

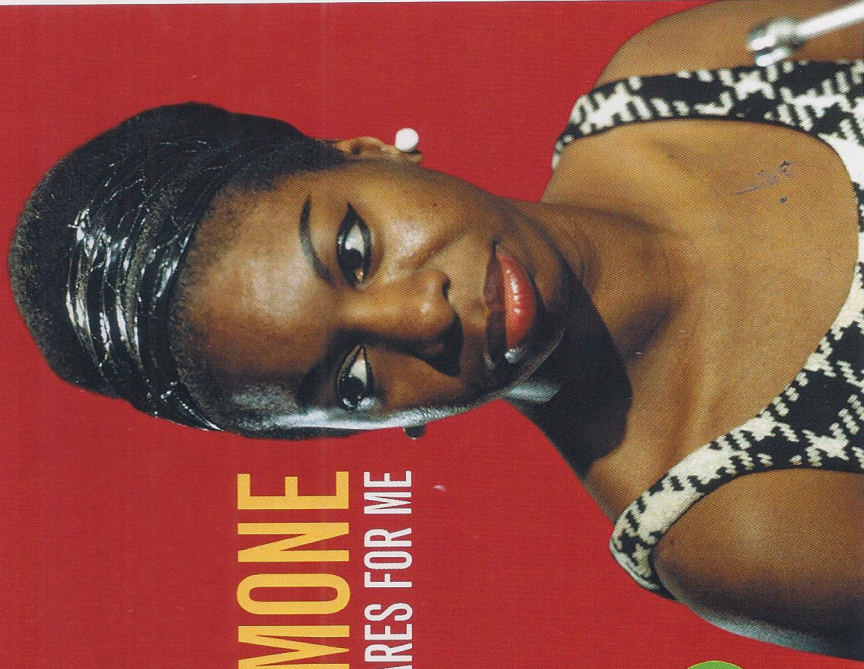
NINA SIMONE MY BABY JUST CARES FOR ME



NINA SIMONE

MY BABY JUST CARES FOR ME

40 Original Recordings
Over Two Hours Of Music
Digitally Remastered
On 2CDs



DISC 1

1. My Baby Just Cares For Me
2. I Loves You Porgy
3. Mood Indigo
4. I Got It Bad (And That Ain't Good)
5. Summertime
6. Central Park Blues
7. Good Bait
8. Plain Gold Ring
9. Hey, Buddy Bolden
10. Work Song
11. Black Is The Color Of My True Love's Hair
12. Stompin' At The Savoy
13. Theme From "Middle Of The Night"
14. Tomorrow (We Will Meet Once More)
15. That's Him Over There
16. Can't Get Out Of This Mood
17. Solitaire
18. Something To Live For
19. Forbidden Fruit
20. Nobody Knows You When You're Down And Out

DISC 2

1. Please Don't Let Me Be Misunderstood
2. Little Girl Blue
3. Porgy
4. I Want A Little Sugar In My Bowl
5. Gin House Blues
6. It Don't Mean A Thing
7. I Ain't Got No - I Got Life
8. You'll Never Walk Alone
9. Don't Smoke In Bed
10. The Other Woman
11. He Needs Me
12. I Like The Sunrise
13. Cotton Eyed Joe
14. It Might As Well Be Spring
15. Blue Prelude
16. You've Been Gone Too Long
17. Chilly Winds Don't Blow
18. Willow Weep For Me
19. Rags And Old Iron
20. Do Nothin' Till You Hear From Me

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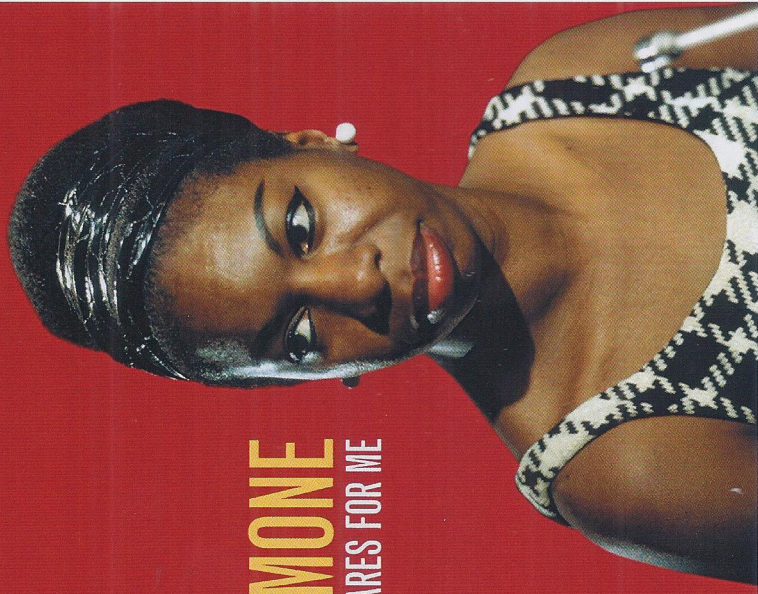


