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ALL NEW DIGITAL RECORDINGS

I Dreamed About You

*Songs of
Love & Longing
from World War II*

The **MELL-O-TONES**

Phillip Sametz VOCALS *Janet Seidel* GUEST VOCALS

I Dreamed About You

1	Don't Sit Under The Apple Tree Lew Brown / Charlie Tobias / Sam H. Stept solo: Trevor Rippingale (tenor saxophone)	3'42
2	We'll Meet Again Ross Parker / Hughie Charles solos: Trevor Rippingale (tenor saxophone), Rosemary Byron (violin)	3'11
3	Amor Sunny Skylar / Gabriel Ruiz solos: Rosemary Byron (violin), Trevor Rippingale (tenor saxophone)	4'32
4	It's Been A Long, Long Time Sammy Cahn / Jule Styne solos: Brian McGuinness (trumpet), Glenn Henrich (alto saxophone)	4'18
5	Ac-Cent-Tchu-Ate The Positive Johnny Mercer / Harold Arlen solos: Grahame Conlon (guitar), Trevor Rippingale (tenor saxophone)	3'56
6	I'll Walk Alone Sammy Cahn / Jule Styne solos: Geoff Power (cornet), Trevor Rippingale (tenor saxophone)	4'16
7	I Cried For You Arthur Freed / Gus Arnheim / Abe Lyman solo: Geoff Power (cornet)	3'50
8	Nightingale Fred Wise / Xavier Cugat / George Rosner	4'13
9	A Nightingale Sang In Berkeley Square Eric Maschwitz / Manning Sherwin solos: Anthony Bartlett (trombone), Trevor Rippingale (tenor saxophone), Brian McGuinness (trumpet)	4'05
10	Room 504 Eric Maschwitz / George Posford solos: Brian McGuinness (trumpet), Trevor Rippingale (tenor saxophone), John Charles (piano)	4'53

11	Why Don't You Do Right? Joe McCoy solo: Chuck Morgan (guitar)	2'37
12	Poinciana Buddy Bernier / Nat Simon solos: Rosemary Byron (violin), Trevor Rippingale (tenor saxophone)	4'26
13	I'm Beginning To See The Light Harry James / Duke Ellington / Johnny Hodges / Don George solos: Alan Solomon (clarinet), Geoff Power (cornet), Trevor Rippingale (tenor saxophone)	3'35
14	Star Eyes Don Raye / Gene de Paul solos: John Charles (piano), Trevor Rippingale (tenor saxophone)	4'40
15	I've Heard That Song Before Sammy Cahn / Jule Styne solo: Brian McGuinness (trumpet)	3'00
16	Don't Fence Me In Cole Porter	4'12
17	Frenesi Ray Charles / S.K. Russell / Alberto Dominguez solos: Brian McGuinness (trumpet), Trevor Rippingale (tenor saxophone), Geoff Power (cornet)	3'48
18	Home Town James Kennedy / Michael Carr solo: Brian McGuinness (trumpet), Jim Elliott (trombone)	3'37

Total Playing Time 71'29

The Mell-O-Tones Phillip Sametz, *director*

Vocals by Janet Seidel on Tracks 4, 7, 11 and 15
Vocals by Phillip Sametz on all other tracks

There are many ways to make a CD featuring the songs of the Second World War. You could concentrate on the rousing songs of patriotism: *The Aussies And The Yanks Are Here*, *There'll Be A Hot Time In The Town Of Berlin*, *Hang Out The Washing On The Siegfried Line*, *A Brown Slouch Hat* and the like. Or you could feature those songs that salute the bravery and fortitude of the fighting services: *Comin' In On A Wing And A Prayer*, *A Pair Of Silver Wings*, *Praise The Lord And Pass The Ammunition* and many others.

But are these songs really enduring? They sum up some of the big issues of the period but they were, in a sense, destined to have a short shelf life. To many Australian ears, *There'll Always Be An England* would have been a rather different song after the fall of Singapore than before, just as *Remember Pearl Harbour* took on a new meaning after the atomic bombs fell on Hiroshima and Nagasaki.

For this CD, I felt we had to create something that spoke of the personal, of the thoughts that crowded the minds of people at home as well as the forces at the front-line. As my father and his family were refugees from Europe, I also knew how important music was to them as solace and escape: all over the world on the home

front – or wherever home happened to be – air raids, evacuations, fitful sleep, rationing, separation, danger and sacrifice were so much a part of daily life that music which touched an emotional nerve at the time has lived long and deep in the memories of those who survived those dark and turbulent times. The British and American 'brass hats' lamented the ubiquity of 'sentimental songs' but the numerous radio request programs beamed on short wave proved how popular the love songs were with the fighting forces.

So I tried to find numbers that spoke of a lover who wasn't there, of fleeting and joyous reunions, of aching absences, regrets, memories, faithfulness (or the many temptations that endangered it), the kind of songs that could sneak suddenly into your thoughts whether you were waiting to find out where you were headed on your next mission or while you were making parachutes in a factory in the suburbs.

