

VOL. 6

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1

(a) *Treasury Broadcast No. 10- Franklin Gardens, Evansville, Indiana June 16th, 1945*

1. (OPENING THEME) **TAKE THE "A" TRAIN** (Billy Strayhorn) 1:12
2. (BACK HOME AGAIN IN) **INDIANA** (J.F. Hanley-R. McDonald) 3:09
3. **BLUE SERGE** (Mercer Ellington) 4:16
4. ELLINGTON BOND PROMO 1:17
5. **THE WISH I WISH TONIGHT** (Vocal Joya Sherrill) (M.K. Jerome-J. Scholl) 2:11
6. **JUMPIN' PUNKINS** (Mercer Ellington) 3:43
7. **ON THE SUNNY SIDE OF THE STREET** (Jimmy McHugh-Dorothy Fields) 6:07
8. ELLINGTON BOND PROMO 1:01
9. **COTTON TAIL** (Duke Ellington) 4:12
10. (Theme) **TAKE THE "A" TRAIN** into station break (Billy Strayhorn) 0:13
11. (Broadcast return into) **NEW WORLD A-COMIN'** (Duke Ellington) 12:44
12. **I'M BEGINNING TO SEE THE LIGHT** into ELLINGTON BOND PROMO (Duke Ellington-Johnny Hodges-Harry James-Don George) 1:36
13. **JOHNNY COME LATELY** (Billy Strayhorn) 3:16
14. **YESTERDAYS** (vocal Kay Davis) (Jerome Kern-Otto Harbach) 2:57
15. **LET THE ZOOMERS DROOL** (Duke Ellington-Johnny Hodges) 4:48
16. ELLINGTON BOND PROMO 1:06
17. **BOY MEETS HORN** into broadcast close (Duke Ellington-Rex Stewart) 3:19

(b) *Broadcast from The New Zanzibar, NYC, October 28th, 1945 (NBC)*

18. (THEME) **THINGS AIN'T WHAT THEY USED TO BE** (Duke Ellington-Mercer Ellington) 0:16
19. **IN A MELLOTONE** (Duke Ellington) 2:55
20. **THE WONDER OF YOU** (vocal Joya Sherrill) (Duke Ellington-Johnny Hodges-Don George) 2:39
21. **RIFF'N DRILL** (Duke Ellington) 3:21
22. **THE LAST TIME I SAW YOU** (M. Goetschius-E. Osser) 3:10

Total time : 69:33

CD 2

(b) *Broadcast from the New Zanzibar, NYC, October 28th, 1945 (NBC) (Continued)*

1. **HOW DEEP IS THE OCEAN?** (Irving Berlin) 3:45
2. **RIFF STACCATO** (vocal Joya Sherrill) (A. Schwartz- Orent) 4:49
3. **EVERY HOUR ON THE HOUR** (vocal At Hibbler) (Duke Ellington-Don George) 3:32
4. **HARLEM AIR SHAFT** (Duke Ellington) 3:34

(c) *Broadcast from the New Zanzibar, NYC October 21st, 1945 (NBC)*

5. (THEME) **TAKE THE "A" TRAIN** into broadcast close (Billy Strayhorn) 0:14

(a) *Treasury Broadcast No. 11 - from Palace Theatre, Akron, Ohio June 23rd, 1945*