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In an era of instant reality-TV stardom, Nina Simone worked for every dollar she earned. In doing so, she created a fearsome reputation for being, as concert promoter Stuart Lyons put it, 'the last of the working divas.' Yet that was precisely what her audience loved her for.

Nina's inimitable delivery of even the most banal of lyrics puts her in the highest company, but it was her ability to be inspired one night, abusive the next that kept her audience on their toes.

Fame, reputation and acclaim had seemed far from likely, however, when Eunice Kathleen Waymon, born the sixth of eight children in North Carolina in 1933, started moonlighting from her classical piano studies at New York's Juilliard School of Music to make a living as a singer.

She'd showed early promise at the piano and made her concert debut with a classical recital at the age of ten. (It's said her parents were forced to leave the front row to make way for white people, and she refused to continue until they were moved back.) Nina was later to be an active campaigner in the civil rights movement, as her autobiography recounts, and her actions rank her alongside James Brown as a leading proponent of civil rights for black Americans.

The stage name she chose combined Nina ('little one', a nickname from an Hispanic boyfriend) and Simone (borrowed from French actress Simone Signoret). A night-club date in Atlantic City saw her signed by the Bethlehem label, and the very first recording session yielded the Billie Holiday-inspired US Top 20 hit 'I Loves You Porgy'.

This is featured here and comes from her first long-player 'Little Girl Blue'. Also known as 'Jazz Played In An Exclusive Side Street Club', it was cut in 1957, released in 1958 and saw her voice and piano backed by a rhythm section of Jimmy Bond on bass and Albert 'Toobie' Heath on drums. Many believe it to be one of the finest debuts ever recorded.

Her treatment of 'Mood Indigo', a standard originally written by Duke Ellington and 'Little Girl Blue's' opening track, showed she was not about to be overawed. She proved this again when she interpolated 'Good King Wenceslas' into the title track, penned by Rodgers and Hart for the musical Jumbo. Meanwhile, 'Central Park Blues', Nina's only songwriting contribution, chimed in with the original cover picture of a poncho-clad Simone sitting disconsolately on a park bench.

Nina's second full-length album was the aptly titled 'The Amazing Nina Simone'. Recorded in 1959 and released that same year by the Colpix label, this saw her backed by an orchestra arranged and conducted by Bob Mersey and was clearly regarded by her new employers as her potential breakthrough album. 'Nina will, in all likelihood, emerge this year as the greatest new talent to hit the recording field in a decade' trumpeted the original sleeve note, highlighting 'a special quality that comes with brilliant musicianship and an almost philosophical understanding of the words.'

Colpix was a division of Columbia Pictures, and it was when studio boss Darryl Zanuck's sister heard Nina sing that she was offered a more lucrative deal than the one she had with Bethlehem. In her Colpix years, which lasted until 1964, she was to establish a reputation as an artist who could merge folk and blues influences seamlessly with jazz, while adding a classical flair.

The album opened with the jazz standard 'Blue Prelude'. The Benny Goodman swing classic 'Sumppin' At The Savoy' was performed in a vocal version that, the sleeve note claimed, 'will become the pace-setter for all future interpretations.'

Elsewhere she tackled show tunes like Rodgers and Hammerstein's 'It Might As Well Be Spring' and ballads 'That's Him Over There' and 'Solitaire' with equal facility. She had yet to hit her compositional stride, or at least was not yet free to record her own songs, but the result was undeniably impressive.