The love songs of the war years are essentially intimate and urgent and speak of a shared understanding of the circumstances. Of course, they are poeticised reality at best, sentimental mush at worst. But when Sammy Cahn's lyrics to *I'll Walk Alone* refer to 'dreams we fashioned the night you held me tight' or when, in Eric

Maschwitz's imagined reminiscence of a special night spent in *Room 504*, the beloved is reminded that 'in the dark you said, my love, the dearest things I know', we're dealing with a mingled sense of bittersweet memories, hope and desperation you just don't encounter as openly in love songs of other decades. It only takes a little historical imagination to see how great a meaning these songs must have had if your loved one was either somewhere overseas (who knew where exactly?) or thousands of miles away at home; or how much the music meant to couples reunited, if only briefly, or those whose first, memorable meeting, would prove to be their only one.

1 Don't Sit Under The Apple Tree (Brown / Tobias / Stept)

Private Buckaroo (1942) was a forgettable Universal musical designed primarily to showcase the band of Harry James and the Andrews Sisters. It contained this, one of the first bona fide hits from the US, following the country's entry into the war in December 1941, to deal directly with a wartime issue. It expresses the male fear of female infidelity under the specific circumstances brought about by the departure of so many eligible men, with

enough light-heartedness to stand, even now, as a snapshot of a specific wartime circumstance. It was a big hit for the Sisters and the band of Glenn Miller: The Jack Mason arrangement played here – freshly-minted for the song's first appearance – generally brings the house down at Mell-O-Tones' performances.

Don't sit under the apple tree with anyone else but me,
Anyone else but me, anyone else but me – No! No! No!
Don't sit under the apple tree with anyone else but me
'Til I come marching home.
Don't go walkin' down lovers' lane with anyone else but me,
Anyone else but me, anyone else but me – No! No! No!
Don't go walkin' down lover's lane with anyone else but me
'Til I come marching home.
I just got word
From a gal who heard
From the gal next door to me –
The guy she met
Just loves to pet
And would fit you to a T.
So don't sit under the apple tree with anyone else but me,
'Til I come marching home.

2 We'll Meet Again (Parker / Charles)

The Second World War was started by Vera Lynn's agent', so the saying goes. In fact it was shortly before war broke out that she was at the publishing company of Irwin Dash when she came across a

number by the British songwriters Ross Parker and Hughie Charles that she called 'the perfect greeting card song'. Still ostensibly a vocalist with the band of Bert Ambrose, Lynn's solo recording of *We'll Meet Again* with organ accompaniment, made in late September 1939, seemed to summarise the mood of the moment – in Empire countries at least – in its suggestion that everything was not as terrible as it seemed, that you would see your loved one and home again at a better time. Then there was that simultaneously motherly, girl-next-door voice of hers that seemed to be singing only to you. Her wartime BBC program *Sincerely Yours – Very Lynn* cemented her reputation as 'The Forces' Sweetheart'.

Incidentally, Parker and Charles lost no time in creating more musical cannon fodder once war was declared that September. As in the first weeks of World War I, many people believed the war would be over quickly, and in that fearfully optimistic atmosphere the songwriters dashed off *There'll Always Be An England* and *Berlin Or Bust*. Recordings of both were in the shops by late October!

Paul Weirick's arrangement, played here, was created for the American market but it took the US's entry into the war to propel recordings by Guy Lombardo and

Kay Kyser into the charts. Then of course Vera Lynn's rendition of the song was used to very eerie effect at the end of Stanley Kubrick's film *Dr Strangelove* (1964).

We'll meet again
Don't know where, don't know when
But I know we'll meet again some sunny day.
Keep smiling through
Just like you always do
Till the blue skies chase the dark clouds far away.
So will you please say hello to the folks that I know,
Tell them I won't be long.
They'll be happy to know that as you saw me go
I was singing this song.
We'll meet again
Don't know where, don't know when
But I know we'll meet again some sunny day.

3 Amor (Skylar / Ruiz)

Amor was a 1941 song from Latin America with new English lyrics added by Sunny Skylar. Its extravagant expression of regret at parting, 'When you're away there is no day and nights are lonely', mark it out as a wartime love song. Introduced with its new lyrics by Lena Horne in the musical *Broadway Rhythm* (1944), it hit the charts around the same time for Xavier Cugat and Bing Crosby.

Since the early 1930s Latin music had featured with increasing prominence in the pop charts of the English-speaking world. The trend accelerated as such composers

as Cole Porter and Harry Warren wrote in Latin rhythms also (hear *I've Got You Under My Skin* and *Down Argentina Way* as examples on The Mell-O-Tones' CD *Hollywood Swings*.) We'll sample some North American rumbas later in the album.

