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Non-Stop Flight

DON BURROWS AND THE MELL-O-TONES
PLAY GREAT MUSIC OF THE SWING ERA



★
**ALL NEW
DIGITAL
RECORDINGS**
★

PHILLIP SAMETZ VOCALS & DIRECTOR

NON-STOP FLIGHT

ACT I

- 1 Let's Get Together** 2'56
Edgar Sampson / Chick Webb
solos: Ian Bloxsom (drums), Geoff Power (cornet), Trevor Rippingale (tenor saxophone), John Charles (piano)
- 2 Non-Stop Flight** 3'01
Artie Shaw
solos: Trevor Rippingale (tenor saxophone), Don Burrows (clarinet), Ian Bloxsom (drums)
- 3 All or Nothing at All** 3'45
Jack Lawrence / Arthur Altman
solos: Rosemary Byron (violin), Trevor Rippingale (tenor saxophone)
- 4 Don't Be That Way** 2'58
Mitchell Parrish / Benny Goodman / Edgar Sampson
solos: Don Burrows (clarinet), Geoff Power (cornet), Ian Bloxsom (drums), Jim Elliott (trombone)
- 5 At Last** 3'42
Mack Gordon / Harry Warren
solos: Trevor Rippingale (tenor saxophone), Jim Elliott (trombone)
- 6 Honeysuckle Rose** 3'10
Andy Razaf / Thomas "Fats" Waller
solos: Geoff Power (cornet), Trevor Rippingale (tenor saxophone)
- 7 Moon Glow** 3'38
Eddie De Lange / Will Hudson
solos: Don Burrows (clarinet), Grahame Conlon (guitar), Ben Gurton (trombone)
- 8 No Love, No Nothin'** 4'22
Mack Gordon / Harry Warren
solos: Brian McGuinness (trumpet), Trevor Rippingale (tenor saxophone), Ben Gurton (trombone), Geoff Power (cornet)

- 9 Amapola** 3'14
Albert Gamse / Joseph Lacalle
solos: Trevor Rippingale (tenor saxophone), Geoff Power (cornet), Ben Gurton (trombone)
- 10 Maria My Own** 2'41
L. Wolfe Gilbert / Ernesto Lecuona
solos: Don Burrows (clarinet), Trevor Rippingale (tenor saxophone), Geoff Power (cornet)

INTERLUDE (featuring Don Burrows on alto flute)

- 11 Manha de Carnaval (Morning of the Carnival)** 4'32
Luiz Bonfá
- 12 There Goes My Heart** 5'27
Benny Davis / Abner Silver

ACT 2

- 13 Jungle Drums** 2'59
Carmen Lombardo / Charles Flynn / Ernesto Lecuona
solos: Ian Bloxsom (drums), Don Burrows (clarinet), Trevor Rippingale (tenor saxophone), Jim Elliott and Ben Gurton (trombones)
- 14 Autumn Serenade** 4'16
Sammy Gallop / Peter De Rose
solos: Rosemary Byron (violin), Brian McGuinness (trumpet), Jim Elliott (trombone), John Charles (piano)
- 15 Lover, Come Back to Me** 3'17
Oscar Hammerstein II / Sigmund Romberg
solos: John Charles (piano), Don Burrows (clarinet), Glenn Henrich (tenor saxophone), Geoff Power (cornet)

16	Yours Jack Sherr / Gonzalo Roig solos: Ian Bloxsom (drums), Trevor Rippingale (tenor saxophone), Geoff Power (cornet), Stan Kenton (bass)	3'13
17	I Guess I'll Have to Dream the Rest Mickey Stoner / Martin Block / Harold Green solos: Alan Solomon (alto saxophone), Trevor Rippingale (tenor saxophone), Brian McGuinness (trumpet)	4'22
18	Slap That Bass Ira Gershwin / George Gershwin solos: Stan Kenton (bass), Alan Solomon (clarinet), Trevor Rippingale (tenor saxophone), Geoff Power (trumpet)	3'08
19	What Is This Thing Called Love? Cole Porter solos: Don Burrows (clarinet), Trevor Rippingale (tenor saxophone), Geoff Power (cornet), Jim Elliott (trombone), Ian Bloxsom (drums)	3'28
20	Let's Take the Long Way Home Johnny Mercer / Harold Arlen solos: Alan Solomon (alto saxophone), Trevor Rippingale (tenor saxophone)	3'33
21	At Sundown Walter Donaldson solos: Don Burrows (clarinet), Trevor Rippingale (tenor saxophone), John Charles (piano), Grahame Conlon (guitar), Ian Bloxsom (drums), Geoff Power (cornet)	3'52