6. (OPENING THEME) **TAKE THE "A" TRAIN** (Billy Strayhorn) 0:42
7. **JUMP FOR JOY** (vocal Ray Nance) (Duke Ellington-Paul Webster-Sid Kuller) 3:10
8. **ALL AT ONCE** (Kurt Weil-Ira Gershwin) 2:53
9. ELLINGTON BOND PROMO 1:06
10. **KO-KO** (Duke Ellington) 2:13
11. **I SHOULD CARE** (Axel Stordahl-Paul Weston-Sammy Cahn) 2:50
12. **GO AWAY BLUES** (vocal Joya Sherrill) (Duke Ellington) 2:06
13. **TOOTIN' THROUGH THE ROOF** (Duke Ellington) 4:19
14. **EVERY HOUR ON THE HOUR** (vocal Al Hibbler) (Duke Ellington-Don George) 3:19
15. **I'M BEGINNING TO SEE THE LIGHT** (vocal Joya Sherrill) (Duke Ellington-Johnny Hodges-Harry James-Don George) (into) ELLINGTON BOND PROMO and ending with **I'M BEGINNING TO SEE THE LIGHT** 3:42
16. (THEME) **TAKE THE "A" TRAIN** into station break (Billy Strayhorn) 0:36
17. (THEME) **TAKE THE "A" TRAIN** and broadcast return (Billy Strayhorn) 0:51
18. **BLUE BELLES OF HARLEM** (Duke Ellington) 5:24
19. **BODY AND SOUL** (J. Green-E. Heyman-R. Sour-R. Eytan) and Ellington bond promo 6:19
20. **THE MORE I SEE YOU** (vocal Kay Davis) (Harry Warren-Mack Gordon) 3:09
21. FANFARE BY BAND 1:34
22. **WHAT AM I HERE FOR?** (Duke Ellington) 3:24
23. **WARM VALLEY** (Duke Ellington) 4:15
24. ELLINGTON BOND PROMO 0:45
25. **STOMPY JONES** (Duke Ellington) 3:16
26. (THEME) **TAKE THE "A" TRAIN** into broadcast close (Billy Strayhorn) 0:06

Total time : 72:08

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, 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) Al Lucas (bass) Sonny Greer (drums) Al Hibbler, Joya Sherrill (vocals)

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

This set - with the exception of the filler - catches the band on a three-months tour of theatres and military installations in the midwest. The first date is from the Franklin Lane Ballroom (Franklin Gardens), in Evansville, IN. The engagement at this venue lasted from 11 to 16 June 1945, the ABC broadcast on CD 1 dates from 16 June. From 19 to 21 June the band played the Palace Theatre in Youngstown, OH, and from 22 to 25 June the Palace Theatre in Akron, OH. The ABC broadcast on CD 2 is from this venue on 23 June. From here the band traveled to Atlantic City, NJ, where it played at the US Coast Guard Training Center on 27 June 1945 on a Spotlight Bands broadcast.

Traveling in those days was not as luxurious as the band would have liked it to be: gone were the days of private railroad cars, which had to be abandoned in 1941 as a result of the war effort. The means of transportation were either coach or bus. Notwithstanding, this tour did not consist of grueling one-night stands and the men should not suffer from exhaustion, which they didn't, as we shall hear. For the filler we return to New York City, where the band had started its long engagement at Club Zanzibar (formerly Hurricane Club), on Broadway at 49th Street on 11 September 1945, which lasted to 4 December. The 28th of October, the date of the NBC broadcast from the Zanzibar, on CD 1 and CD 2, was a busy day for the Duke: he made an appearance at the Golden Gate Ballroom in NYC, at an "All Star Victory Show", which started at 3 p.m.,. In addition to their show at the Zanzibar, the band and apparently the entire Zanzibar revue made an appearance for the closing of the Stage Door Canteen, which ran into the wee hours of the following day.

The band personnel was stable for the period, with the exception of Ray Nance, who had left the band temporarily in early October (he made a guest appearance for the Victor recording session on 8 October 1945). Ellington was lucky insofar as the members of the band were exempted from the draft on account of their age. Many other popular bands were decimated, and had to hire inferior replacements, or reduce in size, or disband. Although the band lacks the punch and homogeneity of the Webster-Blanton years, it is still able to deliver the goods, as was obvious especially at the Regal Theatre on 26 May 1945. The programs under discussion here do actually not offer many highlights. The band is coasting along comfortably and making beautiful noises by playing some of their hits from the early 1940's and a few from 1930s. The newer material was apparently chosen **CD 1**:

mainly to feature the vocalists of the band. I also believe that the choice of material was made to suite the presumed taste of the audiences. Evansville and Akron were not as hep as New York or Chicago or Detroit at that time. Also we must not forget that during the war years people found consolation in song lyrics and the words were important to them. This time produced more singers, both male and female, than any other period before. The era of the pop singer began and then rose to domination. But that is an entirely different story. However, the period covered by this series is still part of the Swing Era, although it becomes noticeable that the big bands are running out of ideas and something new would be happening soon. Ellington gave us an indication of things to come with **Cotton Tall** (4 May 40), and **Squaty Roo** (3 Jul 41). He stayed mostly free of current trends, but he could not ignore them completely. His loyal following was not sufficient to pay the bills in the long run. In the 1950s the band suffered from the loss of some of its key soloists, and had to struggle to survive. The Newport Jazz Festival of 1956 brought - alas for the wrong reasons - the much needed comeback and gave Ellington the financial rewards and the success encouraging him to be creative again.

The program at the Zanzibar also meant that people should be able to dance to some of the music and conduct a conversation. Notwithstanding all of the above, the band is swinging and plays with enough oomph to make the hearts of the Ellington fans beat faster. The Ellington sound is intact and we get a good sample, how the band earned its bread on regular working days, outside the recording studios. The mastering by Jack Towers is just great and with adequate equipment one comes as close as possible of being there. And what more can we wish for than enjoying two hours of live music by the great Duke Ellington in his prime time.

Franklin Gardens, Evansville IN, 16 June 1945. (The initial documented recording dates are mentioned in brackets next to the titles.)

Take The "A" Train (15 Jan 41) (opening theme). I have approx. 1100 recordings of this title in my collection, and they are all different. This observation shows the potential of this band, studied at all times with highly individual master soloists, whose playing reflect not only the subject material, but also their mood as well as the ambience of the venue. The classical Victor version with the famous solo by Ray Nance (tp), was never played the same way again. In November 1948 two extended versions were performed under the title of **Manhattan Murals**. Throughout the life of the **"A" Train** it has been transformed and varied by Duke Ellington on many occasions. It has been played as a waltz and as a Cha Cha Cha, as piano solo, with rhythm accompaniment, and in various small group configurations. There was always something different and strangely enough, one never gets tired listening to it. It stayed in the band book until the very end, a concert at the Northern Illinois University in De Kalb, IL, on 20 March 1974. The ailing Cootie Williams, who had rejoined the band in its fast days, was unable to play his famous trumpet solo. **Take The "A" Train** was a Billy Strayhorn composition, which Mercer Ellington claims to have pulled out of the garbage, where Strayhorn had deposited it, because he didn't think much of it!

(Back Home Again In) Indiana (5 May 44). This is the second documented performance of this tune. Rex Stewart (ct) plays the first solo instead of Johnny Hodges in the initial version. His explosive and inspired style sets the mood immediately into the right groove. The second solo is by Jimmy Hamilton (cl), whose distant and analytical play is in nice contrast to Rex's solo. The section work of the band is rich and swinging and the melodic drumming of the often maligned Sonny Greer can be heard clearly and is an integral part of the band's unique sound. How important he was became not

obvious after he left the band. None of his many successors was able to really replace him. Although he hardly ever soloed, he was always present and melted in an unobtrusive way into the arrangements.

Blue Serge (15 Feb 41) is a brooding tune with good solo work by Rex Stewart (ct), Joe Nanton (tb), Duke Ellington, and Al Sears (ts). The original was performed by the great Ben Webster (ts). Sears, although his playing is not as powerful as Webster's, is pleasant to listen to.

The Wish I Wish (Tonight) is recorded here for the first time and serves as a vehicle for the young band vocalist, Joya Sherrill. Harry Carney (bs) plays the introduction and the final chorus, which is the highlight of this little song. Joya Sherrill has a pleasant voice and is a typical big band vocalist of the day.

Jumpin' Punkins (16 Jan 41) is a composition by Mercer Ellington. During the ASCAP ban of 1940-1941 ASCAP tunes could not be played or recorded. As a member, Duke Ellington followed the rules, and other members of the band would get composer credits. Mercer Ellington and Billy Strayhorn filled the vacuum by producing a number of outstanding compositions, which were registered in their respective names during this period. **Jumpin' Punkins** is a complex and at the same time appealing and light hearted tune, which the band kept in its repertoire until 1947, and 17 documented recordings of it exist. It features Duke Ellington, Harry Carney (bs), and Sonny Greer and his intricate drumming. The solid support provided by the brass section throughout is exemplary and is almost a trade mark for the Ellington band.