Amor, amor, amor:
This word so sweet
That I repeat
Means I adore you.
Amor, amor, amor:
Could you deny
This heart that I
Have placed before you?
I can't find another word with meaning so clear.
My lips try to whisper sweeter things in your ear,
But somehow or other nothing sounds quite so dear
As this soft, caressing word I know –
Amor, amor, my love,
When you're away
There is no day
And nights are lonely.
Amor, amor, amor;
Make life divine.
Say you'll be mine
And love me only.

4 It's Been A Long, Long Time (Cahn / Styne)

This is a definitive homecoming song by a songwriting team that blossomed in the war years, tapping into a universal

sense of longing with songs that were enormously successful then and tremendous mood-setters now. Sammy Cahn's and Jule Styne's *It's Been A Long, Long Time* had the honour of being in the US top 20 twice in the same year – in recordings by Bing Crosby and Harry James. Although James' most famous vocalist, Helen Forrest, recorded the song subsequently, his hit recording featured her successor, Kitty Kallen. The Mell-O-Tones' performance follows Harry James' arrangement very closely.

Janet Seidel writes:

The late Jazzman, Tom Baker, had the honour of playing on a tour with Helen Forrest back in the 1970s. He told me how crystal clear her voice was. I sought out her recordings with the legendary trumpeter Harry James and was captivated. This nostalgic piece was no doubt a favourite of all the women waiting for their fighting men to come home.

Kiss me once and kiss me twice and kiss me once again,
It's been a long, long time.
Haven't felt like this, my dear, since can't remember when,
It's been a long, long time.
You'll never know how many dreams I dreamed about you
And just how empty they all seemed without you.
So kiss me once and kiss me twice and kiss me once again,
It's been a long, long time.

5 Ac-Cent-Tchu-Ate The Positive (Mercer / Arlen)

Nobody is going to remember the Betty Hutton/Bing Crosby musical *Here Come The Waves* as a durable cinematic achievement. Hutton's relentless exuberance is exhausting to watch and as for the story, well, let's say a masterpiece of plotting it ain't! *Here Come The Waves* is far better known for introducing to the world this bouncy ballad of resilience in the face of adversity, with a lyric perfectly in tune with the times. Other memorable Johnny Mercer and Harold Arlen numbers written for the movie were *That Old Black Magic* and *Let's Take The Long Way Home*. Mercer, one of the founders of Capitol Records, and no bad singer himself, had a major hit with the song, as did Crosby with the Andrews Sisters. The song had an unlikely second life after it was used to ironic effect in Dennis Potter's *The Singing Detective* (1978).

You got to 'ac-cent-tchu-ate the positive,
E-lim-i-nate the negative,
Latch on to the affirmative,
Don't mess with Mister in-between.'
You got to spread joy up to the maximum,
Bring gloom down to the minimum,
Have faith or pandemonium's
Liable to walk upon the scene.
To illustrate my last remark

Jonah in the whale, Noah in the ark.
What did they do just when everything looked so dark?
'Man,' they said, 'we better ac-cent-tchu-ate the positive,
E-lim-i-nate the negative,
Latch on to the affirmative,
Don't mess with Mister in-between.'
No! Don't mess with Mister in-between.

6 I'll Walk Alone (Cahn / Styne)

Is there a song that evokes the idealised emotional landscape of wartime relationships as directly as this? It expresses a valiant attitude that, in reality, was not easily achieved. Unwanted pregnancies increased dramatically during the war. For newly-married women – bored, lonely and succumbing to momentary desire – the results could be disastrous. And how many budding relationships never recovered from wartime separation? The letter from a girlfriend or fiancée telling a fighting man that 'it was all over' was so common it earned the generic term 'Dear John Letter'.

Yet the nobility of *I'll Walk Alone* touched a chord, so much so that three recordings, by Mary Martin, Martha Tilton and Dinah Shore, entered the charts within months of each other. In some ways *I'll Walk Alone* reminds us that World War II was the last major international upheaval in which the hit parade spoke to a universal

audience so powerfully. By the time of the Vietnam conflict the audience for mass-market pop music had split along generational lines.

Although Dinah Shore sang the song in the Universal musical *Follow The Boys* (1944, the same year as Jack Mason's arrangement, played here), the song is better known by its appearance in the Jane Froman bio-pic, *With A Song In My Heart* (1952), starring Susan Hayward.

I'll walk alone
Because to tell you the truth I'll be lonely.
I don't mind being lonely
When my heart tells me you
Are lonely too.
I'll walk alone,
They'll ask me why and I'll tell them I'd rather;
There are dreams I must gather,
Dreams we fashioned the night
You held me tight.
I'll always be with you wherever you are
Each night in ev'ry prayer.
When you call I'll hear you, no matter how far;
Just close your eyes and I'll be there.
Please walk alone
And send your love and your kisses to guide me.
Till you're walking beside me,
I'll walk alone.

