

VOL.7

DUKE ELLINGTON AND HIS ORCHESTRA
THE TREASURY SHOWS



D.E.T.S.

2
CD SET

CD 1*(a) Treasury Broadcast No. 12- Apollo Theatre - New York City - June 30, 1945*

1. (Opening Theme) **Take The "A" Train** (Billy Strayhorn)0:43
2. **Caravan** (Duke Ellington-Juan Tizol-Irving Mills)4:05
3. **Fickle Fling** (Duke Ellington)2:45
4. Ellington Bond Promo1:14
5. **Kissing Bug** (vocal Joya Sherrill) (Billy Strayhorn-Rex Stewart-Joya Sherrill)2:51
6. **Honeysuckle Rose** (Fats Waller-Andy Razaf)3:06
7. **Day Dream** (Duke Ellington-Billy Strayhorn-John Latouche)3:26
8. **One O'Clock Jump** (Count Basie-Eddie Durham)5:05
9. Ellington Bond Promo1:15
10. (Theme) **Take The "A" Train** into Station Break (Billy Strayhorn)3:05
11. Return and Introduction to Billy Strayhorn Medley
12. **MEDLEY:**14:35
 - a) **Chelsea Bridge** (Billy Strayhorn)
 - b) (I Want) **Something To Live For** (vocal Marie)(Duke Ellington-Billy Strayhorn)
 - c) **Clementine** (Billy Strayhorn)
Ellington Bond Promo
 - d) **My Little Brown Book** (vocal Al Hibbler)(Billy Strayhorn)
13. (Otto Make That) **Riff Staccato** (vocal Ray Nance)(Arthur Schwartz-Orent)3:14
14. **Carnegie Blues** (Duke Ellington)3:07
15. **I'm Beginning To See The Light** (vocal Joya Sherrill)(Duke Ellington-Johnny
Hodges-Harry James-Don George) into Ellington Bond Promo)4:02
16. **Old King Dooji** (Duke Ellington)2:33
17. (Theme) **Things Ain't What They Used To Be** (Duke Ellington-Mercer Ellington)1:21

(b) Broadcast from the New Zanzibar, NYC- October 1st, 1945 (MBS)

18. (Theme) **Take The "A" Train** (Billy Strayhorn)2:18
19. **Clementine** (Billy Strayhorn)3:09
20. **I'll Buy That Dream** (H. Magidson-A. Wrubel)3:22
21. **Come To Baby, Do!** (vocal Joya Sherrill)(S. Miller-I. James)3:13
22. **Harlem Airshaft** (Duke Ellington)3:13
23. (Theme) **Everything But You** (Duke Ellington-Harry James-Don George)1:11

Total Time 71:36 2

CD 2*(a) Treasury Broadcast No 13 from Studio 6-8, Radio City-New York - July 7, 1945*

1. (Opening Theme) **Take The "A" Train** (Billy Strayhorn)0:44
2. **Blue Belles Of Harlem** (Duke Ellington)5:53
3. **I'm Beginning To See The Light** (vocal Joya Sherrill)
(Duke Ellington-Johnny Hodges-Harry James-Don George)3:24
4. Ellington Bond Promo1:50
5. **Can't You Read Between The Lines?** (Julie Styne-Sammy Kahn)2:30
6. **MEDLEY: Trio In Blue**9:48
 - a) **Diminuendo In Blue** (Duke Ellington)
 - b) **Carnegie Blues** (Duke Ellington)
 - c) **Crescendo In Blue** (Duke Ellington)
7. Ellington Bond Promo1:31
8. **Mood To Be Wooed** into Station Break (Duke Ellington-Johnny Hodges)1:43
9. (Theme) **Take The "A" Train** and return (Billy Strayhorn)0:30
10. **The Perfume Suite:** (Duke Ellington-Billy Strayhorn)14:02
 - a) **Balcony Serenade** (Duke Ellington-Billy Strayhorn)
 - b) **Strange Feeling** (vocal Albert Hibbler)(Duke Ellington-Billy Strayhorn)
 - c) **Dancers In Love** (Duke Ellington)
 - d) **Coloratura** (Duke Ellington)
11. Ellington Bond Promo1:46
12. **Hollywood Hangover** (Buck Clayton)3:39
13. **I Don't Mind** (vocal Marie)(Duke Ellington-Billy Strayhorn)3:20
14. **Ring Dem Bells** (Duke Ellington-Irving Mills)3:30
15. (Theme) **Things Ain't What They Used To Be**
(D. Ellington-M. Ellington) into Broadcast Close2:40