Total Playing Time 75'34

The Mell-O-Tones
Phillip Sametz *director*

The swing era is often said to begin with Benny Goodman's engagement at Los Angeles' Palomar Ballroom in August 1935 and to end with the break-up of eight of the major bands – those of Goodman, Tommy Dorsey, Les Brown, Harry James, Woody Herman, Jack Teagarden, Benny Carter and Ina Ray Hutton – within the space of one month, in December 1946.

There is an element of journalistic shorthand to these divisions of course, but they disclose a vital fact: however long swing took to become a popular idiom (and its antecedents go back to the 1920s), its most vital contribution to mainstream pop culture was at an end by the time of that big break-up. A complex range of factors, some social (the end of the Second World War and the beginning of the baby boom), some musical (the musicians' union recording ban of 1942-1944) had led to the beginning of the so-called "sing" era, when vocalists dominated the charts. The change was rapid: when Frank Sinatra left the band scene to go solo in 1942 it was difficult for a singer to make a career on their own. By 1948 singers dominated the pop business.

The decade in which swing was the most prominent form of popular music was a happy coalescence of high standards of musicianship, good music and large audiences for both. Leaving aside the silly or tawdry music that exists (in greater or smaller quantities) in any era, it is important to understand that much of what is called "the great American song book" was created when the big bands were at their zenith. The decade between 1935 and 1945 was one in which songs we now regard as "sophisticated" reached Number 1 on the Hit Parade – *Change Partners, All the Things You Are, That Old Black Magic* and *Music, Maestro, Please* among many others.

The leading bands were more than performing ensembles. They were large organisations with staff arrangers on the payroll whose job it was, in part, to create speciality numbers for the band. The relationship between Sy Oliver and Tommy Dorsey, Bill Finegan and Glenn Miller, Jerry Gray and Artie Shaw, among many others, produced such enduring swing anthems as *Opus No. 1, Little Brown Jug* and *Begin the Beguine*.

The program of *Non-Stop Flight* has been structured to resemble a concert performance by the Mell-O-Tones and Don Burrows, one in which we pay tribute to the breadth of music that flowered during this remarkable period known as the swing era. The emphasis on the work of the bands of clarinetist Artie Shaw is admittedly based largely on my personal admiration for the music he created and his remarkable gifts as a soloist. Fortunately Don Burrows' admiration for Shaw is equally ardent and his enthusiasm for this project was enormously gratifying, adding to the joy and gratitude everyone in the Mell-O-Tones experienced in working with him.

1 Let's Get Together

The band led by drummer Chick Webb was so highly regarded in its heyday that it led fellow percussion maestro Gene Krupa to remark: "That man was dynamic...when he really let go, you had a feeling that the entire atmosphere in the place was being charged." The band had been riding a crest of popularity when Webb – a hunchback as a result of childhood tuberculosis – died at

the age of 30 in 1939. He was a dynamic drummer and his band distinctive and hard-swinging, thanks in part to the compositions and arrangements created for it by Edgar Sampson, including *Stomping at the Savoy*, *Don't Be That Way*, *Blue Lou* and Webb's signature tune, *Let's Get Together*, which is too good a title and a number not to open this collection. Unable to read music, Webb memorised every number and directed performances from a raised platform in the middle of the band, giving cues while he played. He discovered Ella Fitzgerald, and the band had its biggest hit with her in *A-Tisket A-Tasket*.

Our arrangement is by the celebrated band leader/arranger Van Alexander, who sold his very first big band arrangement to Chick Webb in 1936.

2 Non-Stop Flight

Among the delicious things about the Artie Shaw band of 1938-39 were the specialties Shaw concocted for it. They are very much taken for granted now, but despite their seemingly tossed-off quality they are distinctive in exploiting the talents not simply

of a band's star soloists but of a swinging ensemble. Here – in one of the cornerstones of the Shaw band's first months on the road – Artie and his arranger Jerry Gray make a jaunty opening riff behave in all sorts of unexpected ways. And what a wonderful title!