7 I Cried For You (Freed / Arnheim / Lyman)

Old songs were not revived that frequently in the 1920s and 1930s. The war years changed that considerably – songs that expressed steadfastness, togetherness and longing were thrust back in the spotlight, so that *I'll Get By (As Long As I Have You)*, *Together* and *Miss You*, all from the late 1920s, became successful again with a new generation of performers. But with relationships breaking up and re-forming so swiftly under pressure of wartime conditions, this song must have been poignantly appropriate for many young people.

Helen Forrest ('the Madonna of the middle chorus', as she has been waggishly described), as Harry James' vocalist, had a big hit with this song. It became a signature tune of the James/Forrest partnership and was immortalised by them on film in the colourful Esther Williams musical *Bathing Beauty* (1944), the high point of James' career as the most matinee-idollesque of the big bandsmen. The Mell-O-Tones' performance is based closely on James' arrangement.

Janet Seidel writes:

This is an uncharacteristically dark setting for the period. The tune is often performed at a blistering pace by many modern singers but I feel our version suits the mood of the song. I'm singing out of my usual register and, combined with the plaintive horn lines, it sounds rather bittersweet.

I cried for you,
Now it's your turn to cry over me.
Ev'ry road has a turning,
That's one thing you're learning,
I cried for you,
What a fool I used to be!
Now I found two eyes just a little bit blue-er,
I found a heart just a little bit truer.
I cried for you,
Now it's your turn to cry over me.

8 Nightingale (Wise / Cugat / Rosner)

Metaphors for love, peace or freedom were intrinsic to wartime songwriting – *Don't Fence Me In* (track 16) being an obvious case in point. Birds were popular devices: *Flamingo* and *There'll Be Bluebirds Over The White Cliffs Of Dover* are two popular examples. *Nightingale*, despite (or perhaps because) its lyrics are not terribly sophisticated, speaks directly to the mixture of hope and despair many people must

have felt at the simple sight of a migratory bird in flight at a time when personal freedom was so proscribed, when people were apart from husbands, wives, lovers and siblings.

The song's obscurity remains a mystery, for it has a haunting tune by none other than bandleader Xavier Cugat. Recordings of the song when new included a particularly fine rendition by British singer Anne Shelton with the magnificent band of Bert Ambrose. Jack Mason's inventive arrangement, as played by The Mell-O-Tones, dates from 1942, the year of the song's appearance.

Nightingale,
As I lie on my pillow
I can hear you in the willow
Singing love songs to the moon.
Nightingale,
I forget all my sorrow
As you serenade tomorrow
With a sentimental tune.
My loved one must have sent you to cheer me,
My loved one who is over the sea.
Nightingale,
Tho' the night seems unending,
I can hear the love she's sending
On the wings of melody.

9 A Nightingale Sang In Berkeley Square (Maschwitz / Sherwin)

10 Room 504 (Maschwitz / Posford)

There was a kind of love song that only existed as a rapidly-breeding species during World War II, what I call the 'time waits for no-one' song. What if this is our first and last night together? What if a bomb falls on us tomorrow or my leave is cancelled? What, in other words, if there is no next time?

Two of the songs that best symbolise the pleasure and pain of romance under war conditions are *A Nightingale Sang In Berkeley Square* and *Room 504*, both of which boast words by one of Britain's most prolific lyricists, Eric Maschwitz (*Goodnight, Vienna, At The Balalaika* and many others).

London theatres were closed in the first weeks of the war for fear of bomb attack. When they reopened, in a tacit acknowledgment that life really couldn't come to a standstill, they were more popular than ever, with the cast often performing during air raids to audiences who would rather have stayed in the theatre than headed for the shelters. *A Nightingale Sang In Berkeley Square* started life in a London revue of 1940, *New Faces*, and moved quickly from there to take on iconic status as a definitive expression of remembered happiness.

This song is now composer Manning Sherwin's sole claim to fame. In old age he was apparently resigned to this, but not happy. American-born, he wrote for Hollywood before emigrating to Britain in 1938. His other greatest hit, *Who's Taking You Home Tonight?*, was a favourite last waltz at dances for many years.

With his long-time collaborator George Posford, Maschwitz created *Room 504* for another London revue. The lyrics probably spoke too deeply of real intimacy for American taste and the song was never successful there. It is a gem of sophistication in words and music and was performed memorably by vocalist Dorothy Carless with Geraldo's orchestra and by that legendary cabaret entertainer, Hutch (Leslie Hutchinson). These original period arrangements by Stan Bowsher (*Berkeley Square*) and Phil Cardew (*Room 504*) create fitting settings for each song.

A Nightingale Sang In Berkeley Square

That certain night, the night we met
There was magic abroad in the air.
There were angels dining at the Ritz,
And a nightingale sang in Berkeley Square.
I may be right, I may be wrong,
But I'm perfectly willing to swear
That when you turned and smiled at me
A nightingale sang in Berkeley Square.
When dawn came stealing up all gold and blue

To interrupt our rendezvous
I still remember how you smiled and said
'Was that a dream or was it true?'
Our homeward step was just as light
As the tap dancing feet of Astaire,
And like an echo far away
A nightingale sang in Berkeley Square.
I know 'cause I was there,
That night in Berkeley Square.

