

FOLKWAYS RECORDS FS 3858

# SONG AND DANCE MAN

Popular American Song Hits of 1913-1928

Sung by Don Meehan with the Dave Corey Orchestra

In the "Song and Dance" style of that Era

*Oh, You Beautiful Doll Bedelia Hello My Baby*

*My Gal Sal Let Me Live and Stay in Dixie Land*

*Hello Tucky Take a Little Tip from Father All Alone*

*Waiting for the Robert E. Lee I Love Them All*

SONG AND DANCE MAN  
DESCRIPTIVE NOTES ARE INSIDE POCKET

# SONG AND DANCE MAN

# SONG AND DANCE MAN

Don Meehan and  
The Dave Carey Orchestra

Side 1:

1. All Alone  
(Wm. Dillon & Harry von Tilzer)
2. Let Me Live and Stay in Dixie Land  
(Elizabeth Brice & Charles King)
3. I Love Them All  
(Earl Carroll, Jack Brennan & Abe Oleman)
4. My Gal Sal  
(Paul Dresser)
5. Waiting for the Robert E. Lee  
(L. Wolfe Gilbert & Lewis F. Muir)

Side-2:

1. Hello My Baby  
(Howard & Emerson)
2. Hello 'Tucky  
(J. Meyer & J. F. Hanley)
3. Bedelia  
(Jean Schwartz & William Jerome)
4. Take A Little Tip From Father  
(Irving Berlin & T. Snyder)
5. Oh You Beautiful Doll  
(A. Seymour Brown & Nat D. Ayer)

The popular song hits of "The Good Old Days" are once again sung and played in the great American tradition of "The Song and Dance Man".

This is the sound of "The Song and Dance Man" as he sang his ragtime melodies in the music halls, vaudeville theatres and song stores of pre World War I, U. S. A.

Here are the songs that started the star-destined careers of the great American Troubadors -- Al Jolson, Eddie Leonard, Eddie Cantor and George M. Cohan.

In the album you will hear the first big hits from Irving Berlin, Earl White and many others.

The album brings together great standard tunes like "Waiting for the Robert E. Lee" and "Bedelia" with other fine melodies of that era that made great stars like Elsie Janis and Mable Norman.

Throughout this album one feels the presence of the variety theater of America in the early part of the century. The ragtime musical background that emanated from the pits of these theaters is recreated by the instruments common to that age -- the banjo, the trap drums, the upright piano and the bass. It was not until the early twenties that the pit orchestras expanded into the larger instrumentations necessary for jazz.

"The Song and Dance Man's" music was based largely in the ragtime era. He himself had his early roots in the minstrel shows which explains the many songs in his repertoire extolling the South.

David Carey, the pianist-director of this album, is well-versed in this era of Americana. His mother and father (Mr. and Mrs. George Carey) worked in these variety theaters for many years as pianist and stage electrician respectively. Together they passed on to their son in songs and stories this eloquent scene of the American musical stage.

David himself first appeared upon the stage at the tender age of 5 doing an impersonation of the great Al Jolson. Years later he became a professional pianist playing everything from jazz to classics. Then the idea occurred to him of making an album of "Song and Dance Man" melodies, faithfully recreating some of the top hits of that day.

The big problem, of course, was to find "The Star of the Show" so to speak; a singer who could project on records all the heart, emotion, and dynamic rhythmic feeling of "The Song and Dance Man".

One night, playing piano in an orchestra in a New York night club, Dave found the voice he was looking for -- Don Meehan.

Don and Dave, both small-town boys in the big city, hit it off right away. Don hails from the plains of Texas and Dave from the rolling hills of Pennsylvania.

Don Meehan's voice is a mixture of the great southern minstrel man tradition and the fire of an Al Jolson. He is, in the words of Dave Carey, "The Song and Dance Man" come back to life.

Here then is the "Song and Dance Man" of "The Good Old Days", singing of his "Dixie Home", "The Beautiful Doll" and his "Gal Sal" -- belting 'em out and bringing the house down once again!

