

# SONG FACT SHEET FOR LAURA AINSWORTH'S *KEEP IT TO YOURSELF*

*Eclectus Records – Release Date: Spring, 2011*

**“Even I was unfamiliar with a few of the tunes she chose. But I loved every one, and Laura captures them perfectly.”**

~ **Brian Piper**, *Album Producer/Arranger, Newport Beach Party Artist and 2011 Dallas Jazz Musician of the Year.*



1. **“Keep It To Yourself”** This tongue-in-cheek female revenge fantasy by Bill Demain and Laura’s friend, singer/songwriter Amy Rigby, is a favorite at Laura’s live shows. The darkly funny lyrics are especially apropos in these days of famous cheating men. Another highlight is the soaring guitar solo by Noel Johnston. This track is already receiving airplay worldwide. Gary Cummings, GM of the Inland Northwest Broadcasting radio chain, raved, “An airworthy addition to any station. Her beautiful voice makes the song funny, timely and very clever. It makes a point so sharp it draws blood.”

2. **“While the Music Plays On”** A wonderful torch song about the life of a band singer, introduced by one of Laura’s major influences, Doris Day, during her early years with Les Brown. Since Laura’s dad was sax/clarinet prodigy Billy Ainsworth, who backed Frank Sinatra as a teenager, she likes to say that the big band singing style is in her DNA. Aside from a slow ballad version in the ‘80s by Tony Bennett (another artist Laura’s dad accompanied), this song is seldom recorded. But Chris McGuire’s blazing sax solo and Laura’s dramatic vocal that both conceals and reveals the singer’s heartache could turn it into the standard it deserves to be.

3. **“April Fooled Me”** This Kern-Fields rarity is usually performed in medleys if at all because it’s so short, but there’s a reason for that. After the sudden death of Jerome Kern, his lyricist Dorothy Fields asked his widow if he left behind any unfinished songs. She found four, including this haunting melody. Fields’ lyric isn’t explicitly about her partner, but its poetic imagery perfectly captures her grief at his loss and deserves a chance to shine on its own. This and “Skylark” were recorded the old-fashioned way, straight through in a single take with a live accompanist, in this case, Brian Piper on piano.

4. **“Dream A Little Dream of Me”** Most famous for the 1968 Cass Elliot cover, this tune actually dates back to 1931. It was introduced by Ozzie Nelson and recorded by many of Laura’s musical heroines, including Ella Fitzgerald, Doris Day and Dinah Shore. This version harkens back to its ‘30s jazz roots, with its seductively languid clarinet solo by Chris McGuire.



Laura dedicates this song to Rocky, a sweet Moluccan cockatoo who had a hard, sad, lonely life before he found his way to her. He now soaks up her petting and kisses every night before dreaming a little dream of her. His photo adorned her music stand during the recording for inspiration.

5. **“He’s So Unusual”** Aside from a brief snippet recorded by Cyndi Lauper in the ‘80s, this song has languished since the “Boop-Boop-a-Doop Girl,” Helen Kane, sang it in the 1929 film “Sweetie.” Back in those days, it was about a bookworm too absorbed in his studies to notice Helen’s charms. The modern light reveals a slightly different, even more amusing subtext to the lyrics, while John Adams’ slapping bass and Chris McGuire’s Dixieland-style clarinet maintain a link to a more innocent past.

6. **“Midnight Sun”** Lyricist Johnny Mercer was driving home to Hollywood from Palm Springs in 1954 when he heard this gorgeous 1947 Lionel Hampton instrumental on the radio. Inspired by the song and the moonlight, he created a jazz standard before sunrise. Ella’s version is one of Laura’s favorites, and she’s always wanted to give it her own unique touch. It’s a fine showcase for her richly emotional, yet perfectly controlled vocals and Brian Piper’s masterful piano improvisations.
7. **“La Vie En Rose”** Practically the national song of France, this Edith Piaf classic begins as a traditional lush, romantic ballad, then takes a surprise twist into another classic French style, the swinging ‘30s jazz of the Quintette du Hot Club de France. Adding a Stephane Grappelli-like touch is violin virtuoso Milo Deering of the acclaimed jazz/bluegrass fusion band, Beatlegas.
8. **“That’s the Kind of Guy I Dream Of”** Laura could find no recording of this song since it appeared as a Betty Hutton B-side in 1952. But she always believed that beneath Betty’s bombastic novelty record was a clever, catchy swing tune waiting to be discovered. Her instincts proved on target when some musical archeology revealed that this incredibly obscure tune was actually written by jazz greats Herb Ellis, Lou Carter and John Frigo, better known as the iconic jazz trio, the Soft Winds, and recorded in slightly different form (but never released) by the Nat King Cole Trio. The funny lyrics about the woes of dating inspire some of Brian’s most rollicking piano runs.
9. **“Love For Sale”** A highlight of Laura’s live shows is her sultry performance of this once-censored Cole Porter classic. In Brian Piper’s brilliant new jazz arrangement, John Adams’ walking bass line suggests the protagonist wending her way through the dark urban streets, while Laura’s cool-but-vulnerable vocal teases and parries Chris McGuire’s passionate sax.
10. **“Personality”** Johnny Mercer’s #1 hit of 1946 fit him so perfectly that most people don’t realize it was actually written by Johnny Burke and Jimmy Van Heusen. Laura’s sexy new version restores the seldom-heard original opening verse to this paean to feminine pulchritude.
11. **“Skylark”** While the entire CD was recorded with minimal studio wizardry, “April Fooled Me” and “Skylark” are recordings in their purest form: cut live in one take, with singer and instrumentalist creating magic in the moment. This stripped-down version of the yearning Johnny Mercer-Hoagy Carmichael classic is a delicate, emotional duet between Laura and the great female jazz guitarist Chris Derose, a favorite accompanist of Michael Feinstein, Patti Austin and Willie Nelson.
12. **“Fantastic Planet Of Love”** One of just two contemporary tunes that bookend the album and bring it full circle back to the modern day. Laura always loved this Marshall Crenshaw rocker, but heard it in a lounge jazz “bachelor pad” style, with exotic, Middle-Eastern flourishes. Highlighted by Brian Piper and Noel Johnston’s astounding space-age organ-guitar duel.

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