Room 504

In Room Five Hundred and Four
So sweet a room, so strange and new.
It was romance, a dream come true,
That perfect honeymoon alone with you,
In Room Five Hundred and Four.
We turned the key in the door.
We hadn't dared to ask the price,
That kind of thrill can't happen twice,
And who could bargain over Paradise
In Room Five Hundred and Four?
The lovely night was starlight above,
The sleeping town below.
And in the dark, you said, my love,
The dearest things I know.
We don't go there any more
But still in mem'ry I adore
The sweetest room I ever saw,
That Seventh Heaven on the old fifth floor,
Our Room Five Hundred and Four.

11 Why Don't You Do Right? (McCoy)

This 12-bar blues by guitarist Joe McCoy dates from 1931 and only became

part of the Benny Goodman band's repertoire at the insistence of Peggy Lee who, at age 19, had become Goodman's female vocalist in mid-1941. Despite Goodman's reluctance to take the number on, his recording of it, dominated by Lee's sly delivery of the lyrics, was one of the biggest hits of 1942, staying on the US charts for nearly 20 weeks. The arrangement played by The Mell-O-Tones follows Goodman's version closely.

Janet Seidel writes:

Peggy Lee had her first big hit with this quirky tune. She had such a cool delivery and managed to be feisty and seductive at the same time. I've recorded this 'cool school' style with Don Burrows, but it's great to sing it with the real big band sound.

You had plenty money Nineteen Twenty Two,
You let other women make a fool of you,
Why don't you do right like some other men do?
Get out of here and get me some money, too.
You sittin' down wond'r'in' what it's all about,
If you ain't got no money they will put you out,
Why don't you do right like some other men do?
Get out of here and get me some money, too.
If you had prepared twenty years ago,
You wouldn't be wanderin' from door to door,
Why don't you do right like some other men do?
Get out of here and get me some money, too.

I fell for your jivin' and I took you in,
All you got to offer me's a drink of gin,
Why don't you do right like some other men do?
Get out of here and get me some money, too.

12 Poinciana (Bernier / Simon)

An enormous success on its initial appearance in the last year of the war, *Poinciana* has become an imperishable standard of jazz performance while the emotions governing its lyric have been largely forgotten. It was also a great favourite on 'mood music' albums of the 1950s and 1960s. Yet it is an end-of-a-very-long-war song, expressing a longing for closure and reunion. Its multifaceted status is reflected in the hit-making recordings of 1945: Bing Crosby, David Rose (light orchestra) and Benny Carter (jazz legend).

Poinciana, your branches speak to me of love.
Pale moon is casting shadows from above.
Poinciana, somehow I feel the jungle heat.
Within me there grows a rhythmic, savage beat.
For love is everywhere
Its magic perfume fills the air.
To and fro you sway,
My heart's in time, I've learned to care.
Poinciana, from now until the dawning day
I'll learn to love forever come what may.
... Blow, tropic wind,
Sing a song to the tree.
Tree, sigh to me,
Soon my love I will see.

13 I'm Beginning To See The Light (James / Ellington / Hodges / George)

There were many metaphors for the conflict's conclusion in popular song, some ridiculous (*There'll Be Bluebirds Over The White Cliffs Of Dover*), some joyous, and none sexier or more uplifting than this light-filled tribute to romance. The end of the war was a highly idealistic time, and the idea of love as liberation was made for the times. This song also acknowledges the franker attitude to sex that had developed during the war. Once again, Harry James had the big hit recording (and indeed was part-author of the song), this time with vocalist Kitty Kallen.

I never cared much for moonlit skies,
I never winked back at fireflies,
But now that the stars are in your eyes
I'm beginning to see the light.
I never went in for afterglow,
Or candlelight on the mistletoe,
But now when you turn the lamp down low
I'm beginning to see the light.
Used to ramble through the park
Shadow boxing in the dark
Then you came and caused a spark
That's a four-alarm fire now.
I never made love by lantern shine,
I never saw rainbows in my wine,
But now that your lips are burning mine,
I'm beginning to see the light.

14 Star Eyes (Raye / de Paul)

Dood It (1943) is the last film made by that extraordinary dancer Eleanor Powell before her early retirement, partnering her with comedian Red Skelton. The most long-lasting thing to emerge from it (no, it's not one of Skelton's comedy routines) is this haunting number which, shorn of its Latin rhythms and its lyrics, has become something of a jazz standard. Written for the Jimmy Dorsey band to play in the film, their recording had a big impact on the charts. Jack Mason's 1944 arrangement follows Dorsey's Latin-into-swing feel quite closely.

In its natural state *Star Eyes* is very much a song of seduction, and it's not difficult to imagine it being regarded as 'our song' by many lovers in wartime.

