


PHANTASTIC 

NOSTALGIA  
NOST 7624


# DUKE ELLINGTON

TREASURY SERIES

# 4

5 May, 1945



 D.E.T.S.

1



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NOSTALGIA

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Proprius Musik AB,  
Stockholm Sweden

ncb

NOST 7624  
(NOST 81-7624 A) Vol. 4

DUKE ELLINGTON'S  
TREASURY SERIES

1. Theme: Take The "A" Train & Introduction (Strayhorn)
2. **Blutopia** (Ellington)
3. **Clementine** (Strayhorn)
4. **My Heart Sings** (Crome - Herpin) Joya Sherrill voc.
5. **Sentimental Journey** (Green - Homer - Brown)
6. **I Got It Bad** (Ellington - Webster) Albert Hibbler voc.
7. **Three Cent Stomp** (Ellington)
8. **Black And Tan Fantasy** (Ellington - Miley)
9. **Blue Skies** (into station break) (Berlin)

Average playing time on each side in the D.E.T. series is 26-27 minutes

2



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NOST 7624  
(NOST 81-7624 B) Vol. 4

DUKE ELLINGTON'S  
TREASURY SERIES

1. **Three Concertos**
  - a. **Passion Flower** (Strayhorn)
  - b. **Air Conditioned Jungle** (Ellington - Hamilton)
  - c. **Frantic Fantasy** (Ellington - Stewart)
2. **I'm Beginnig To See The Light** (Ellington - George - James)
3. **Main Stem** (Ellington)
4. **Everything But You** (Ellington - George - James) Joya Sherrill voc.
5. **Carnegie Blues** (Ellington)
6. **Jump For Joy** (Ellington - Kuller - Webster)
7. **Things Ain't What They Used To Be** (into broadcast close) (M Ellington)

Average playing time on each side in the D.E.T. series is 26-27 minutes

# THE ELLINGTON COLLECTION 4

## TREASURY SERIES

*It is hoped that among the readers, some of you will come forth with information to complete the research on the Duke Ellington Treasury Series. All the data as presented here will be included in greater detail in the forthcoming biography/discography on Duke Ellington, "The Duke In On The Air", to be published later. This article is, in a sense, a preview of the whole story concerning the actual broadcasts and the transcriptions which were made from them.*

1945 to Duke Ellington was a year of great artistic success. It was a year that saw Ellington and the members of the band work with top awards in the jazz polls conducted by DOWNBEAT, METRONOME, and ESQUIRE magazines. It was a time of profuse, exciting writing by the Duke who was creating material ranging from popular songs such as, "I'm Beginning To See The Light," to the completion of such extended works as, "The Portense Suite." While the extended works were usually confined to the concert halls, a new series of broadcasts were to be given where Ellington, with complete freedom of choice in musical material, was now able for the first time to bring such compositions to a far larger audience than his brief concert hall appearances.

It is this series of broadcasts that our Book is concerned with. When the Duke opened at the 400 Restaurant Support Club in New York at the beginning of April, 1945, he was approached by the then newly formed American Broadcasting Company, to embark on a series of hourly Saturday afternoon broadcasts over the network. It was a musical first for Ellington whose radio fans did not have much opportunity to hear him on a regular basis, at least not since the famous Cotton Club broadcasts, heard nightly, in the late 1920's.

With the Ellington band constantly on the go, filling such bookings as one-nighters in ballrooms and amusement parks, playing stage shows on theatre circuits, occasional concerts all over the country, the concert dates were not too often that the band would find itself booked into a night spot where all radio lines were available, it could be heard at least regionally. The ABC network broadcasts not only gave Ellington the kind of exposure that an orchestra of his size deserves, but it also marked the first time that a major Negro artist had been given his own network program and that, an hour on Duke Ellington's program in the choice of material, the programs were exciting and highly imaginative with the selections ranging from the Ellington classics of yesteryear, to the current 1945 music with that special Ellington interpretation. The radio series became an experimental laboratory, so to speak, for premiering Ellington's new writing.

Commencing with the first ABC Saturday broadcast on April 7th, Armed Forces Radio Service (AFRS), with their direct radio line facilities to the networks, began recording the full hour shows with the purpose of producing a series of half hour transcriptions to be called "Duke With The Duke." It is most fortunate for the collector and the Ellington historians that AFRS transcribed this series. For one, since the broadcasts were public service (Treasury Department), and sustaining, it was not too uncommon for a network station to cutaway from the broadcast while it was in progress. Additionally, those listening to the broadcast were often subjected to an interruption in the middle of a musical selection by a news bulletin (the war was still on in both Europe and the Pacific). So what was taken down by AFRS (in direct feed from the origination point), in many cases remains the only complete recording of a given broadcast.

Problems existed even for AFRS. It is a difficult thing both technically and artistically to take an hour broadcast and from it produce half hour programs. Decisions have to be made on what musical selections were to be used, and also timing on the material had to be tailored close to exactness. Quite often AFRS just-popped the selections from a given broadcast, and in many cases, "slipped" in selections from others. The editing here was so fantastic, especially when you consider that this was radio before the tape era, that many researchers to this date, credit specific music selections to one given date (while they are from other dates), on the basis of the transcription.