On The Sunny Side Of The Street (24 Apr 38) is one of the most tasteful renditions of this song, featuring Johnny Hodges (as) and Lawrence Brown (tb), again supported by the unique section work of the band. After Lawrence Brown left the band, it became the property of Johnny Hodges.

Cotton Tail (14 May 40) is considered to be one of the most important compositions of Duke Ellington. It has already distinct Bop characteristics

and its flow and diction can only be described as masterful. Of course, it helped that Webster and Blanton were in the band at the time, but also listen closely to Sonny Greer's drumming. Ellington kept **Cotton Tail** in his band book until 1973, and each one of his tenor players takes a shot at it. Yet, nobody had the powerful approach of Ben Webster, who would be identified with this performance for his lifetime. Here we are listening to a more mellow and less aggressive version, featuring Al Sears (ts). Also Ray Nance (tp), Harry Carney (bs) and Duke Ellington can be heard to their advantage. Altogether, a very satisfying performance.

New World A-Comin' (11 Dec 43) was played by Duke Ellington through 1972. It was a meaningful major work for him, expressing hope that after the end of the war the world would become a better place. It was praised by critics then and new as a great musical achievement. It features Ellington as soloist, supported by his orchestra. This particular version is well balanced and not as shrill as others. In later years it was also performed as a piano solo.

I'm Beginning To See The Light (1 Dec 44) was one of Ellington's many tries to write a popular hit, and this time he came close. The original version served as a vehicle for Joya Sherrill (vci), and it stayed in the band book through 1973. It became an integral part of the "dreaded" medley of Ellington tunes played at almost every concert. This particular version is without vocal and is played as background music for a war bond promotion.

Johnny Come Lately (26 Jun 42) is an elegant and swinging Strayhorn tune, featuring Duke Ellington, Lawrence Brown (tb), Joe Nanton (tb), and Harry Carney (bs). It became one of the standards of the band and stayed in its book through 1967.

Yesterdays (12 May 45) features the classical trained vocalist Kay Davis. This is the second documented performance, of a total of four. Davis seems

to be at ease with the song and neither is the band. She can in my opinion be heard to better advantage in songs like **On A Turquoise Cloud**, **Creole Love Call**, or **Transblucency**.

Let The Zoomers Drool (3 Jan 45) is a typical jump tune of the time, without a lot of melodic or musical content. However, the sheer power and talent of the band makes it quite interesting to listen to. It features Al Sears (ts) Cat Anderson (tp), and Harry Carney (bs).

Boy Meets Horn (2 Sep 38) is a concerto for Rex Stewart (ct) and was performed by him for as long as he was with the band. In later years, Harold Baker, Doc Severinsen, and Cat Anderson gave it a try. Rex Stewart is the master of the half valves and produces the most surprising sound effects on his instrument. This is actually the second concerto Ellington wrote for Rex, after the first one, **Trumpet In Spades**, failed to satisfy in 1936. At that time Ellington wrote also concertos for some of his other star soloists: **Echoes Of Harlem** (Cootie Williams), **Clarinet Lament** (Barney Bigard), and **Yearning For love** (Lawrence Brown). Regretfully, this performance is cut short due to the ending of the broadcast.

Club Zanzibar, 28 October 1945: Things Ain't What They Used To Be (aka Time's A-Wastin') (3 Jul 41) is played as the opening theme and only a few bars can be heard. This is a Mercer Ellington composition, and became one of the main staples of the band. The earlier versions featured Johnny Hodges (as) Ray Nance (tp), Taft Jordan (tp), and Lawrence Brown (tb). In later years it featured just Johnny Hodges. Over five hundred documented recordings of this title do exist.