Star eyes,
That to me is what your eyes are,
Soft as stars in April skies are.
Tell me someday you'll fulfil
Their promise of a thrill.
Star eyes,
Flashing eyes in which my hopes rise,
Let me show you where my heart lies,
Let me prove that it adores
That loveliness of yours.
All my life I've felt

Content to stargaze at the skies.

Now I only want to melt
The stardust in your eyes.
Star eyes,
When, if ever, will my lips know
That it's for whom those eyes glow?
Makes no difference where you are,
Your eyes still hold my wishing star.
Oh, star eyes, how lovely you are.

15 I've Heard That Song Before (Cahn / Styne)

Republic Pictures was the most prominent of Hollywood's poverty row studios and where the young songwriting team of Cahn and Styne created this number for the forgotten 1942 musical, *Youth On Parade*. It was the least likely place from which a hit song could spring, but records and radio once again proved how *simpatico* these songwriters were with the times. The young Margaret Whiting dubbed the vocals for actress Martha Driscoll in the film, but the team of Helen Forrest and Harry James created the rendition regarded as definitive. In her plaintive soprano, Forrest took Cahn's deceptively simple lyric and spoke directly to those whose lives were torn apart by global upheaval.

Janet Seidel writes:

The classic Woody Allen film, *Hannah And Her Sisters*, featured this number and I couldn't get it out of my head. I have to admit to singing it one night and forgetting the words – 'I know it well, that melody!' The insistent saxophone riff makes the chart swing along. I'm sure my own parents danced to this tune at the Saturday night dances in Cummins, South Australia when they were courting in the late 1940s.

It seems to me I've heard that song before,
It's from an old familiar score.
I know it well, that melody.
It's funny how a theme
Recalls a favourite dream,
A dream that brought you so close to me.
I know each word
Because I've heard that song before,
The lyric says 'forevermore' –
Forevermore's a memory.
Please have them play it again
And I'll remember just when
I heard that lovely song before.

16 Don't Fence Me In (Porter)

This is not the Cole Porter of *Night And Day*, *Easy To Love* or *Begin The Beguine*. In fact, it's hard to believe it's by the same composer and, in part, it isn't. In 1934, Porter, on one of his first Hollywood

assignments, was asked to write a cowboy song for a projected film called *Adios, Argentina*. Indiana engineer and poet Bob Fletcher was a friend of the movie's producer and, in a book of Fletcher's verse, Porter found a poem called *Don't Fence Me In*. Porter greatly altered the text – although some of Fletcher's original survives in the final number – and finished the song, but put it in his trunk once the movie was shelved. Ten years later, when Warner Bros resurrected the song for their all-star musical extravaganza, *Hollywood Canteen*, Porter's response was 'Oh, that old thing', but it was a huge success all over the world, a true international hit of the war, like *Lili Marlene*. Porter was dismayed when told it was popular with the Japanese and the Germans.

Sung in *Hollywood Canteen* twice, by Roy Rogers on his horse Trigger and then by the Andrews Sisters, the Sisters' subsequent recording of it with Bing Crosby, in modern parlance, 'went global'. Paying tribute to Porter on her radio show, singer Kate Smith said that *Don't Fence Me In* 'reaches into the heart of the lad in the foxhole', and no greater proof is required than the playing of the Andrews Sisters/Crosby recording over the PA as 1200 wounded and disabled servicemen landed

in New York on the liner Gripsholm in February 1945.

Oh, give me land, lots of land under starry skies above,
Don't fence me in.
Let me ride through the wide open country that I love,
Don't fence me in.
Let me be by myself in the evening breeze,
Listen to the murmur of the cottonwood trees,
Send me off forever, but I ask you please
Don't fence me in.
Just turn me loose,
Let me straddle my old saddle
Underneath the western skies.
On my cayuse,
Let me wander over yonder till I see the mountains rise.
I want to ride to the ridge where the West commences,
Gaze at the moon till I lose my senses.
Can't look at hobbles and I can't stand fences,
Don't fence me in.

17 Frenesi
(Charles / Russell / Dominguez)

Artie Shaw broke up his great 1938-39 band very suddenly (by walking off the bandstand, in fact) and went to Mexico. In early 1940 he came back with some songs he'd collected in Mexico City and Acapulco, put together a band comprising some of the best freelance players in Los Angeles and recorded six sides, two of which, arranged by William Grant Still, were coupled together and proved to be

enormous hits – *Adios, Marquita Linda* and *Frenesi*. The latter was an even bigger success for Shaw than his breakthrough version of *Begin The Beguine* two years earlier and stayed in the US charts alone for 30 weeks, making it one of the most popular swing band recordings of all time. In Australia, you could still buy a new 78rpm to replace your worn-out copy in 1951. Jack Mason's clever arrangement, from 1940, gives us rumba and swing options, to keep things on the dance floor interesting.