(b) Broadcast from the New Zanzibar, NYC- October 7th, 1945 (MBS)

16. (Theme) **Take The "A" Train** (Billy Strayhorn)1:42
17. **Fancy Dan** (Duke Ellington)3:27
18. **Walkin' With My Honey** (D. Manning)1:43
19. **Go Away Blues** (vocal Joya Sherrill)(Duke Ellington)2:31
20. **Homesick, That's All** (Gordon Jenkins)3:27
21. **I'd Do It All Over Again** (J. Cavanaugh-D. Robertson)1:59

Total Time 71:53 3

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) Rex Stewart, Taft Jordan, Shelton Hemphill, 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) Al Lucas (bass) Sonny Greer (drums) Joya Sherrill (vocal)

BACK IN THE BIG APPLE

After the mid-west tour and a stop in Atlantic City for a Spotlight Bands broadcast, Duke and the band returned to the Big Apple for a week at the **Apollo Theatre**.

Ellington, the native of Washington, DC, adopted New York as his most favorite city in the United States. And why not? It offered him the opportunity of performing in front of enthusiastic audience and the chance to hear other legendary musicians perform and sit in on many jam sessions. He was fully at home in New York. And while the early years meant only the Harlem hot spots, Duke broke through in 1929 doubling at the *Cotton Club* and appearing at the **Ziegfeld Theatre** for the production of **Show Girl**. In 1930 he appeared at the famous Palace Theatre and over the years at such movie palaces as the **Capitol Theatre**, **Loew's State**, **The Roxy**, and **The Paramount**. Even with all of this success the one that brought him most satisfaction was that of appearing in front of an audience of his own people. So the week's engagement at the **Apollo Theatre** was always a highlight for Duke and the band. The **Apollo** was Harlem's showcase theatre opening in the early thirties. Ellington's first appearance there was in October 1934. The film fare at the **Apollo** usually consisted of B pictures or independent black produced films. But, who cares? The audience came for the stage show.

Bill Abernathy, the Blue Network announcer, joined NBC in the late thirties and for most of his career he was assigned to the Blue Network. Most of those assignments were to cover remotes from night clubs and ballrooms. They ranged from such locations as **the Savoy Ballroom** in Harlem to Frank Dailey's **Meadowbrook** in Cedar Grove, NJ. He had a curious intellectual interest in the music and he also had a great deal of respect for Duke Ellington. In fact, he volunteered to cover the first Treasury broadcast on April 7th (DETS 903 9001) and his continued coverage can be heard right through the Treasury Radio City broadcast of May 12th. He did not travel with the band during their mid-west tour but happily, he's back with this the June 30th **Apollo Theatre** broadcast.

THE MUSIC

After the **Take The "A" Train** theme, the ABC announcer, Bill Abernathy, greets Duke and the enthusiastic theatre audience. The band goes into the recently recorded arrangement of **Caravan**. It is a feature for Rex Stewart, Jimmy Hamilton; Lawrence Brown and Ray

Nance on violin with a Latin beat. 5

A recent Ellington composition, **Fickle Fling** follows. This catchy tune showcases Duke and the band with a little interjection by Johnny Hodges. Duke never recorded this composition commercially but he did record it as a Capitol Transcription in July 1946.

Ellington's first **Bond Promo** for the "*Mighty Seventh War Loan*" follows and then we are all treated to a novelty tune recorded in April called **Kissing Bug**. Joya Sherrill's infectious voice and the lyrics add some humor to the performance with cheers from the audience.

Jimmy Hamilton and Johnny Hodges have a little jam session on Fats Wailer's tune **Honeysuckle Rose**. Duke's piano and the band offer a fine background.

Day Dream is a beautiful concerto for Johnny Hodges which was written for him by Billy Strayhorn. Many discographies claim that Ellington is the piano player on this one but I feel that it is definitely Strayhorn who took an active role in the Treasury Series especially behind Ellington's bond promos and as accompaniment to the orchestra's vocalists.