3 All or Nothing at All

A vocalist could make a considerable difference to a band's success. Many of Jimmy Dorsey's biggest hits, for example, were wrapped up in the contributions by his singers Helen O'Connell and Bob Eberly, and no doubt the young Harry James hoped the fresh-faced young singer he signed up to vocalise for his first band in 1939 would help the group as it struggled toward success. As it turned out, Frank Sinatra only stayed with the James band for a few months before Tommy Dorsey – then leading the No. 1 band in the USA – offered him a job. The rest, as they say, is history.

While with the James band, Sinatra cut his first records, for Columbia, including one of the great crooning anthems (very much in the tradition of Crosby's *I Surrender, Dear*), *All or Nothing at All*. It made little impact at the

time but in 1943, with James and Sinatra both stars but long having gone their separate ways, Columbia re-issued it with enormous success.

This arrangement, by the Andrews Sisters' music director Vic Schoen, dates from 1943, the year of the song's rejuvenation on the pop charts.

All or nothing at all!
Half a love never appealed to me,
If your heart never could yield to me,
Then I'd rather have nothing at all!
All or nothing at all!
If it's love there is no in between,
Why begin then cry for something that might have been?
No I'd rather have nothing at all.
So please, don't bring your lips so close to my cheek,
Or else I will be lost beyond recall.
The kiss in your eyes, the touch of your hand makes
me weep,
And my heart may grow dizzy and fall.
And if I fell under the spell of your call,
I would be caught in the undertow,
So you see I've got to say: No! No!
All or nothing at all!

4 Don't Be That Way

The celebrated opening flourish of Benny Goodman's legendary 1938 Carnegie Hall

concert, this number was written and arranged by Edgar Sampson, who played sax in and wrote for the bands of Rex Stewart and Chick Webb. As a number first created for Stewart, it was by no means Goodman's exclusive property. Nor was it played solely as a jump tune. It may, for example, be a bit startling to hear it sung as a ballad by Bing Crosby, but it was performed that way on many occasions. Yet it was as a mainstay of the Goodman book that it became world famous, and Sampson's arrangement – played here – remained in the Goodman repertoire until the end of the great man's career.

5 At Last

It's often said that the only reasons to watch Elvis movies are the numbers Elvis performs; the remaining 80 minutes or so is all padding. The two pictures Glenn Miller and his band made for 20th Century Fox in 1941 and '42 – *Sun Valley Serenade* and *Orchestra Wives* – are essentially movies of this type. When the band is performing – or when such guest artists as Dorothy Dandridge and the Nicholas Brothers are dancing up a storm – all is well. Otherwise

these are well-made B movies that have, as considerable assets, songs written for them by Mack Gordon and Harry Warren. Among the numbers this stellar team composed for these films, *Chattanooga Choo Choo*, *I Got a Gal in Kalamazoo*, *Serenade in Blue*, *I Know Why (and so do you)* and *At Last* became hits and standards – numbers evocative of the swing era to this day. "He was a master musician, more so than most people realise," Warren said, late in life, about Glenn Miller: "I wish I could have written more music for him but he went right into the army after *Orchestra Wives*, and two years later he was dead."

Jack Mason's arrangement – which the Mell-O-Tones play on this disc – was created for the dance bands of the world at the time of *Orchestra Wives'* release, to capitalise on the song's appearance in that film.

At last my love has come along,
My lonely days are over and life is like a song;
At last the skies above are blue,
My heart was wrapped in clover the night I looked at you.
I found a dream that I can speak to –
A dream that I can call my own,

I found a thrill to press my cheek to...
A thrill I've never known.
You smiled and then the spell was cast.
And here we are in heaven
For you are mine at last.

6 Honeysuckle Rose

1929 was an astonishing song-writing year for singer/pianist/organist/composer "Fats" Waller, for in it he created the three numbers that are still his most widely recognised: *I've Got a Feeling I'm Falling*, *Ain't Misbehavin'* and *Honeysuckle Rose*. A great song outlives its original context and thrives in new ones, as the recordings of *Honeysuckle Rose* by artists as diverse as the Mills Brothers, Dinah Shore, Red Norvo and Fletcher Henderson attest. Jack Mason's 1942 arrangement – in which he re-imagines the number for the swing era – leaps off the page and tells us of the high standards of musicianship a publisher's arranger of the period took as a given.

