

VOL.8

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1

(a) *Treasury Broadcast No 14, RKO Theatre, Boston July 14, 1945*

1. (Opening Theme) **Take The "A" Train** (Billy Strayhorn) 0:37
2. **In The Shade Of The Old Apple Tree** (E. Van Alstyne-H. Williams) 4:24
3. **Kissing Bug** (vocal Joya Sherrill) 2:59
(Billy Strayhorn-Rex Stewart-Joya Sherrill)
4. Ellington Bond Promo 0:56
5. **Bugle Breaks** (Duke Ellington-Billy Strayhorn-Mercer Ellington) 2:45
6. **A Friend Of Yours** (J. Van Heusen-J. Burke) 2:49
7. **West Indian Dance** (Duke Ellington) 2:21
8. Ellington Bond Promo 1:07
9. **Tonight I Shall Sleep** (vocal Albert Hibbler)
(Duke Ellington-I. Gordon-Mercer Ellington) 3:19
10. **Stomp, Look And Listen** (Duke Ellington) 3:23
11. **I'm Beginning To See the Light** *into Station Break*
(Duke Ellington-Johnny Hodges-Harry James-Don George) 2:23
12. (Theme) **Take The "A" Train** *into Broadcast Return* 0:50
(MEDLEY) **The Magazine Suite** :
13. (a) **Downbeat Shuffle** (Duke Ellington) 3:59
14. (b) **Esquire Swank** (Duke Ellington-Johnny Hodges) 3:48
15. (c) **Metronome All Out** *into* (Duke Ellington-Billy Strayhorn) 4:51
Ellington Bond Promo
16. **If You Are But A Dream** (vocal Kay Davis)(M. Jaffe-J. Fulton-N. Bonx) . 3:12
17. **Blutopia** (Duke Ellington) 4:17
18. **Candy** (vocal Ray Nance) (A. Kramer-J. Whitney-M. David) 2:42
19. Ellington Bond Promo 0:54
20. **Main Stem** (Duke Ellington) 3:07
21. **Take The "A" Train** *into Broadcast Close* (Billy Strayhorn) 1:59

(b) *Broadcast From The New Zanzibar September 21, 1945 (MBS)*

22. **Midriff** (Billy Strayhorn) 4:12
 23. **A Door Will Open** (John Brooks-Don George) 2:40
 24. **My Little Brown Book** (vocal Albert Hibbler) (Billy Strayhorn) 2:23
 25. **Stomp, Look And Listen** (Duke Ellington) 4:00
- Total time 70:01

CD 2

(b) *Broadcast From The New Zanzibar September 21, 1945 (continued)*

1. **Waiting For The Train To Come In** (Sonny Skylar-Martin Block) 2:48
 2. **Diminuendo In Blue** (Duke Ellington) 2:58
 3. **Rocks In My Bed** (vocal Joya Sherrill) (Duke Ellington) 3:09
 4. **Crescendo In Blue** (Duke Ellington) 3:53
 5. **Everything But You** *into broadcast close*
(Duke Ellington-Harry James-Don George) 1:49
 - (a) *Treasury Broadcast No 15, From The Fieldstone Ballroom, Marshfield, MA-July 21, 1945*
 6. (Opening Theme) **Take The "A" Train** (Billy Strayhorn) 0:35
 7. **In A Mellotone** (Duke Ellington) 2:59
 8. **The Wish I Wish Tonight** (vocal Joya Sherrill)(M. K. Jerome- J. Scholl) 1:57
 9. Ellington Bond Promo 1:01
 10. **C-Jam Blues** (Duke Ellington) 3:56
 11. **Ultra Violet** (Jimmy Hamilton) 3:12
 12. **There's No You** (vocal Kay Davis) (B. Bergom-H. Hopper- T. Adair) 3:18
 13. **Emancipation Celebration** (Duke Ellington) 3:08
 14. **Don't Get Around Much Anymore** (vocal Albert Hibbler)
(Duke Ellington-Bob Russell) 4:36
 15. **Let The Zoomers Drool** *into Station Break*
(Duke Ellington-Johnny Hodges) 2:05
 16. (Theme) **Take The "A" Train** and return (Billy Strayhorn) 0:30
 17. **Reminiscing In Tempo** (Duke Ellington) 11:47
 18. **Everything But You** *into* Ellington Bond Promo
(Duke Ellington-Harry James-Don George) 2:10
 19. **Ko-Ko** (Duke Ellington) 2:45
 20. **Mood To Be Wooed** (Duke Ellington-Johnny Hodges) 4:11
 21. **Tea For Two** (Vincent Youmans-Irving Caesar) 2:56
 22. Ellington Bond Promo 0:55
 23. **Blues On The Double** (Buck Clayton) 4:10
 24. **Things Ain't What They Used To Be** (Duke Ellington-Mercer Ellington) 0:13
Into broadcast close
- Total time 71:09