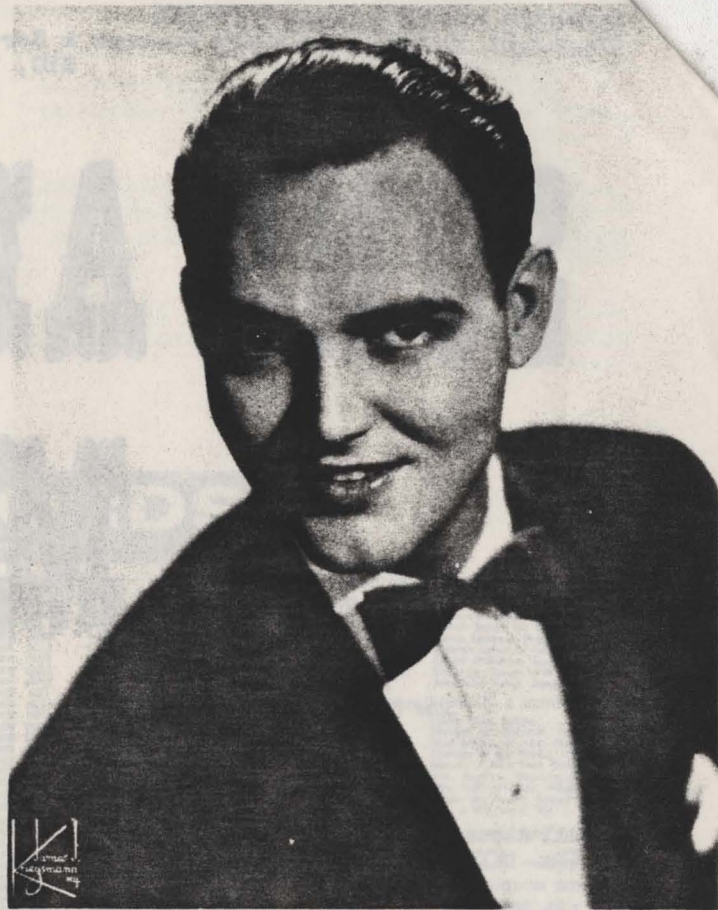
Don Meehan was born June 16, 1931, in Beaumont, Texas. He began singing at the age of five on the stage of the Jefferson Theater in Beaumont. Then he teamed up at Radio Station KRIC with his sister Catherine who played the piano. When he was eleven, he learned to play the guitar and the following year started singing and playing with bands around the Beaumont area. When he was thirteen, he was playing and singing with Shelley Lee Alley and the Alley Cats, a country and western band, and was called on to substitute for the bass fiddler when the regular "passed out" on the job one night. Since then, the bass fiddle has been his main instrument.

For two years straight, Don won first place in singing and bass playing at the State High School meet. He was offered several scholarships for music, the most outstanding to the Cincinnati Conservatory by the noted conductor, Thor Johnson of the Cincinnati Symphony.

Don played the lead in two operas in high school and continued to play and sing in hillbilly and pop bands. And he was known throughout the area for his versatility doing variety and minstrel shows all over East Texas.

After graduation from high school, he took to the road and arrived in New York six months later to pursue his music study -- still undecided as to which field to choose -- country music, pop or classical. He had been with a Society Orchestra at the Hotel Astor Lounge and Roof for a year and a half when the Grand Ole Opry was booked into the Astor Roof in 1952. Meeting the country folk made him realize his love for country music, and as he'd been writing some song material, he sang several country tunes on the show. Steve Sholes of RCA-Victor was in the audience, became interested, and signed him to a recording contract on the Victor label. Sholes introduced Don to Col. Tom Parker (Elvis Presley's manager) who wanted to manage him.

Don went on to the Louisiana Hayride, a Country and Western show in Shreveport, La. When he reached home in Texas, his draft notice met him. After basic training he was transferred to Special Services where he won the Third Army Singing Contest. It was there the first package show was formed by Lt. Gen. Bolling to entertain troops. Don did recruiting shows for the Army out of Washington transcribing for 3,000 radio stations.



Don Meehan

The General introduced a W.A.C. who was the hostess at the Officer's Club to Don, and several months later they were married. Upon his discharge, a baby girl was born and they came to New York where Don entered school, this time to study Broadcast Engineering at RCA Institutes.

It was while Don was going to RCA and playing and singing with a N.Y. Society Band that he met Dave Carey. They were in the band together for quite some time and became good friends -- but the "song and dance man" was a long way off. Dave left the band and finally Don left the band to join Guy Lombardo and again went on a road tour covering all the large cities in the country and winding up at the Desert Inn in Las Vegas, Nevada. One of the biggest moments for Don was when he played and sang with Lombardo at a Command Performance for the Queen of England in October, 1957.

But it was two years after they met when Dave called Don on the phone and said, "Man, I've got a tremendous idea for an album. There have been all kinds of albums out lately with old-time piano music. But none with the accent on the vocal. This one will be called 'The Song and Dance Man'."