Ev'ry honeybee fills with jealousy
When they see you out with me.
I don't blame them goodness knows –
Honeysuckle Rose.
When you're passin' by flowers droop and sigh

And I know the reason why –
You're much sweeter goodness knows –
Honeysuckle Rose.
Don't buy sugar,
You just have to touch my cup.
You're my sugar,
It's sweet when you stir it up.
When I'm takin' sips, from your tasty lips
Seems the honey fairly drips.
You're confection goodness knows –
Honeysuckle Rose.

7 Moon Glow

One of the true popular song classics – for singers and instrumentalists alike – *Moon Glow* was the product of an unusual musical relationship. Arranger and composer Will Hudson formed a short-lived dance band in the 1930s with lyricist Eddie De Lange, one which displayed what might be called the gentle side of swing. Of their songs together – *Deep in a Dream* and *Heaven Can Wait* among them – *Moon Glow* (1934) is the most enduring, and this arrangement, played by the Artie Shaw band of 1941, one of its most poetic, romantic manifestations. Indeed, it helped ensure the song's place as a standard; this was reinforced further when

Moon Glow was used as the counterpoint tune to the theme from the 1955 film *Picnic*.

8 No Love, No Nothin'

In the period of the musicians' union recording ban in the United States (July 1942–November 1944) many great performances and arrangements survive, if at all, as broadcasts, on special discs created for the armed services or in recordings made outside the United States. The Australian band of George Trevaire, for example, made a lovely recording of this song with vocalist Al Royal. *No Love, No Nothin'* – a ballad that could only have been written in war time – came from a piece of Technicolor escapism called *The Gang's All Here* (1943), in which it was sung with great feeling by Alice Faye. Jack Mason's superb arrangement of the same year is set out very beautifully for a big band, but seems not have been recorded before in its entirety.

No love, no nothin',
Until my baby comes home.
No Sir! No nothin',
As long as baby must roam.
I promised her I'd wait for her
Till even Hades froze.

I'm lonesome, Heaven knows,
But what I said still goes.
No love, no nothin',
And that's a promise I'll keep.
No fun with no-one –
I'm getting plenty of sleep.
My heart's on strike
And tho' it's like
An empty honeycomb,
No love, no Sir, no nothin' till my baby comes home.

9 Amapola

This song and *Yours* (track 16) are examples of pre-existing Latin American numbers that became mega-hits in gringo clothing. Spanish composer Joseph M. Lacalle wrote *Amapola* as a “tango-song” in 1924. In Latin settings it had enjoyed some success in recordings by Ernesto Lecuona's Cuban Boys and the American group The Castillians (confusing, isn't it?) in 1934. But it became a swing anthem thanks to a Jimmy Dorsey disc of 1941 featuring vocals by that handsome pair, Helen O'Connell and Bob Eberly. *Amapola* then quickly entered the repertoire of the bands of Benny Goodman, Les Brown (with vocalist Doris Day) and Glenn Miller and is now one of the most frequently performed Latin standards of all. Really, any song sung

by Nana Mouskouri, José Carreras and Teresa Brewer has crossed a few boundaries! Its permanence as swing icon came home to me one day after the Mell-O-Tones had performed *Frenesi*, at which point a lady of some seniority said to me: “Well if you're going to play *Frenesi*, where's *Amapola*?”

Our arrangement, by Will Hudson (see track 7), created in 1940, is an out-and-out swing treatment that takes no heed of the song's Spanish origins.

Amapola, my pretty little poppy,
You're like that lovely flow'r so sweet and heavenly.
Since I found you, my heart is wrapped around you
And loving you, it seems to beat a rhapsody.
Amapola, that pretty little poppy
Must copy its endearing charm from you.
Amapola, Amapola, how I long to hear you say “I love you.”

10 Maria My Own

13 Jungle Drums

Cuban composer Ernesto Lecuona was one of the great musical polymaths of the 20th century. Having studied composition with Joaquín Nin (father of author Anaïs), he launched upon a career as composer-pianist

in 1913. He wrote ballets, operas, zarzuelas, film scores, led the dance band Lecuona's Cuban Boys, and had his music performed in venues as diverse as the Salle Gaveau and Radio City Music Hall.