One O'Clock Jump, a Basie feature, follows here. It has a nice tempo and swings easily in the Ellington manner. In addition to Duke's piano we hear Al Sears on tenor sax; Lawrence Brown's trombone; Johnny Hodges' alto and Taft Jordan's trumpet. This arrangement is very similar to that recorded for Capitol Transcriptions on July 16th, 1946. Recordings made in Chicago for Capitol Records on January 2nd, 1954 and Reprise Records on November 29th, 1962.

Duke's second **Bond Promo** is followed by Kay Davis singing **There's No You**. Kay delivers her operatic style with a nice full band accompaniment. It really didn't belong in the band's book and was featured only five times during 1945. Kay Davis can be heard to better advantage on other tunes. Probably a courtesy for a music publisher, not Kay's fault.

We go out and return on the band's theme **Take The "A" Train**.

A tribute to Billy Strayhorn is now presented in the first **Billy Strayhorn Medley** in the

Treasury Series. The arrangement of these Strayhorn tunes is done with great taste. All the members of the band had great respect and admiration for Billy's contribution to the band book. And it is definitely Billy at the piano. The medley opens with **Chelsea Bridge**. After a beautiful introduction by Billy and the band we hear a brief solo by Al Sears and the balance of this tune is all Strayhorn; the band and Junior Raglin's bass. The medley continues with **Something To Live For**, one of Billy's earliest contributions to the band book. This version is all Strayhorn and the band with a warm vocal by Marie Ellington. The tempo picks up with **Clementine**. After Strayhorn's introduction the band flows along only happily interrupted by input from Johnny Hodges' and Ray Nance's solos.

Before the medley is to be completed we have Ellington's 3rd **Bond Promo**. Strayhorn's piano can be heard behind Duke's message. And now it's time to conclude the medley.

My Little Brown Book, first recorded in 1942 with Herb Jeffries' vocal, is now offered in a new arrangement. After Strayhorn's introduction we hear the mellow trombone of Lawrence Brown. Al Hibbler's vocal takes the spotlight and this performance concludes with contributions from the band, Al Sears, and Lawrence Brown.

Next on the program is the jumpy **Riff Staccato**. It starts with Duke's introduction followed by the band with Al Sears in the lead. Next comes Ray Nance's vocal backed by Taft Jordan's horn and we go out on the band with Al Sears taking the lead.

Carnegie Blues was inspired by the sound of a fog horn on Lake Michigan. That particular sound stayed in Duke's mind until the composition was actually written. This instrumental version is mostly ensemble with contributions by Ellington, Lawrence Brown and Al Sears. Ellington's 1945 hit song, **I'm Beginning To See The Light** with Joya Sherrill's vocal leads into Duke's 4th **Bond Promo** of the broadcast.

The band pulls out a little swinger from the 1930's, **Old King Dooji**. It has its fourth known performance here on this broadcast. The structure remains the same as the original but with different soloists. After Ellington starts it off the band comes roaring through. This is followed with solos by Ray Nance's trumpet, and Johnny Hodges' alto and Sonny Greer's drum coda followed by a full band finish.

The broadcast closes over the theme of **Things Ain't What They Used To Be**. This performance has Ellington's well known intro followed by the ensemble of the band and Johnny Hodges' alto work. At this time, the tune was played in a much slower tempo than the versions of later years, more in a blues format rather than an up tempo chart.

The Zanzibar aka **The New Zanzibar** and **Café Zanzibar** was located on the corner of 49th Street and Broadway, on the same site as the former Hurricane Restaurant. The featured performers were still black artists, those who had already established themselves and the newcomers who were on their way up. The radio lines from the club were those of both Mutual and NBC and a good deal of this material was also transcribed by the Armed Forces Radio Service (AFRS) for re-broadcast to the troops stationed around the world. Ellington's three month stand began on September 11th, 1945 and ran through December 4th, 1945. The broadcast presented here is from the October 11th, 1945, MBS broadcast. After the familiar "A" Train theme we go into Billy Strayhorn's **Clemenline**. The structure is very similar to the one heard during the Strayhorn medley on the June 30th Apollo broadcast. The highlight for me is Rex Stewart's work.