CD 1 and CD 2

- (a) Duke Ellington (piano, arranger, leader) Rex Stewart, Taft Jordan, Shelton Hemphill, Cat Anderson (trumpets) Ray Nance (trumpet, violin, vocal) 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) Kay Davis, Albert Hibbler, Joya Sherrill (vocals)
- (b) Same as for (a) vocals by Albert Hibbler and Joya Sherrill (only)

A TECHNICAL REPORT

The live sound heard on the Treasury Broadcast of July 21st is not the result of adding any electronic echo (reverberation) but the fact that the 5 p.m. broadcast was made in the Fieldstone Ballroom without an audience present. This was confirmed by me years ago when I put in a call to the public library in Marshfield. The library checked the local paper which had covered Ellington for both the broadcast and the dance date which followed that evening.

Jerry Valburn

Reissue produced by Jerry Valburn
Digital Master Jack Towers
CD Mastering Doug Pomeroy
Booklet Notes Richard Ehrenzeller

New England Interlude

From the earliest days of the band, the Ellington Orchestra had ties to New England. In April 1924, they performed in Salem, Massachusetts during a period when the Hollywood Club was closed down due to one of their "fires." Another "fire" in February 1925, gave them the opportunity to perform in Haverhill, Massachusetts. The band had extended tours in the region in the summers of 1926 and 27. The 1926 tour was significant in that it was the first documented time that Boston born Harry Carney performed with the band. In May 1928, Cambridge Massachusetts native Johnny Hodges joined the band. In the ensuing years, sometimes there would be quick trips to Connecticut or Boston, or sometimes more extensive touring of the New England countryside. In August 1940, they appeared at Canobie Lake Park in Salem, New Hampshire, of which there are recordings from radio broadcasts. Symphony Hall in Boston was the site of the second performance of *Black, Brown and Beige*. During the months of July and August 1945, the Ellington Orchestra did extensive touring of New England, performing in many of the out-of-the-way places. Boston native Paul Gonsalves joining the band and the triumphs at the Newport Jazz Festival lay in the future. For now, let us turn to the July 14, 1945 broadcast in Boston.

The Music

After the perfunctory opening of *Take The "A" Train* the band plays *In The Shade Of The Old Apple Tree*, a song published in 1905. They recorded this piece in 1933 and this performance previews its recording for World Broadcast Transcriptions on August 7, 1945. In the notes for D.E.T.S. Vol. 4, Rob Bamberger wrote about its revival after V-E Day in that a lady could again enjoy the company of her ex-serviceman under the tree. Anyway, it seems that Rex Stewart is playing the lady and is infusing his considerable humor into the role. "Tricky Sam" Nanton

seems to play the man in response to Rex. Johnny Hodges has the other solo in this piece.

Kissing Bug follows and is a pop tune with lyrics by Joya Sherrill, melody by Rex Stewart and orchestration by Billy Strayhorn. Joya sings it and the solos are by Al Sears and his gutsy tenor sax and Jimmy Hamilton on clarinet.

After the bond promo, the band plays **Bugle Breaks** which was originally performed in the musical **Jump For Joy**. It was performed twice in the Treasury Shows and these are its only known recordings outside of the recording for Standard Transcriptions of December 3, 1941. This performance mostly features Rex Stewart. However the trumpeter between the Lawrence Brown solos is Ray Nance. Jimmy Hamilton and his clarinet are also featured.

Next we hear a Jimmy Van Heusen and Johnny Burke song, **A Friend Of Yours**. Duke had to perform other popular hits of the day and this piece is the gem of a rarity on these CDs. It was composed for the movie *The Great John L.* and was popularized by Frank Sinatra and Jo Stafford. Here it is a feature for Rex and he gives a musical picture of unrequited love.