Artie Shaw's fascination with Latin music manifested itself throughout his career, notably in distinctive version of *Frenesi*, *Adios Mariquita Linda*, *El Rancho Grande* and *Tabu*. As Shaw recalled of his 1938–39 band: “I was very busy then trying to prove that ‘Swing’ could be incorporated into the body of popular music,” and to that end he expanded the song-book of swing considerably. These two Lecuona pieces (known originally as *Maria La O* and *Canto Karabali*, respectively), arranged by Shaw and Jerry Gray, are a fine example of the refined sound Shaw was looking to create for particular material.

11 Manha de Carnaval (Morning of the Carnival)

As a feature of the Mell-O-Tones' concert appearances with Don, we created a special segment in which he would play alto flute with the rhythm section (including Glenn

Henrich on vibes) in numbers of his choosing. Don of course loves Latin American music and knew the composer of this tune, the late Luiz Bonfá; as the “record” light was about to come on for this piece, we were talking amongst ourselves about the collaboration between Bonfá and Antonio Carlos Jobim on the score for the landmark film *Black Orpheus* (1959), in which *Manha de Carnaval* plays so crucial a role. At the mention of Bonfá’s name, Don said affectionately: “He’ll be lookin’ down.”

12 There Goes My Heart

The second of the two Interludes is another of Don’s favourite numbers. *There Goes My Heart* actually dates from 1934, but it achieved immortality as part of Nat “King” Cole’s ballad book in the 1950s. It was Cole’s lovely performance that was uppermost in our minds as we planned the performance for this disc.

There goes my heart
There goes the one I love
There goes the girl I wasn’t worthy of
There goes my happiness – it couldn’t be.
There goes somebody else instead of me.
Goodbye romance

It couldn’t last somehow.
I’ve had my chance
But it’s all over now.
I never thought that she could pass me by
There goes my heart and here am I.

14 Autumn Serenade

This song has undergone some astonishing transformations since its first appearance in 1945. Like Peter De Rose’s earlier *Deep Purple*, it was originally an instrumental and was a success as such for trumpeter Harry James. Sammy Gallop’s lyrics were added later, and have been sung by artists as varied as June Christy, Mel Tormé and, most famously, Johnny Hartman with John Coltrane.

Of course, the swing era was not wall-to-wall big bands; one of the quietest groups to play for dancing in the 1940s was the small Latin ensemble of Roberto Inglez, resident at London’s Savoy Hotel. Its come-hither sound of reeds, strings and one-finger piano created an air of intimacy that must have been very romantic; in fact my parents recall dancing to his records while they were courting. (Inglez was actually a Scot born as Robert English but we’ll let that pass.) His

atmospheric Parlophone 78 of *Autumn Serenade* inspired the Mell-O-Tones to take up the number.

Marke Winsten was often the arranger of choice when publishers wanted something moody and his voicings here, in this 1945 score, are suitably exotic. Doffing our caps to Inglez, we have taken the liberty of turning Winsten’s fox-trot into a rumba.

Thru the trees comes autumn with her serenade.
Melodies – the sweetest music ever played.
Autumn kisses we knew are beautiful souvenirs.
As I pause to recall the leaves seem to fall like tears.
Silver stars were clinging to an autumn sky.
Love was ours until the winter wandered by.
Let the years come and go,
I’ll still feel the glow that time cannot fade
When I hear that lovely autumn serenade.

15 Lover, Come Back to Me

Apart from the pop fodder of the day, the big bands’ core repertoire was composed largely of original numbers written for individual bands (think of Tommy Dorsey’s *Opus One*, Woody Herman’s *Apple Honey* and virtually all of the Ellington book, for example) and what might be called revised

versions of such jam tunes as *After You’ve Gone*, *Japanese Sandman*, *Body and Soul* and *Star Dust*. Shaw, in trying to broaden the world of swing, looked in part to music theatre and there found the inspiration for some of his landmark arrangements, including *Zigeuner* (from Noël Coward’s *Bitter-Sweet*), *Vilia* (from Lehár’s *The Merry Widow*) and the *Indian Love Call* (from Rudolf Friml’s *Rose-Marie*). Operetta was hardly funky to the forward-thinking, even in 1938, so Shaw’s rhythmic meditation on Sigmund Romberg’s *Lover, Come Back to Me* (from *New Moon*) would have been considered fairly left-field at the time. Notice also that the clarinet as soloist by no means dominates the proceedings, rather the work of the clarinet as leader of the reed ensemble.