I'll Buy That Dream is a lovely arrangement of a popular ballad of the day turned into a total feature for Harry Carney's baritone sax. After Duke's intro this is all Harry Carney with interesting melody lines from the band. It sounds like a Strayhorn arrangement.

Come To Baby, Do is a pop tune of the day commercially recorded on October 8th, 1945. To date only three other performances of this tune have been found. Joya Sherrill handles the vocal chores with competence.

Harlem Air Shaft is a flag waver with Ellington establishing the tempo and Rex Stewart contributing a great solo against the rhythm of the band.

Everything But You is used here as a theme rather than with a Joya Sherrill vocal. It is a beautifully orchestrated chart with a mellow ensemble performance and serves perfectly as a close to this broadcast.

We are now away from the live excitement of the Apollo Theatre into Studio 6-B in Radio City. **Take The "A" Train** establishes our opening theme and Bill Abernathy introduces the first program selection.

Blue Belles Of Harlem was written for a Paul Whiteman Christmas Concert at Carnegie Hall in the 1930's. The theme of the concert was "those bells" and Duke's composition was one of many different contributions by major artists in the music world. This July 7th, 1945 reading is Ellington's artistry in the foreground with the orchestral accompaniment in the background. **I'm Beginning To See The Light** with Joya Sherrill's competent vocal follows the lengthy piano piece. This all leads us into Ellington's first **Bond Promo** of the day.

Can't You Read Between The Lines is an outstanding arrangement of a popular tune of the day with solo work by Ellington, Carney and Nance.

On the previous Treasury Broadcast of June 30th, we have only the second featured medley performed in the series, the first one being on the broadcast of June 9th, 1945. The current broadcast offers again another medley which would similarly be repeated over future broadcasts. This medley is referred to by announcer Bill Abernathy as **Trio In Blue**. It begins with **Diminuendo In Blue** an all band ensemble with Ellington's piano. The mid-point of the medley is **Carnegie Blues**. It has the same structure as found on broadcast of June 30th. After Duke's introduction with the band we hear Al Sears and Lawrence Brown interweaving their solo obligations followed by more Al Sears and the band.

We now come to the third part of the Medley, **Crescendo In Blue**. It is the first performance since it was introduced in 1937. This swinger, which later became a sensation at the 1956 Newport Jazz Festival, opens with Duke and the band. The structure remains the same throughout except for the Johnny Hodges' contributions against the background.

Bond Promo 2 follows and then we are treated to another Johnny Hodges masterpiece called **Mood To Be Woood**. This Ellington-Hodges collaboration was first introduced in 1944 on a May broadcast from the Hurricane Restaurant. It was played more often in 1945. We have only the performance as documented in 1944 on **V-Disc** from the Hurricane broadcast of May 26th. A transcription was later recorded at World Studios for the BBC in August 1945, (available on JUCD 2043). Aside from these two recordings there are no commercial studio recordings or broadcast transcriptions of this tune. It

was taken out of the Ellington book in 1947. This Johnny Hodges vehicle is all that with a beautiful band background and some tasteful Ellington piano.

After the station break and the **Take The "A" Train** return we are treated to an extended Strayhorn-Ellington work, **The Perfume Suite**. This work, which was premiered at Carnegie Hall on December 19th, 1944, is in four parts, was later recorded for **V-Disc** from the Treasury Broadcast of April 7th, 1945 (**DETS 903 9001**) and by **RCA** on July 24th and 30th, 1945. This ambitious Ellington-Strayhorn collaboration portrays the changing moods of a woman who wears different perfumes and falls under the influence of all of them. Part One of **The Perfume Suite** opens with **Balcony Serenade (Love)**. Following an introduction by Ray Nance, we hear the Strayhorn influence in the exquisite sound of the reeds. Part Two is **Strange Feeling (Violence)** with Ellington's introduction followed by the band's ensemble, Cat Anderson's muted horn, and Al Hibbler's vocal. Part 3 **Dancers In Love** is a rhythmic opus full of humor and it emphasizes Ellington's ragtime style. It was first known as **A Stomp For Beginners**. The final part of the **Perfume Suite** is **Coloratura (Sophistication)** a feature for the high note talents of trumpeter Cat Anderson. Ellington's 3rd **Bond Promo** follows here.