It was Fiesta down in Mexico,
And so I stopped a while to see the show.
I knew that *Frenesi* meant 'please love me.'
And I could say *Frenesi*.
A lovely señorita caught my eye.
I stood enchanted as she wandered by.
And never knowing that it came from me
I simply sighed *Frenesi*.
She stopped and raised her eyes to mine,
Her lips just pleaded to be kissed.
Her eyes were soft as candle shine,
So how was I to resist?
And now without a heart to call my own
A greater happiness I've never known
Because her kisses are for me alone.
Who wouldn't say *Frenesi*?

18 Home Town (Kennedy / Carr)

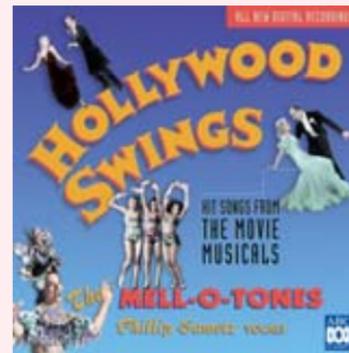
Although only songwriting partners for five years, the team of James Kennedy

and Michael Carr was incredibly productive. The two Irishmen had a string of international successes, including (*Stay In My Arms*) *Cinderella*, *South Of The Border* (*Down Mexico Way*) and *Hang Out The Washing On The Siegfried Line*. They wrote *Home Town* in 1937 for the London Palladium show *London Rhapsody*, after which Flanagan and Allen made a recording that had tremendous durability in Empire countries. *Home Town* took on a new lease of life at war's end, eight years after it was created, when its romanticised vision of small town life had a 'this is what we've been fighting for' quality that nobody could have predicted.

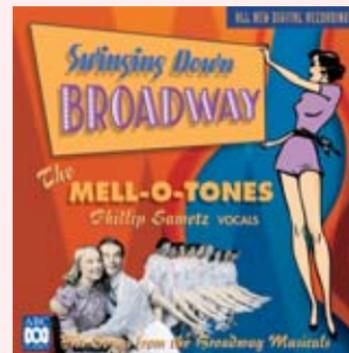
Home town, want to wander round your back streets,
See your tumble down old shack streets.
I'd love to walk in on those corny country cousins of mine.
Home town, where the doves are softly cooing,
Where there's always nothin' doing.
I'll get a welcome from those corny country cousins of mine.
There's an old school-house door
We used to tumble thro' at four.
And a small candy store
Where I could go a dozen lollipops and shout for more.
Home town, where the garden trees are shady
Where our Eadie was a lady.
I'm going back to see those corny country cousins of mine.

Phillip Sametz

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Phillip Sametz

Phillip Sametz was born in Sydney in 1961. His lifelong interest in vintage pop music and the classical repertoire date from his discovery of his grandparents' record collections. He is now an arts administrator, writer and sometime broadcaster, and founder and director of Sydney's swing orchestra The Mell-O-Tones.

Since his first broadcasts on ABC Classic FM and 2MBS FM in the early 1980s Phillip has appeared on all the major ABC radio networks, writing and presenting feature programs, documentaries and interval features on ABC Classic FM and as a regular guest on the afternoon show on ABC 702 Sydney for more than two years. He has also hosted The Music Show on Radio National. His speaking engagements include pre-performance talks for Opera Australia, the Sydney Symphony and the Australian Brandenburg Orchestra.

Phillip wrote articles and reviews for the ABC's *24 Hours* magazine for nearly 20 years, and is contributing to its successor, *Limelight*. His writing has also appeared in *The Sydney Morning Herald*, *The Australian* and *The Financial Review*. He was one of the contributors to the historical volume published to celebrate Musica Viva's 50th anniversary in 1995 and his history of the

Sydney Symphony, *Play On!*, was published by ABC Books in 1992. His program notes and articles appear regularly in the printed programs of the Australian symphony orchestras and Opera Australia.

Although he has sung in choirs and even (once) in an opera, he did not perform the music of the 20s, 30s and 40s until he was invited by the late John Godfrey to join a period dance band in 1987. Phillip established The Mell-O-Tones in 1998. He has also performed in concert with the Sydney Symphony, Adelaide Chamber Orchestra and the Queensland Philharmonic.

Phillip is Opera Australia's External Communications Manager. His wife and two children tolerate his bewildering variety of activities with remarkable good humour.

Janet Seidel

Raised on a dairy farm in rural South Australia but now based in Sydney, Janet Seidel sings classic jazz standards and uses the finest of Australia's jazz musicians in her band. A graduate of the Elder Conservatorium of Music, University of Adelaide, she is also a jazz educator.

Janet Seidel tours extensively with her jazz group throughout Australia. She has played all the major Australian jazz and arts festivals.



Since 1992 Janet and her brother David have produced ten successful CDs. Her recordings have been nominated for ARIA awards and she has been nominated for 'Mo' awards on many occasions. Janet tours extensively throughout Australia and overseas, performing in Europe and Japan (where her albums are released by a major Japanese label.)

