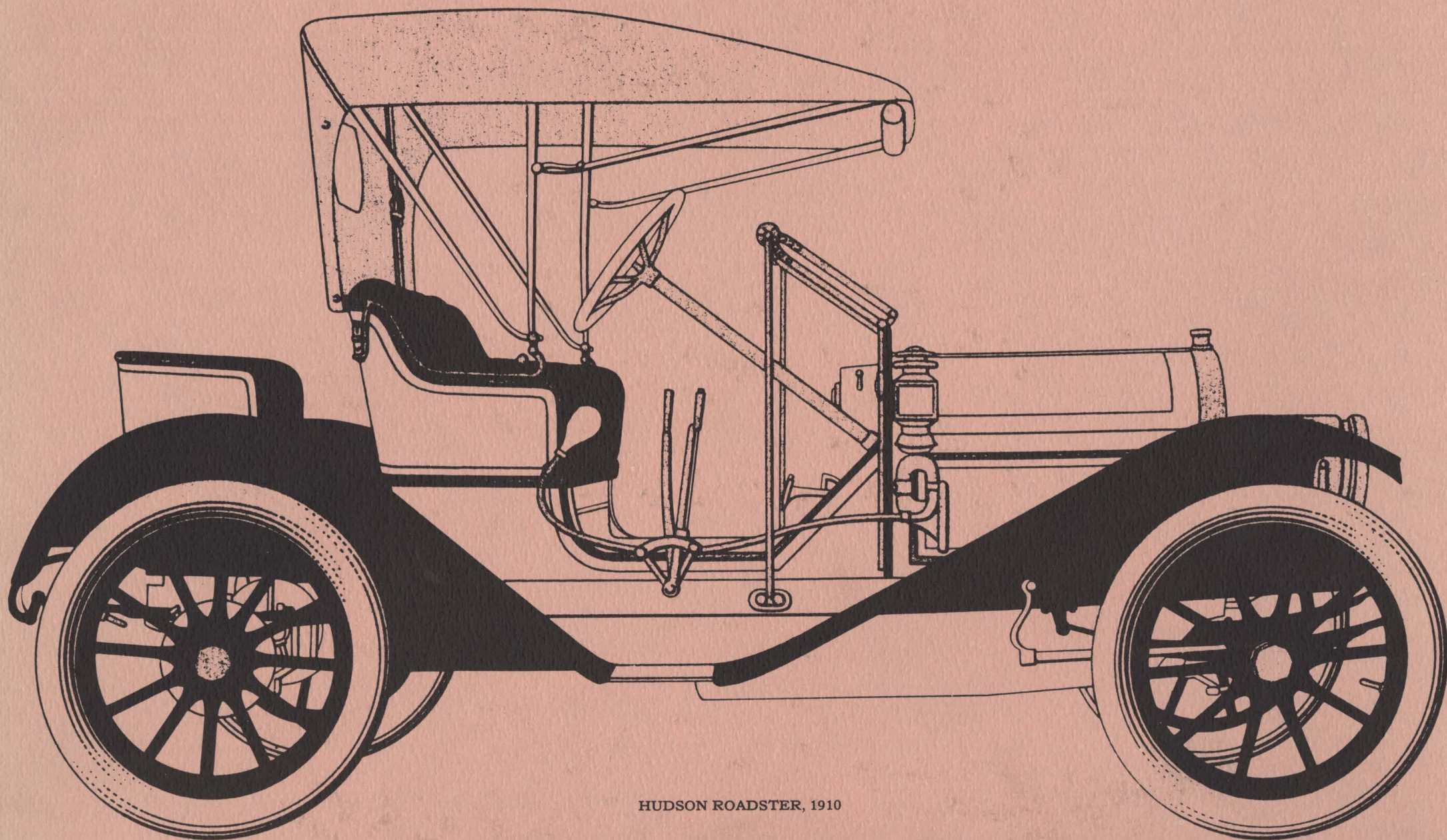


Ragtime Entertainment

COMPILED AND ANNOTATED BY DAVID A. JASEN

-
- | | | | |
|-----------------------------------|--|-------------------------------------|--|
| Black and White Rag—El Cota | Ragtime Skedaddle—George Schweinfest | Haunting Rag—Walter B. Rogers' Band | Frozen Bill—Pryor's Band |
| Saxanola—Clyde Doerr | Smiles and Chuckles—Six Brown Brothers | Whoa! You Heifer—Prince's Band | Zam-A-Zam Rag—Rishell Band |
| King of the Bungaloes—Gene Greene | Ragtime Drummer—Janet Lent | Pastime Rag—National Promenade Band | Belle of the Philippines—Zon-O-Phone Concert Orch. |
| Toots—Dr. Clarence Penney | Georgia Grind—Signor Grinderino | Bantam Step—Conway's Band | Hungarian Rag—Conway's Band |



HUDSON ROADSTER, 1910

SIDE ONE

1. Black and White Rag—El Cota
2. Saxanola—Clyde Doerr
3. King of the Bungaloes—Gene Greene
4. Toots—Dr. Clarence Penney
5. Ragtime Skedaddle—George Schweinfest
6. Smiles and Chuckles—Six Brown Brothers
7. Ragtime Drummer—Janet Lent
8. Georgia Grind—Signor Grinderino

