLUES ON THE DOUBLE 4:38
  8. ELLINGTON BOND PROMO 1:00
  9. SUMMERTIME 2:49
  10. (Theme) TAKE THE "A" TRAIN Into station break 1:33
  11. (Theme) TAKE THE "A" TRAIN and broadcast return 0:46  
EXCERPTS FROM BLACK, BROWN AND BEIGE
  12. (a) COME SUNDAY 5:26
  13. (b) LIGHT (The Work Song) 6:11
  14. I'M BEGINNING TO SEE THE LIGHT 3:37  
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  15. ON THE ALAMO 2:34
  16. CARNEGIE BLUES 3:15
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  18. RIFF STACCATO 3:09
  19. BLUE SKIES 2:01
  20. (Closing Theme)  
THINGS AIN'T WHAT THEY USED TO BE 1:32
  21. (Opening Theme) TAKE THE "A" TRAIN 0:37
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  23. NINE-TWENTY SPECIAL 3:51
  24. THE WONDER OF YOU 2:30
  25. WALKIN' WITH MY HONEY 1:56
  26. THREE CENT STOMP 4:00
- Total Time: 72:55

**CD 2**

1. DON'T TAKE YOUR LOVE FROM ME 3:36
  2. COURT SESSION 3:49
  3. EMANCIPATION CELEBRATION 3:14
  4. LET THE ZOOMERS DROOL\* 2:31
  5. (Opening Theme) TAKE THE "A" TRAIN 0:50
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  7. ELLINGTON BOND PROMO 1:05
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  27. (Closing Theme) TAKE THE "A" TRAIN 0:27
- Total Time: 70:03
- This selection \* is from the Zanzibar Broadcast (NBC)  
of October 7, 1945



Re-issue Produced by Jerry Valburn. Digital Master: Jack Towers  
Booklet notes: Dick Zander. Booklet Design by CMO.

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