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## PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums  
Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

DAN HAERLE - Piano; JOHN GOLDSBY - Bass; STEVE DAVIS - Drums

Graphics & Engraving by PETE GEARHART



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# INTRODUCTION

The first half of the forties was Duke Ellington's most creative period in the opinion of many; this album bears some of the fruits of this era. Here is the popular Duke Ellington—Duke the songwriter, collaborating with some of the great lyricists of the day. Although Don George, whose lyric graces Duke's *I'm Beginning to See the Light* and other song hits, has written that Duke varied his songwriting methods to fit the situation, in the case of the tunes on this album the lyric was written after the song was composed in every case.

In 1941, Duke wrote the music for and the Ellington orchestra played in the production "Jump for Joy." Movie lyricist Paul Francis Webster (who later wrote lyrics for *Secret Love*, *The Shadow of Your Smile*, etc.) was the collaborator. The most memorable song in the score was *I Got It Bad*. The seldom-heard verse is on Ella Fitzgerald's Ellington Songbook set on Verve. *In a Mellow Tone* is Duke's new melody on the chord changes of Art Hickman's *Rose Room*, a much older tune. Similarly, *Cottontail* is a line on the *I Got Rhythm* chord changes. *C Jam Blues* got its start as *C Blues* on a Barney Bigard small band date. What composer ever got more out of a two note blues? *Just Squeeze Me* came into being when actor Lee Gaines added a lyric to a slightly adapted version of *Subtle Slough*, first recorded at a Rex Stewart small band date.

In 1942 Duke began a two year collaboration with another Hollywood lyricist, Bob Russell (whose credits also include *Brazil* and *He Ain't Heavy, He's My Brother*). Their output together was not sizeable, but their level of success was high. This team turned out *Don't Get Around Much Anymore*, *Do Nothing 'Til You Hear From Me*, *I Didn't Know About You*, and *Warm Valley*. These tunes were all adapted from previously recorded instrumentals (the first three were called *Never No Lament*, *Concerto for Cootie* and *Sentimental Lady* respectively) with varying degrees of fidelity. The most alteration was done to *Concerto for Cootie*; only the opening motive was retained for *Do Nothing 'Til You Hear From Me*. Incidentally, all except *Warm Valley* were big song hits, but not as recorded by Ellington. His records didn't enjoy the same commercial success as, say, Woody Herman or Stan Kenton. Also, during the time these tunes had their initial popularity a recording ban called by the musicians union was in effect, and Ellington's record company was one of the last to meet the union's terms. The original versions of *Do Nothing* and *Don't Get Around Much* by the Ellington band survive only on airchecks.

The jazz historians remember Duke Ellington as a pioneering composer and as a bandleader. The evidence of his similarly great prowess as a songwriter is seen in abundance on this album.

Phil Bailey  
October, 1990



# 6. C Jam Blues

Play 13 Choruses (♩ = 144)

C7

F7

D-

## SOLOS

C7

F7

D-

C7





# 8. Just Squeeze Me

Play 4 Choruses (♩ = 100)

by Duke Ellington



Treat me sweet and gen - tle when you say good  
I get sen - ti - men - tal when you hold



Me- but please don't tease  
Me- but please don't tease



Miss - ing you since you have been a - way each day,



count - ing the nights ar I'm in the mood to let you know



I nev - er say you love me too-



in'- I'm in ec - sta - sy- So- Squeeze-



but please don't tease me.-

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