Hollywood Hangover, a vehicle written and arranged by Buck Clayton, follows. It was recorded as a radio transcription on August 7th, 1945 but never recorded as a commercial release. It was not played again after a August 1946 broadcast from Meadowbrook Gardens in Culver City, California. While the structure is the same, the main difference between this performance and the Treasury Broadcast from the Regal Theatre in Chicago (DETS 903 9004) is the fact that Nance is heard on violin here instead of trumpet (May 26th). **I Don't Mind** is a feature for Marie (Ellington) vocal abilities with some tasteful work by Rex Stewart and Harry Carney.

The well known Ellington masterpiece, **Ring Dem Bells** follows. After Duke's introduction we hear the band led by drummer Sonny Greer. Then Hodges and Carney with a vocal by Ray Nance. Nance then picks up his trumpet and rides out with the band background and Sonny's chimes. After Bill Abernathy's **Bond Promo** we then close the broadcast with **Things Ain't What They Used To Be**. Most people, today, accept the fact that the true author of this Ellington chestnut is Johnny Hodges. At any rate his small group made the first recording on July 3rd, 1941. The slow and infectious tempo, as mentioned earlier, remained that way only to then be speeded up. It was a must item on an Ellington concert or broadcast. As performed here it retains the great flavor of Johnny Hodges'

alto, with the band ensemble, along with Duke, riding out. It's time to fill out this CD with vintage material from an early New Zanzibar broadcast on October 7th, 1945 (MBS). The program opens with an interesting piano interpretation of Strayhorn's **Take The "A" Train**. This is followed by a new title in the Ellington book, **Fancy Dan**. This tune was first performed on the Treasury Show of September 22nd, 1945, which should be considered as the premiere performance. After performances in 1945 and 1946 it was not used again until it was commercially recorded for Columbia records on May 10th, 1951. It remained in the book until early 1953. This performance is mostly ensemble with brief solos by Nanton, Carney and Stewart.

Walkin' With My Honey is a ballad featuring Harry Carney's bass clarinet and baritone sax. A lovely chart, probably arranged by Strayhorn.

Go Away Blues was a number introduced during the Hurricane stand of 1943. Betty Roche chirped the original and Joya Sherrill does it justice here too. Another wartime ballad **Homesick, That's All** becomes a vehicle for Johnny Hodges' mellow alto. This performance is all his. We conclude this broadcast with a little known tune, **I'd Do It All Over Again**. This unknown selection was performed by the band on five different occasions but never recorded commercially. A mostly ensemble work it features solos by Harry Carney and Jimmy Hamilton.

*Jerry Valburn
December 2002*

Jerry Valburn is a retired broadcast and recording engineer. His passion with Ellington started as a boy of 12 and his collecting and research of Ellington's music have remained throughout his life. Today, his Ellington collection resides in the archives at the Library of Congress in Washington, DC. His published works include *The Directory of Duke Ellington's Recordings* and *Duke Ellington On Compact Disc*. With Ellington researcher, Lance Travis, they are currently working on a revised edition of Compact Disc. Jerry is a member of many of the *Duke Ellington Societies* around the world as well as a long standing member of *DEMS*. He is most proud to be the producer of the *DETS* series which will result in 24 double CDs at its completion. Contact him at jvalburn13@netzero.net

Reissue produced by Jerry Valburn
Digital Master: Jack Towers
Booklet Notes: Jerry Valburn
Booklet Design by CMO at EddieArt

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 9007



DUKE ELLINGTON

THE TREASURY SHOWS VOLUME 7

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 7. **Day Dream** 3:26
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 - d) My Little Brown Book (vocal Albert Hibbler)
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- Total Time 71:36

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 2. **Blue Belles Of Harlem** 5:53
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 6. **MEDLEY: Trio In Blue** 9:48
 - a) Diminuendo In Blue
 - b) Carnegie Blues
 - c) Crescendo In Blue
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 - a) Balcony Serenade
 - b) Strange Feeling (vocal Albert Hibbler)
 - c) Dancers In love
 - d) Coloratura
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into Broadcast Close 2:40
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