In A Mellotone (aka Baby, You And Me) (5 Sep 40) is a beautiful and powerful swing tune with lots of room for sole and section work. Rex Stewart (ct) and Johnny Hodges (as) are soloing, and it is interesting to compare Stewart's perception with that of Cootie Williams on the earlier recordings.

The melody is a derivative of **Rose Room. The Wonder Of You** (27 Oct 45) is only the second recording of this tune. Joya Sherrill comes through nicely, with Lawrence Brown (tb) producing some pretty sounds in this otherwise non-distinct arrangement, which was not kept for long in the band book. **Riff'n' Drill** (7 Oct 45) is again one of those typical jump tunes, but with a nice melodic line, which gives the soloists something to work with. Lawrence Brown (tb) Johnny Hodges (as), and Jimmy Hamilton (cl) take full advantage of this opportunity, The rhythm group is quite sharp and can be heard to its advantage throughout.

The Last Time I Saw You (28 Oct 45) is premiered right here and features Jimmy Hamilton (cl) in a pleasant, danceable arrangement, The song was first performed once more on 25 Nov 45, featuring Cat Anderson (tp).

CD 2: Club Zanzibar (ctd.)

How Deep Is The Ocean (13 Oct 45) is a bit livelier than the previous title, featuring again Jimmy Hamilton (cl), and Rex Stewart (ct). However, **also** this title was dropped

after two more performances.

Riff Staccato (21 Apr 45) is a nice little thing, featuring Al Sears (ts) and Taft Jordan (tpt), who plays the obbligato behind Joya Sherrill's voice. She takes over the vocal role from Ray Nance, who had left the band shortly before this event.

Every Hour On The Hour (16 May 45) is Al Hibbler's (vci) tune and it was performed quite frequently until it was dropped in January 1946. Although Hibbler was considered one of the better vocalists of the band, this particular rendition is not very inspiring. Johnny Hodges (as) plays some beautiful melodic lines.

Harlem Air Shaft (22 Jul 40) Is another one of the great Ellington tunes

from the Webster-Blanton years, and it stayed in the band book until 1967. The initial recording featured Cootie Williams (tp). Here it is Rex Stewart (ct) who takes over with good results. This is a tune always worth listening to. Joe Nanton (tb) can be heard briefly, before Rex takes over. Jimmy Hamilton (cl) makes a short appearance. Precise section work and great rhythm. A wonderful performance and the highlight of this program. The closing portion of **Take The "A" Train** originates from the 21 Oct 1945 date at the Zanzibar. Our broadcast was transferred from Armed Forces Radio transcriptions. On certain occasions, of their own choosing, they closed a broadcast with a theme from a different broadcast at the same location. This is the case here.

Palace Theatre, Akron OH, 23 June 1945: Take The "A" Train (15 Jan 41) (opening theme).

Jump For Joy (2 Jul 41) is a song from the musical of the same name Ellington wrote and which was performed at the Mayan Theatre in Los Angeles. It premiered on 10 July and closed on 27 September 1941, and was not profitable enough for bringing it to Broadway. **Jump For Joy**, as all other tunes that originate from the musical, has smart lyrics and is a good vehicle for Ray Nance's vocal antics. Also Duke Ellington, Joe Nanton (tb), and Johnny Hodges (as) can be heard. The rhythm group and the section work are outstanding. Other successful songs from the musical are **I Got It Bad And That Ain't Good, Rocks In My Bed, The Brown-Skin Gal In The Calico Gown, Bli-Blip, and Chocolate Shake**.

All At Once (24 Apr 45) was documented only three times and was dropped after this date. Al Sears (ts) is featured in this mercifully short rendition.

Ko-Ko (6 Mar 40) is another of the Ellington masterpieces of the 1940s, featuring Joe Nanton (tb) and Jimmy Blanton (b) in its initial version. Here Jimmy Hamilton (cl) adds a few notes, before Joe Nanton's (tb) famous piece

solo. Junior Raglin (b) takes over Blanton's part with authority. Altogether, however, this performance is not as tight and strong as the studio recording. In future performances, the arrangement changes little, only the soloists and the tempo, which gets faster. The first recording remains the definitive one.