16 Yours

Long associated with Dame Vera Lynn, the music for *Yours* was created by the Cuban composer Gonzalo Roig in 1921. With its Spanish lyrics by Augustin Rodriguez it was known as *Quiereme Mucho*. Then in 1931 the song was published in the USA as *Yours*, and in terms of popularity it “slept” for several years until performances by Xavier

Cugat (with Dinah Shore vocalising), Jimmy Dorsey (once again with Bob Eberly and Helen O'Connell) and Vera Lynn propelled it to international success. From a musical point of view, the universal durability of *Yours* can be attributed to the fact that it can be made to work in almost any rhythm: as a rumba, a tango, a samba or, even, as evidenced here in "Tutti" Camerata's arrangement of 1941, as both tender ballad and jitterbug number:

Roig's life and work were almost entirely Cuban-based and in 1922, he and Ernesto Lecuona (see tracks 10 and 13) helped create the Havana Symphony Orchestra.

Yours till the stars have no glory,
Yours till the birds fail to sing,
Yours to the end of the story
This pledge to you, dear, I bring.
Yours in the grey of December
Here, or on far distant shore –
I've never loved anyone the way I love you!
How could I?
When I was born to be just yours.

17 I Guess I'll Have to Dream the Rest

When it comes to artistic achievement, the Frank Sinatra/Tommy Dorsey combination is

the key singer/bandleader relationship of the swing era. Sinatra sang with Dorsey's band for nearly three years and in that time performed material that he would re-visit many times during his career. (For example, he sang, among many other things, *I'll Be Seeing You*, *Fools Rush In*, *How About You* and *Everything Happens to Me* for the first time with Dorsey.) *I Guess I'll Have to Dream the Rest* is one of the best-remembered Dorsey/Sinatra collaborations, and although it was not created by songwriters whose names linger long in the hall of fame, its intricate, wistful, slightly self-deprecating lyric, married to an immaculately-matched tune, has allowed it to travel well across the decades. Recordings by Dorsey and Glenn Miller were very successful at the time, a useful reminder that sophisticated material and the pop charts were not the mutually exclusive terms they have now become. Paul Weirick's arrangement dates from the song's debut year, 1941.

I guess I'll have to dream the rest.
If you can't remember the things that we said;
Those nights that my shoulder held your sleepy head;
If you believe that parting's best,
I guess I'll have to dream the rest.

I guess I'll have to dream alone
Of honeymoon cruises once dear to my heart;
Of one room apartments that we said we'd start;
Of foolish things we planned to own.
I guess I'll have to dream alone.
I can see that your heart has gone astray,
As for me, I'll love you in the same old way.
I guess I'll have to dream the rest.
There'll be no friends waiting to throw shoes and rice;
Those heavenly moments will never come twice.
I'm thankful for the hours you've blessed,
But I guess I'll have to dream the rest.

18 Slap That Bass

Once the language of swing became mainstream, its influence was felt far and wide. By the early 40s even conservative bands like that of Kay Kyser had abandoned their "sweet" image in favour of the prevailing idiom. The Gershwins' songs for the Astaire/Rodgers picture *Shall We Dance* (1937), while peerless as examples of the songwriting art, are not in themselves particularly notable as swing artefacts. When the Gershwins' publisher commissioned this dance band arrangement, however, Jack Mason filled it with great solo opportunities and very tasty breaks for the whole band. He would have responded to the song far more

conservatively had he arranged it even three years earlier: Note particularly the Goodman-esque setting for the clarinet solos.

Slap that bass,
Slap it till it's dizzy,
Slap that bass,
Keep the rhythm busy!
Zoom! Zoom! Zoom!
Misery you got to go!

Slap that bass,
Use it like a tonic!
Slap that bass,
Keep your Philharmonic!
Zoom! Zoom! Zoom!
And the milk and honey'll flow!

Dictators would be better off
If they zoom zoomed now and then.
Today you can see that the happiest men
All got rhythm!

In which case
If you want to bubble
Slap that bass,
Slap away your trouble!
Learn to zoom, zoom, zoom!
Slap that bass!