West Indian Dance from Black, Brown and Beige follows. Ellington through his music, is telling the story of the Haitian soldiers who helped with the defense of Savannah, Georgia during the American Revolution. It is mostly a band piece with a small solo for Rex.

Tonight I Shall Sleep has a very mixed history. This writer wrote about it as a feature for Ben Webster in D.E.T.S. Vol. 2. The Ellington studio recording featured trombonist Tommy Dorsey. Here, Al Hibbler sings it with a nice solo by Johnny Hodges. It was not until 1947 that Al recorded it in the studios for Sunrise Records.

Stomp, Look And Listen is a jump tune that opens up with an exchange between trumpeters Taft Jordan and Ray Nance. Then Jimmy Hamilton on clarinet and Lawrence Brown on trombone take solos. After Lawrence's solo, the first trumpeter you hear is Cat Anderson. The trumpeter in the ending is Rex Stewart. While Rex's range is not as high as Cat's, it does not detract for this piece. There will be more about this piece later.

An elongated version of **I'm Beginning To See The Light** follows. The band was using this as a theme into the station breaks and on this occasion they have to play it a bit longer to adjust to the network timings.

After their return, we are treated to the premier performance of the **Magazine Suite**. This previews their recording done on July 31, 1945 for World Broadcast Transcriptions. The opening of **Downbeat Shuffle** is a duet between the clarinet of Jimmy Hamilton and the bass clarinet of Harry Carney. Each of them takes turns playing melody, then harmony. "Tricky Sam," Jimmy (again), Rex and Al Sears' solo on this piece. Next comes **Esquire Swank**. Mostly it features Johnny Hodges alto sax, but also has a chorus for Ray Nance's plunger muted trumpet.

Although this is the first time **Metronome All Out** was played as such, listeners will know it is the second theme in the long concert version of "Frankie and Johnny." Ray Nance and his violin open the solos. Then comes a crash of Sonny Greer's drums to announce a bond promo. Duke does his bit for the sponsor and the piece roars to a climatic ending. Duke also has a solo in the ending.

Kay Davis previously sang **If You Are But A Dream** in D.E.T.S. Vol. 2. Unfortunately, Kay still sings quite stiffly due to her operatic training. At least Duke had a better choice in the song, for Frank Sinatra popularized this one.

"The King of Jazz" Paul Whiteman, commissioned **Blutopia**. At its beginning, it has

the feeling of an up-tempo "down home" blues and Al Sears has the opening solo. Then its mood changes to a slower pace and Ray Nance has the trumpet solo.

Candy was a big hit for Johnny Mercer (as a singer). This pop tune features Ray Nance as the vocalist and trumpeter. The last full piece on this broadcast is **Main Stem**, Ellington's salute to "The Great White Way." We are treated to the usual parade of soloists- Rex Stewart, Johnny Hodges, "Tricky Sam" Nanton, Al Sears and Lawrence Brown. The broadcast ends with an elongated **Take The "A" Train** to fill out the time.

The "bonus" material for these CDs comes from a New York broadcast of September 21, 1945 from The New Zanzibar. It opens with **Midriff**, one of Billy Strayhorn's medium tempo dance numbers. It features the trombone of Lawrence Brown. There is also a duet between the band and Junior Raglin's bass.

Next comes the ballad **A Door Will Open**. This song was popularized by Stuart Foster and the Sentimentalists, the vocal group with the Tommy Dorsey Orchestra. On it we hear two of the more rarely heard Ellingtonians. The trumpet solo is by Shelton Hemphill and listen for Otto Hardwick leading the sax passage.

Another Strayhorn piece follows, **My Little Brown Book** sung by Al Hibbler. Its trombone introduction is by Lawrence Brown. Although Herb Jeffries recorded the studio version of this song with the Ellington Orchestra, there are many live versions by Al. However, the only studio version Al did was for Sunrise Records in 1947.

We next get another version of **Stomp, Look And Listen**. This time, however, the initial trumpet exchanges are between Taft Jordan and Cat Anderson. Otherwise, it is the same arrangement as the July 14, 1945 version.

Duke, at times, may not have had the greatest singers, but he seems to have

picked pop songs by the greatest singers. **Waiting For The Train To Come In** was the first solo hit for Peggy Lee. Duke only performed it several times in 1945, all of them features for Johnny Hodges.