Next would come a live album, 'Nina Simone At Town Hall' which saw her again backed by Bond and Heath but, typically, reprised precisely no tracks from the two studio albums she had to her credit. It was recorded at the Town Hall, New York, in September 1959, though some tracks are said to have come from a radio broadcast of a few days later. Whatever the truth, it was a fascinating addition to her catalogue and showcased her talent as a pianist. A particular vocal highlight is her interpretation of folk ballad 'Black Is The Color Of My True Love's Hair'.

We feature tracks from her second and third studio efforts for Columbia Pictures' Copix label. 'Forbidden Fruit' was an eclectic mix, of its ten tracks we include three compositions from the outrageously talented Oscar Brown Jr, including the title track and the opening 'Rags And Old Iron'. 'Gin House Blues' would become a chart item in the hands of Amen Corner in 1967, while Nina herself would revisit the song on 1968's 'Nuff Said' album.

'Sings Ellington', as the title suggests, showcased 11 songs written by and associated with the great jazz bandleader and here we feature six. The album was released in 1962, and its original sleeve note read in part: 'It was inevitable that Nina would one day sing Duke Ellington, and that day, much-waited and much-wanted, is happily here... Ellington's individualistic and timeless music is complemented perfectly by one of the great stylists of our time. Her range, through the Ellington standards and the lesser-known but nonetheless unique creations is nothing short of masterful.'

Nina Simone's voice and influence have resounded down the years. The mid Nineties found Lauryn Hill of the Fugees rapping 'While you imitating Al Capone/I be Nina Simone' ('Ready or Not'), while a decade earlier 'My Baby Just Cares For Me', from her very first album, had exposed Nina's talents to a new generation when it became the theme of a TV ad campaign for Chanel No 5 perfume. Unfortunately, she had signed the recording contract three decades earlier without looking at the small print, so her financial reward for a UK Top 5 single was minimal. But Nina's struggle against personal exploitation was to prove as dogged as her efforts to promote civil rights, and was rewarded in 1995 when she gained control of the track.

There's much more to her long and varied career than these early albums alone can show, but they represent a superb starting point. Nina Simone, who was twice married and divorced, died in April 2003, but her gutsy genius lives on.

Sleeve notes by Michael Heatley

SINGERS/WRITERS & RECORDING DATES

- DISC 1: 1. (Davidhow/Kelly) Dec. 1957 2. (Catharine/Catharine Heyward/Heyward) Dec. 1957 3. (Ellington/Sigurd/Mah) Dec. 1957 4. (Ellington/Hillman) Dec. 1957 5. (Catharine/Catharine Heyward/Heyward) Dec. 1959 6. (Simone) Dec. 1957 7. (Oscar Brown/Jr) Dec. 1957 8. (Ellington) Dec. 1962 10. (Paddy/Denny) Dec. 1961 11. (Fred/Air Simone) Dec. 1959 12. (Oscar Brown/Jr) Dec. 1959 13. (Carmichael) Dec. 1959 14. (Gale/Sherman) Dec. 1959 15. (Katie/Sperdy) Dec. 1959 16. (McKnight/Lessner) Dec. 1959 17. (Carmichael/Murray) Dec. 1959 18. (Ellington/Stanford) Dec. 1962 19. (Brown) Dec. 1961 20. (Lay) Dec. 1960
- DISC 2: 1. (Ellington/Catharine Heyward/Heyward) Dec. 1957 2. (Rodgers/Hart) Dec. 1957 3. (Catharine/Catharine Heyward/Heyward) Dec. 1961 4. (Williams/Dym/Shall) Dec. 1961 5. (Lay/Henderson) Dec. 1961 6. (Ellington/Mah) Dec. 1962 7. (Mack/Moran/Rogers/Powell) Dec. 1959 8. (Rodgers/Hammerstein) Dec. 1957 9. (Robinson) Dec. 1957 10. (Robinson) Dec. 1957 11. (Henderson) Dec. 1957 12. (Ellington) Dec. 1962 13. (Fred/Air Simone) Dec. 1959 14. (Rodgers/Hammerstein) Dec. 1959 15. (Larkin/Palmy) Dec. 1959 16. (Paddy) Dec. 1961 17. (Kremer/Landick) Dec. 1959 18. (Brown) Dec. 1959 19. (Carmichael) Dec. 1961 20. (Ellington/Hillman) Dec. 1961



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