19 What Is This Thing Called Love?

Cole Porter, like many theatre composers, had a love-hate relationship with swing,

enjoying the enhanced popularity it brought him (Artie Shaw's million-selling record of *Begin the Beguine* being a case in point) but having problems with some of the new tricks his music was made to perform in the process. The 1939 Shaw/Jerry Gray arrangement of Porter's *What Is This Thing Called Love?* (originally from the 1930 show *Wake Up and Dream*) is perhaps the most exciting of their big-band meets Broadway experiments. As well as digging deeply into the song's sinuous melodic line, Shaw and Gray borrow freely from jazz history to give the arrangement its character. As Shaw himself said many years later: "There's an ensemble riff from an old jazz thing called *Panama* right before the trumpet solo. The next ensemble riff comes right out of Louis Armstrong's *Potato Head Blues*."

20 **Let's Take the Long Way Home**

The massive uncertainty of life during World War II brought to love songs a new kind of intimacy, one in which immediate desire became nearly as permissible as love everlasting. It was in this environment that *As Times Goes By* was revived, and that

A Nightingale Sang in Berkeley Square and *That Lovely Weekend* became hits. One of the most poetic pieces of pop philosophy of this sort, *Let's Take the Long Way Home* was written for, of all things, a Betty Hutton picture called *Here Come the Waves* (1944), but it more than transcends its origins. It also demonstrates the capaciousness of pop at a time when we imagine everyone was jiving; Jack Mason's arrangement underlines the point in its gentle restraint.

Let's take the long way home.
Let's look for the long way home.
And on the way, let's pretend
That this wonderful night won't end.
Through Asia would be much too soon;
We'll circle once around the moon.
Our dream boat will carry us across the foam;
We'll take the long way – make sure it's the
wrong way –
Let's take the long way home.

21 **At Sundown**

By the late 1930s, Walter Donaldson's 1927 song had become something of a jam tune with jazz musicians because its chord changes gave them plenty of room to improvise. Jerry Gray's 1939 arrangement for Artie Shaw has always seemed to me an

apotheosis of what a swing band could do with the tune, as a collection of fine solo opportunities and as an ensemble piece for a group of virtuoso swing players. It's not as well known an arrangement as it should be because, at around four minutes, it was too long for a 10-inch 78rpm record and the Shaw band of 1938-39 never recorded it commercially. But it holds true to Shaw's stated intention of the "crystal-clear transparency" he wanted from this band's sound: "...a lay listener could (so to speak) see all the way through to the bottom, as when you look into a clear pool of water."

And so, at sundown, as the sun sinks slowly in the west, we reluctantly say farewell...

Phillip Sametz

It's been a great buzz to relive the dance-hall era through these marvellous old arrangements – still as fresh as the day they were written!

– Don Burrows

Don Burrows AO, MBE

Don Burrows has been at the forefront of the jazz world for most of his 64 years in the business. This superb multi-instrumentalist plays flute, clarinet and all the saxophones, from alto to baritone. He's a composer and arranger of great note, and one of the world's finest interpreters of the jazz tradition.

This Living National Treasure (named in 1988 and '98) was the first Australian jazz artist to win a gold record, the first to play Europe's famed Montreux and the USA's Newport festivals, the first to play in China, the first inducted into the ARIA Hall of Fame, the first Director of a Jazz Studies course... He's also found time to host his own television show, *The Burrows Collection*, for six years on ABC TV, has released close to forty albums, and regularly tours here and abroad. His list of concert and recording partners is a Who's Who of jazz greats: Oscar Peterson, Dizzy Gillespie, Nat "King" Cole, Mel Tormé, Stephane Grappelli, Tony Bennett, James Morrison, George Golla, Cleo Laine, Frank Sinatra, Kate Ceberano, Kevin Hunt and hundreds more.

Now in his 78th year, Don Burrows continues to tour regularly, most recently to China, Brazil, Argentina, Mexico, Venezuela, Cuba, New Zealand, Nepal and all the major jazz festivals of Australia; he has also embarked on several CountryWide educational tours for Musica Viva Australia, taking his music and experience to schools in isolated corners of the country, from Broome to Tasmania.

Don Burrows has played just about every kind of venue, in front of just about every kind of audience, from nightclubs and festival stages to television studios and outback classrooms. His musicianship and his ability to communicate his passion for fine music have become legendary. In the mid 1990s he received a number of Creative Arts Fellowships which allowed him to undertake a five-year program touring schools in the outback. This followed two earlier honours – an Order of Australia and an MBE – in recognition of his generous and unstinting work in promoting jazz. His achievements have also been recognised in two Honorary Doctorates, from the University of Sydney (2000) and the Edith Cowan University, Western Australia (2001).