They got together and Dave coached Don constantly to get the feeling of the era into the songs. Dave searched all over New York for some of the songs which were long out of print, and paid as much as \$15.00 for one sheet of music. Then, finally, the Song and Dance Man was born.

### Dave Carey

Dave Carey at a young 33 has had a wide and varied career as a pianist and arranger.

Born and raised in Pittsburgh, Pennsylvania, he started his experience arranging and conducting his own high school dance band.

Later after graduating Pittsburgh Musical Institute he came to New York to work in the Astor and St. Regis Hotels and on the "Wide, Wide World" and "Price Is Right" television shows.

Dave comes from an old show business family who helped him compile the music he has arranged for "The Song and Dance Man."

### Let Me Live and Stay in Dixieland

(Words and music by Elizabeth Brice and Charles King)

When the sun is shining way out o'er the land,  
Everyone is smiling and they all feel grand.  
That is the time I start to pine  
For that dear old home of mine;  
I keep on a-longing to go once more  
To that beautiful and dreamy land of Sicamore,  
As soon as I marry, I won't tarry,  
But I'll go right back to Dixieland.

#### CHORUS:

I'm longing for a home in Dixieland,  
Dixieland, my own land,  
The place where night and day is  
Oh! So grand,  
Oh! so grand that you can understand,  
The first thing that I'll do when I get home  
Way down home to my Southern home,  
Is to get down on my knees  
To ask the good Lord please  
To let me live and live,  
Let me stay and stay,  
And let me die in Dixieland.

When I'm all alone at home and all is still,  
That's the time when nature seems to have its will,  
Birds are singing and church bells are ringing  
For the day has gone to rest;  
That is when I sit and watch the sun go down,  
Over hills and dales in my old Dixie town,  
People all wonder when I sit and ponder  
And wish myself in Dixieland.

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### My Gal Sal

(Words and music by Paul Dresser)

They called her frivolous Sal,  
A peculiar sort of a gal,  
With a heart that was mellow,  
An all-'round good fellow,  
Was my old pal.  
Your troubles, sorrows and care  
She was always willing to share;  
A wild sort of devil,  
But dead on the level,  
Was MY GAL SAL.

Everything is over and I'm feeling bad;  
I lost the best pal that I ever had.  
'Tis but a fortnight since she was here,  
Seems like she's gone, though, for twenty years.  
Oh, how I miss her, my old pal,  
Oh, how I'd kiss her, MY GAL SAL;  
Face not so handsome, but eyes don't you know,  
That shone just as bright as they did years ago.

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### Hello My Baby

(Words and music by Howard & Emerson)

I've got a little baby, but she's out of sight,  
I talk to her across the telephone;  
I've never seen my honey but she's mine, all right,  
So take my tip and leave this gal alone.  
Every single morning you will hear me yell,  
"Hey Central! Fix me up along the line."  
He connects me with my honey, then I ring the bell,  
And this is what I say to baby mine:

#### CHORUS:

Hello! My baby, Hello! My honey,  
Hello! My ragtime gal,  
Send me a kiss by wire,  
Baby, my heart's on fire!  
If you refuse me,  
Honey, you'll lose me,  
Then you'll be left alone;  
Oh, baby, telephone  
And tell me I'm your own.  
Hello! Hello! Hello there.

This morning through the phone she said her name was  
Bess,

And now I kind of know where I am at;  
I'm satisfied because I've got my babe's address,  
Here pasted in the lining of my hat.  
I am mighty scared, 'cause if the wires get crossed,  
'Twill separate me from my baby mine,  
Then some other guy will win her, and my game is lost,  
And so each day I shout along the line:

#### (CHORUS)

### Bedelia

(Words by William Jerome  
Music by Jean Schwartz)

There's a charming Irish lady with a roguish winning  
way,  
Who has kept my heart a-bumpin' and a-jumpin' night  
and day.  
She's a flower from Killarney with a Tipperary  
smile,  
She's the best that ever came from Erin's Isle,  
And I fins myself a-singing all the while.

#### CHORUS:

Bedelia, I want to steal ya,  
Bedelia, I love you so,  
I'll be your Chauncey Olcott  
If you'll be my Molly O',  
Say something sweet, Bedelia,  
Your voice I like to hear,  
Oh Bedelia, elia, elia,  
I've made up my mind to steal ya, steal ya,  
steal ya,  
Bedelia dear.

If you love me Bedelia half as much as I love you,  
There is nothing in this world can ever cut our  
love in two,  
For I'll give you all my money on the day that we  
are wed,  
I will cook for you and even bake the bread,  
And I'll even bring your breakfast up to bed.

(CHORUS)

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