Blues singer Big Joe Turner performed **Rocks In My Bed** during the musical, Jump for Joy. Ivie Anderson made its studio recording. Duke is known to use it between "Diminuendo and Crescendo in Blue." Marie sang it in that position on June 9, 1945 and this can be found on D.E.T.S. Vol. 5. This time it is Joya Sherrill singing it. This is her only known version of this song.

The broadcast closes out with a shortened version of **Everything But You** as the theme. There is no vocal. Jimmy Hamilton, Harry Carney and Duke are the soloists.

We now return to Massachusetts for the Treasury Broadcast of July 21, 1945. After the opening **Take The "A" Train** we hear the band perform **In A Mellotone**, one of the Ellington masterworks that was in the band's book up to the end, but was not played that often. It is the counter-melody of "Rose Room." In this version, we hear the opening call and response between the saxes and trumpeter Ray Nance. Johnny Hodges reprises his solo from the original version.

Next we hear a pop song, **The Wish I Wish Tonight** which was a hit for Trudy Erwin with the Ray Noble Orchestra. Joya Sherrill sings its lyrics and we hear Harry Carney and his baritone sax before and after the vocal.

"**C**" **Jam Blues** was performed many, many times after its initial recording as "C Blues" on September 29, 1941. The announcer states the soloists. However, you can hear both Cat Anderson and Rex Stewart above the band in its roaring climax.

The next recording is the premier recording of Jimmy Hamilton's **Ultra Violet** AKA "Ultra Blue." It is a preview of its recording for World Broadcast Transcriptions on August 7, 1945. It features Harry Carney and Al Sears.

Another song made popular by Frank Sinatra follows. Kay Davis sings **There's No You** in her usual operatic manner.

When *Black, Brown and Beige* premiered at Carnegie Hall on January 23, 1943, Duke told the audience that they should listen to the duets at the end of **Emancipation Celebration**. They represent older ex-slaves for whom freedom represented something scary. In this performance, this is done by Taft Jordan and "Tricky Sam" Nanton, accompanied by Junior Raglin's bass. Rex Stewart has the solo at the beginning of the piece.

Don't Get Around Much Anymore became as very big hit for Duke. What is surprising about this performance is that it is the first known vocal version by the Ellington Orchestra. Johnny Hodges and Lawrence Brown do their usual solos, but Al Hibbler momentarily forgets the lyrics.

Let The Zoomers Drool is an Ellington and Hodges composition that was performed only a few times in 1945. It gets cut off for a station break during Al Sears' solo.

The next track is one of the real highlights of the Treasury Broadcasts. 1945 was the tenth anniversary of the passing of Duke's mother. In 1935 he wrote the extended piece, **Reminiscing In Tempo** as a memorial to her. This performance is the only known one between the 1935 original and the 1948 concert tour. Critically, it has had mixed reviews. It should be noted that this is the epitome of

how many ways the main theme can be repeated. **Everything But You** is minus its usual vocal and is used as background for a bond promo.

Ko-Ko is one of the absolute Ellington masterpieces. It was previously played on the June 23, 1945 Treasury Show. Its tempo is much faster than the original version. "Tricky Sam" reprises his famous solo. Jimmy Hamilton and Junior Raglin also solo.

Mood To Be Wooed is an Ellington and Hodges composition that spotlights Johnny's alto sax to its sensual best. The piece was performed quite a bit from 1944 to 46.

The standard **Tea For Two** was written in 1925 for the musical No, No Nanette. Here it is used as a feature for the trumpet of Taft Jordan.

The program closes with a Buck Clayton piece, **Blues On The Double**. First we hear Johnny Hodges, then Rex Stewart. We can hear how Rex is straining to reach the high notes, Then we hear the "down home" tenor sax of Al Sears. Cat Anderson then solos and we can hear him above the band in the roaring ending. How he could hit those high notes effortlessly.

Richard Ehrenzeller

May 2003

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Mr. Ehrenzeller is a major contributor to New York Chapter's (TDES) monthly bulletin. He has a regular column in which he discusses and reviews new Ellington releases. He has also done extensive biographical writing on such

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 Ducl highlights from over fifty years ago.

Jerry Valburn

D.E.T.S.
903 9008

DUKE ELLINGTON

THE TREASURY SHOWS VOLUME. 8

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CD 2

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