I Should Care (29 Apr 45) is performed by Otto Hardwick (as) and Harry Carney (bs)

overlapping their solo work, however, this tasteful and very danceable piece is documented only three times, this being the last one. Strangely enough, it was revived in 1963 by Ellington in a recording session with the Dollar Brand Trio and Billy Strayhorn, and at about the same time by the Paul Gonsalves All Stars in London. **Go Away Blues** (Jun 43) is a typical song of the time, with vocalist Joya Sherrill. It seemed to have been quite popular and stayed in the band book until October 1945. It was refreshed when Jimmy Rushing performed with the band in 1958 and in 1959 the band's vocalist Lil Greenwood gave it a try.

Tootin' Through The Roof (14 Oct 39). After a nice piano introduction, Rex Stewart (ct) and Taft Jordan (tp) battle it out in this bravura performance. Also Harry Carney (bs), Jimmy Hamilton (cl), Johnny Hodges (as), and Lawrence Brown (tb) have their say.

Every Hour On The Hour (16 May 45), again Al Hibbler (vci) with Johnny Hodges' (as) assistance, in an uninspiring performance.

I'm Beginning To See The Light (1 Dec 44) serves also in this program as background music for a War Bond drive, however, this time Joya Sherrill gets a chance to get her pleasant vocal performance in, before the "A" Train signals the station break. The second half of the program starts with Ellington playing again a few bars of the "**A" Train theme**.

Blue Belles Of Harlem (23 Jan 43) features Duke Ellington in a little concerto, which was commissioned by Paul Whiteman. The theme of the

was supposed to be "bells", which Ellington interpreted in his own way. It was dropped from the band book after six performances, in July 1945. It was revisited once more in January 1962, when Ellington & His Rhythm performed at the Museum of Modern Art in NYC.

Body And Soul (1 Oct 40) was a standard played sparingly throughout the lifetime of the band, featuring various soloists. Here they are Ellington, Ray Nance (tp), Jimmy Hamilton (cl), and Al Sears (ts), who solo in this transparent and swinging performance, which sounds very much like a jam session. Regretfully it is toned down for a bond promotion.

The More I See You (2 Jun 45) gives Kay Davis another chance to try and blend her soprano with the band's sound. This song is documented only four times before it was dropped in August 1945. Billy Strayhorn is at the piano here.

What Am I Here For? (26 Feb 42) Is a beautiful song which is performed with gusto by the band. Solos by Ellington, Joe Nanton (tb), Rex Stewart (ct), and Al Sears (ts). It was picked up again in 1957 and stayed in the band book until 1972. Ella Fitzgerald tried her luck with it in 1965.

Warm Valley (30 Jul 40) is again one of the Ellington masterpieces, closely linked with the name of Johnny Hodges (as), who will be identified with this tune. Rex Stewart (ct) also solos and hits exactly the right notes. The beauty of it is overwhelming. During Hodges' absence from the band, Paul Gonsalves (ts) gave some good renditions. After Hodges returned, it was his tune again. The title of the song was reason for some wild speculations.

Stompy Jones (9 Jan 34) is the oldest of the Ellington tunes played here, without showing its age. The line-up of soloists is impressive: Ellington, Lawrence Brown (tb), Jimmy Hamilton (cl), Cat Anderson (tp), Harry Carney (bs), again Lawrence Brown, again Harry Carney, Joe Nanton (tb), again Cat Anderson, again Jimmy Hamilton, and again Cat Anderson. Arrangement

and intonation are not much different from the original, which impressed the Jazz community at the time, exclaiming: why the Duke can swing!

Willie Timner

July 2002

Willie Timner is a retired executive of a large international organization. He has collected music since his early teens. Jazz is only a part of his collection, and Ellington is only part thereof. He is the compiler of the almost discographical manual ELLINGTONIA, the first edition of which was published in 1976, followed by the second edition in 1979, the third edition in 1988, and the fourth edition in 1996, the latter two published by Scarecrow Press, Inc. His discographical work resulted in many personal contacts with other collectors, especially Jerry Valburn, who supported his work greatly. Willie, is also a long standing member of the Duke Ellington Music Society (DEMS) and benefited immensely from their fundus of knowledge, personified by Sjeff Hoefsmit. He is keeping his files updated and hopefully we will see a fifth edition of his book in the future.