Janet made her first venture into cabaret in 2000 with a well-received and

sold-out season of her show *Doris and Me*. The show toured nationally and a new CD celebrating the songs in the cabaret show *Doris and Me* was released in May, 2001. She has also written and performed another two cabaret shows, *Comme ci, comme ça* and *We get Requests*.

Her two *Art of Lounge* CDs have been bestsellers in Australia and were released by a major label in Taiwan and Hong Kong last year. She appears with the Sydney and Adelaide Symphony Orchestras and also tours for Musica Viva.

The Mell-O-Tones

Early in 1998 the Mell-O-Tones came together to perform the best jazz-inspired dance music of the swing era; dance arrangements of the music from the golden era of Broadway and Hollywood; Latin-American evergreens in cha-cha, rumba and mambo tempo; and rhythmic arrangements of the great songs associated with such unforgettable performers as Bing Crosby, Frank Sinatra and Fred Astaire.

Since making its debut at the post-performance celebrations for The Australian Ballet's Gala presentation of *La bayadere* at Sydney's Capitol Theatre, the unique Mell-O-Tones style has already proved a tremendous success at a colourfully diverse range of events, from the Musica

Viva Swing Ball, the Grand Opening of the new Darling Harbour Convention Centre, concerts at the Hayden Orpheum Picture Palace in Cremorne, the Sydney City Council's farewell to Frank Sartor, Opera Australia's *La dolce vita* auction, Melbourne Theatre Company's *Swing on a Star* ball, the New Year's Eve celebrations at the Sydney Opera House and on a five-concert tour of Thailand for Musica Viva.

The Mell-O-Tones perform from a library of more than 800 original period arrangements, gathered from collections in Australia, New Zealand, Britain and the US. In their regular concert seasons at the Hayden Orpheum Picture Palace, they have had the honour of working with such distinguished guest artists as Don Burrows and Janet Seidel.

The Mell-O-Tones are:

Rosemary Byron	violin
Glenn Henrich	1st alto saxophone and clarinet
Trevor Rippingale	1st tenor saxophone and clarinet
Alan Solomon	2nd alto saxophone and clarinet
Lloyd Nicholas	2nd tenor saxophone, baritone saxophone and clarinet
Brian McGuinness	1st trumpet
Geoff Power	2nd trumpet (cornet)
Jim Elliott	1st trombone
Anthony Bartlett	2nd trombone
John Charles	piano, except
Janet Seidel	piano on tracks 4, 7, 11 and 15
Stan Kenton	bass, except
David Seidel	bass on tracks 4, 7, 11 and 15
Lawrie Thompson	drums and (track 18) glockenspiel
Grahame Conlon	guitar, except
Chuck Morgan	guitar on tracks 4, 7, 11 and 15
Ian Bloxsom	maracas on tracks 3, 8, 12, 14 and 17



Members of the Mell-O-Tones at the recording sessions for *I Dreamed About You*. Clockwise from top left: Jim Elliott and Anthony Bartlett at the trombones; saxophonists Lloyd Nicholas, Trevor Rippingale and Glenn Henrich; Geoff Power on cornet; drummer Lawrie Thompson; guitarist Grahame Conlon; Phillip Sametz vocalising and Rosemary Byron on violin.

Executive Producers Robert Patterson, Lyle Chan
Editorial and Production Manager Hilary Shrubb
Recording Producer Stephen Snelleman
Recording Engineer Neale Sandbach
Editors Stephen Snelleman, Melissa May
Cover and Booklet Design Imagecorp Pty Ltd
Photography Getty Images (cover), Steven Godbee (p18), Suzie Mitchell (p19) Stephen Mould (p22)

Recorded 24-26 February 2003 at the Eugene Goossens Hall of the Australian Broadcasting Corporation's Ultimo Centre, Sydney.

The Mell-O-Tones owes a debt of gratitude to many individuals who have been devoted supporters of the band from its earliest days. We would like to dedicate performances on this album to particular people:

Ac-Cent-Tchu-Ate The Positive to Paul Dravet
Don't Fence Me In to Wendy and Gordon McCarthy and family
Nightingale to Rita Schneider
A Nightingale Sang In Berkeley Square to Anthony and Robyn Clarke
Room 504 to Jane North
Star Eyes to Peter and Catherine Casey
Home Town to Trish Ludgate

A note on the recording
As on our previous discs, *Hollywood Swings* and *Swinging Down Broadway*, The Mell-O-Tones elected to record *I Dreamed About You* live, i.e. with full forces assembled for each session. Although each song was edited from a number of 'takes', no multi-tracking or re-balancing took place after the recording sessions. This time-honoured method of recording presents unique challenges to the musicians and the production team, but can also have exhilarating results which replicate the excitement and atmosphere of hearing the band live. Our special thanks to producer Stephen Snelleman and engineer Neale Sandbach for their patience and dedication during the sessions.

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