Finally, AFRS involvement in this series takes on even greater importance when the fall season comes about. With the ABC network involved with a popular schedule of college football games each and every Saturday, they would retain Ellington on a stand-by basis. This would mean that the band would start playing in it if they were on the air at their specified starting time, but the various network stations would "join the program in progress" at the conclusion of their football game. The AFRS recording of the Ellington material directly from the studio source, in many instances, the only existing performance of this music since the actual broadcast did not get on the air.

The ABC Treasury programs were aired from April, 1945, through to the end of November 1945. Ellington had at that time, a rather difficult booking schedule, so he was temporarily replaced in the series by Tommy Dorsey. Ellington once again heard starting in April, 1946, and continuing through the fall of that year. For reasons of our own choosing, AFRS recorded the series through August, 1946, and then stopped. They did produce a remarkable series of transcriptions, seventy-nine in all. These 16 inch discs are today among the most sought after items by Ellington collectors around the world, and rightly so.

I have indicated, wherever known, the actual program source of each selection on the AFRS transcription. To accurately determine this, I compared the AFRS version against airchecks of the ABC broadcasts, comparing not only the solos and timings, but also the announcer dialogue leading into the music, in the cases where airchecks were not available. I was fortunate in having on hand a set of ABC music clearance log sheets. Since Ellington went out of his way to avoid duplication of music on successive broadcasts, it was not too difficult to pin-point selections and their actual broadcast dates. Most important, I've made no wild guesses, and I feel that what is presented here is most accurate.

The format of the AFRS transcriptions is as follows: They opened the program, in most cases, with a special AFRS pre-recorded version of "Take The 'A' Train," by the Ellington band. The AFRS announcer would do the introduction over this music, and they would then cross into the broadcasting medium with the following: "The band does one of three ways, all with AFRS announcer 'I.D.'"

(1) "Take The 'A' Train" (AFRS theme); or (2) "I'm Beginning To See The Light"; or (3) on occasion the actual broadcast music itself, in regard to the markings in the wax. AFRS would indicate the actual broadcast date, or if the show was made up of a composite from several broadcasts, instead of a date they would use the word "dubbed." The SSR (Special Service Recording) numbers indicate only the date on which they would use the word "re-master." These SSR numbers run in a fairly consistent numerical sequence, so in cases where I did not have the transcription itself to check, I have indicated the SSR number as "probably," and it should turn out to be as such. Now all the data follows. I hope some of you can come up with the needed information to answer those question marks.

JERRY VALBURN

PHONASTIC/NOSTALGIA's Duke Ellington's Treasury Series is an important undertaking, made possible through an agreement with the Merrill Record Society. The series will — if the response will be sufficient — include a great number of LP's! It is a unique portrait of one of the great jazz musicians as it was playing week to week during an exciting year — 1945-46, when history was being made as the second world war was still going on both in Europe and in the Pacific. The records have previously only been issued for the members of the Merrill Record Society and this is the only version using the original Merrill masters.

### A

**1 Theme: Take The "A" Train & Introduction**  
(Strayhorn) Nordiska Musikförlaget AB

**2 Blotopia**

(Ellington) Big 3 Scandinavia

**3 Clementine**

(Strayhorn) Tempo Music

**4 My Heart Sings**

(Green - Homer - Brown) Stockholm Musikproduktion

Joya Sherrill voc

**5 Sentimental Journey**

(Green - Homer - Brown) Nils Georgs Musikforlags AB

**6 I Got It Bad**

(Ellington - Webster) Big 3 Scandinavia

Albert Hibbler voc

**7 Three Cent Stomp**

(Ellington) United Artists

**8 Black And Tan Fantasy**

(Ellington - Miley) Belwin-Mills Nordiska AB

**9 Blue Skies**

(Berlin) Wilhelm Hansen-Nordiska Musikforl. AB

### B

**1 Three Concertos**

**a. Passion Flower**

(Strayhorn) Tempo Music

**b. Air Conditioned Jungle**

(Ellington - Hamilton) Tempo Music

**c. Frantic Fantasy**

(Ellington - Stewart) No information

**2 I'm Beginning To See The Light**

(Ellington - George - James)

Ellington - Redler Förlags AB

**3 Main Stem**

(Ellington) Big 3 Scandinavia

**4 Everything But You**

(Ellington - George - James) Tempo Music

Joya Sherrill voc

**5 Carnegie Blues**

(Ellington) Tempo Music

**6 Jump For Joy**

(Ellington - Kuller - Webster) Big 3 Scandinavia

**7 Things Ain't What They Used To Be**

(M Ellington) Nordiska Musikforlaget AB

Recorded May 5, 1945, at The Adams Theatre,

Newark, New Jersey.

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Average playing time on each side in the D.E.T.

series is 25-27 minutes.

Personnel:

Shelton Hemphill, Rex Stewart, Cat Anderson, Taff Jordan (tp), Ray Nance (tp and v), Claude Jones, Lawrence Brown, Joseph Nanton (tb), Otto Hardwicke, Johnny Hodges (as), Jimmy Hamilton (ts and cl), Al Sears (ts), Harry Carney (bars and sax), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dr), Joya Sherrill, Kay Davis, Marie Ellington, Al Hibbler (vocals).

Cover and Layout: Willy Yhr

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