Re-issue produced by Jerry Valburn.

Digital Master Jack Towers.

Booklet Notes Willie Timner.

Booklet Design by CMO.

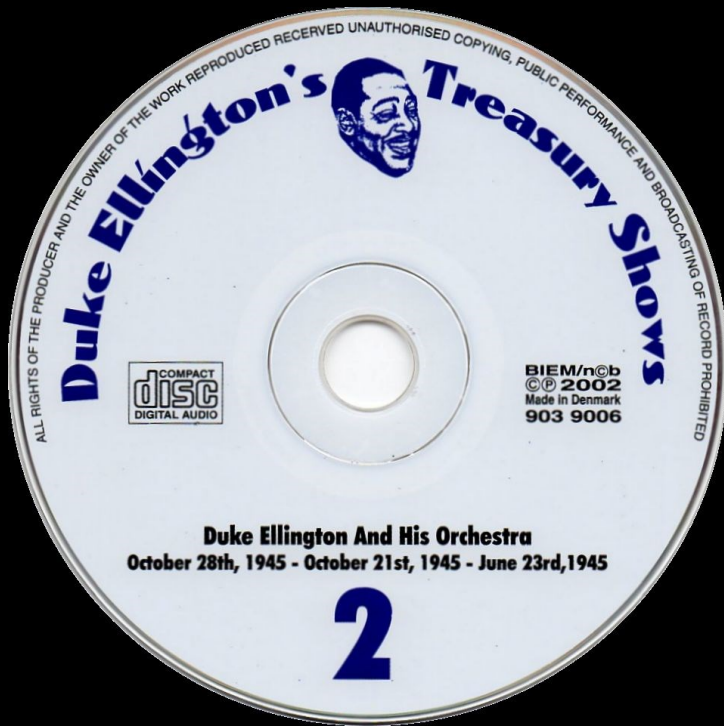
About The Treasury Shows

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 9006



DUKE ELLINGTON

THE TREASURY SHOWS VOLUME. 6

CD 1

1. (Opening Theme) **Take The "A" Train** 1:14
2. (Back Home Again In) **Indiana** 3:09
3. **Blue Serge** 4:16
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11. (Broadcast return into) **New World A Comin'** 12:44
12. **I'm Beginning To See The Light**
into Ellington Bond Promo 1:36
13. **Johnny Come Lately** 3:16
14. **Yesterdays** 2:57
15. **Let The Zoomers Drool** 4:48
16. Ellington Bond Promo 1:06
17. **Boy Meets Horn** into broadcast close 3:19
18. (Theme) **Things Ain't What They Used To Be** 0:16
19. **In A Mellotone** 2:55
20. **The Wonder Of You** 2:39
21. **Riff'n Drill** 3:21
22. **The Last Time I Saw You** 3:10

Total Time : 69:33

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CD 2

1. **How Deep Is The Ocean ?** 3:45
 2. **Riff Staccato** 4:49
 3. **Every Hour On The Hour** 3:32
 4. **Harlem Air Shaft** 3:34
 5. (Theme) **Take The "A" Train** into broadcast close 0:14
 6. (Opening Theme) **Take The "A" Train** 0:42
 7. **Jump For Joy** 3:10
 8. **All At Once** 2:53
 9. Ellington Bond Promo 1:06
 10. **Ko Ko** 2:13
 11. **I Should Care** 2:50
 12. **Go Away Blues** 2:06
 13. **Tootin' Through The Roof** 4:19
 14. **Every Hour On The Hour** 3:19
 15. **I'm Beginning To See The Light** into Ellington Bond
Promo ending with **I'm Beginning To See The Light** 3:42
 16. (Theme) **Take The "A" Train** into station break 0:36
 17. (Theme) **Take The "A" Train** and broadcast return 0:51
 18. **Blue Belles Of Harlem** 5:24
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- Total Time 72:08

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