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 Bayadère* 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, the Sydney City Council's farewell to Frank Sartor, Opera Australia's *La dolce vita* auction, the Melbourne Theatre Company's *Swinging on a Star* ball, the Black and White 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 USA. In their regular concert seasons at The

Hayden Orpheum Picture Palace, in Sydney's Cremorne, they have had the honour of working with such distinguished guest artists as Don Burrows and Janet Seidel.



At the *Non-Stop Flight* recording sessions: Don Burrows (leaning on piano) with (from left) Grahame Conlon, Jim Elliott, Alan Solomon, Ben Gurton, John Charles (seated), Lloyd Nicholas, Stan Kenton, Glenn Henrich, Trevor Rippingale, Brian McGuinness, Ian Bloxson, Phillip Sametz, Adrian Veale, Geoff Power.

Phillip Sametz

Phillip Sametz was born in Sydney in 1961. His lifelong interest in vintage pop music and the classical repertoire dates from his discovery, at a very impressionable age, of his grandparents' record collections. He is now an arts administrator, writer and sometime broadcaster, and founder and director of 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 and latterly on the evening show on ABC 774 Melbourne. He has also hosted *The Music Show* on Radio National. His speaking engagements include pre-performance talks for Opera Australia, the Sydney Symphony, the Melbourne Symphony Orchestra and the Australian Brandenburg Orchestra.

Phillip recently celebrated his 21st anniversary as a contributor to the ABC's *Limelight* magazine and its predecessor,

24 Hours. His writing has also appeared in *The Sydney Morning Herald*, *The Australian* and *The Australian Financial Review*. His history of the Sydney Symphony, *Play On!*, was published by ABC Books in 1992. He also contributed to the historical volume published to celebrate Musica Viva's 50th anniversary in 1995. 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 swing era 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, the Queensland Philharmonic Orchestra and the Southern Cross Soloists.

Phillip is the Melbourne Symphony Orchestra's Communications Manager. His wife and two children tolerate his bewildering variety of activities with remarkable good humour.

The Mell-O-Tones are:

- Glenn Henrich *first alto saxophone and clarinet* [1](#), [2](#), [4](#), [10](#), [13](#), [19](#), [21](#), *first tenor saxophone and clarinet* [7](#), [15](#), *vibraphone* [11](#), [12](#)
- Trevor Rippingale *first tenor saxophone and clarinet* [1](#)-[6](#), [8](#)-[10](#), [13](#), [14](#), [16](#)-[21](#), *second tenor saxophone and clarinet* [7](#), [15](#)
- Alan Solomon *first alto saxophone and clarinet* [3](#), [5](#), [6](#), [8](#), [9](#), [14](#), [16](#)-[18](#), [20](#), *second alto saxophone and clarinet* [1](#), [2](#), [4](#), [7](#), [10](#), [13](#), [15](#), [19](#), [21](#)
- André Shrimski *second alto saxophone and clarinet* [3](#), [5](#), [6](#), [8](#), [9](#), [14](#), [16](#)-[18](#), [20](#)
- Lloyd Nicholas *second tenor saxophone, baritone saxophone and clarinet* [1](#)-[10](#), [13](#)-[21](#), *bass clarinet* [7](#)
- Brian McGuinness *first trumpet* [1](#)-[10](#), [13](#)-[21](#)
- Geoff Power *second trumpet (cornet)* [1](#)-[10](#), [13](#)-[21](#)
- Adrian Veale *third trumpet* [1](#)-[10](#), [13](#)-[21](#)
- Jim Elliott *first trombone* [1](#)-[10](#), [13](#)-[21](#)
- Ben Gurton *second trombone* [1](#)-[10](#), [13](#)-[21](#)
- John Charles *piano*
- Stan Kenton *bass*
- Ian Bloxson *drums*
- Grahame Conlon *guitar*
- Rosemary Byron *violin* [3](#), [5](#), [6](#), [8](#), [14](#), [17](#), [18](#), [20](#)
- Phillip Sametz *vocal* [3](#), [5](#), [6](#), [8](#), [9](#), [12](#), [14](#), [16](#)-[18](#), [20](#), *Latin percussion* [11](#)
- featuring
- Don Burrows *solo clarinet* [2](#), [4](#), [10](#), [13](#), [19](#), [21](#), *solo and lead clarinet* [7](#), [15](#), *alto flute* [11](#), [12](#)

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