SIDE TWO

1. Haunting Rag—Walter B. Rogers' Band
2. Whoa! You Heifer—Prince's Band
3. Pastime Rag—National Promenade Band
4. Bantam Step—Conway's Band
5. Frozen Bill—Pryor's Band
6. Zam-A-Zam Rag—Rishell Band
7. Belle of the Philippines—Zon-O-Phone Concert Orch.
8. Hungarian Rag—Conway's Band

DESCRIPTIVE NOTES ARE INSIDE POCKET

COMPILED AND ANNOTATED BY DAVID A. JASEN

© 1973 RBF RECORDS
43 W. 61st ST., N.Y.C., U.S.A.Library of Congress
Catalogue Card No. 73-750970

COVER DESIGN BY RONALD CLYNE

Ragtime Entertainments

Archival Property
Smithsonian Institution
Office of the Assistant Secretary
for Public Service

RBF RECORDS Album No. 22
©1973 RBF Records, 43 W. 61st St., N. Y. C., USA

RAGTIME ENTERTAINMENT

RAGTIME ENTERTAINMENT

Compiled and Annotated by David A. Jasen

The exciting, stirring sounds of ragtime filled the air in America from the very first recordings of it in 1897. This gay, zesty music caught the public's fancy and remained a fundamental part of popular music for over thirty years.

Brass bands flourished and became the staple of the musical life in the United States from the Civil War until World War One. These brass bands were sometimes called military bands. Every town and village had at least one such amateur organization who gave Sunday concerts on the village green all dressed up in their smart and snappy uniforms. Among the outstanding professional concert bands were those conducted by Patrick Gilmore, John Philip Sousa, and Patrick Conway. When Sousa toured Europe at the turn of this century he featured the latest American music - cakewalks and rags - which in turn received wild approbation from audiences wherever he played.

The era of Vaudeville dominated the entertainment field and everyone in vaudeville utilized this happy music, whether as a background for their acrobatics, juggling, dancing, or as the main ingredient to their act as they performed it on their particular instruments, and especially as their walk on and exit music. Everyone sang, whistled, danced to or played ragtime. The variety of instruments on which it was played was only limited by the performers abilities.

While ragtime was primarily piano music, the more popular rags were almost immediately published in arrangements for mandolin, banjo, guitar, orchestra, and military band. Other instrument specialists arranged the popular rags for their own use. Since most of us have not had the opportunity of hearing ragtime played in these different combinations, this album provides us with outstanding renditions of both familiar and obscure rags performed by these skilled specialists. We feature ragtime in original and authentic settings as performed when ragtime was the popular music of America.

On Side One, five of the artists were well-known on the vaudeville circuits. William Elmer Coates, professionally known as El Cota, displayed his virtuosity in his interpretation of George Botsford's most famous composition, BLACK AND WHITE RAG, in this December, 1911 recording with the studio orchestra providing appropriate accompaniment.

Clyde Doerr was a fine alto saxophone performer and his 1922 composition SAXANOLA shows what he did in vaudeville. Again, the orchestral accompaniment offers the proper support.

Gene Greene was famous for his unusual renditions of popular favorites for over twenty years. He first wrote and performed KING OF THE BUNGALOCOS with his pianist Charlie Straight in 1909 but waited to record it until 1911. It was such a hit that he was asked to re-record it in 1917, and it is this later version we hear on this album. It is also among the very few recordings which captures the almost legendary "jig chorus". For the first time, we can hear what Blesh and Janis wrote about in THEY ALL PLAYED RAGTIME (p. 217) with Gene Greene's fascinating song. This is true ragtime singing as the words are syncopated to fit the syncopated melody.

Dr. Clarence Penney was a mandolin virtuoso who on this 1914 recording, which was made two months before the composition was copyrighted, was accompanied by the composer, Felix Arndt (whose famous composition is NOLA) at the piano. TOOTS is a delightful and charming rag and this is its only recorded version.

One of the earliest flat-disc recordings made by the Columbia Graphophone Manufacturing Company is our next selection, George Rosey's popular hit, A RAGTIME SKEDADDLE. In the beginning of the recording industry it was the custom to announce the title of the tune and performer before recording the composition. Announcement and all, we listen to George Schweinfest playing his piccolo in this 1902 recording, backed by a not very swinging pianist.

During World War One, Tom Brown and his Six Brown Brothers were the rage in vaudeville. The entire saxophone family was represented: soprano, alto, C-melody, tenor, baritone, and bass saxophones were played brilliantly by this group which had special arrangements made for them. SMILES AND CHUCKLES was written and arranged by F. Henri Klickman for the Six Brown Brothers' recording in 1917.

James Lent, an English drummer who came to the United States to play in vaudeville wrote THE RAGTIME DRUMMER as early as 1904. He featured it extensively in his act and recorded it several times during his rather lengthy career. This was his final recording of it done around 1917 for the Emerson Phonograph Company.

The last selection, THE GEORGIA GRIND, is one of the unique recordings of the acoustical era. This 1915 Ford Dabney composition is played on a street organ, or hurdy-gurdy, once seen on practically every street corner in the major cities in this country. Usually a monkey would hand you a card with your fortune on it and you'd give him a penny or nickel which he would then put in his tin cup. The organ grinder would play what seemed like endless tunes from his machine. The "performer" is listed as Signor Grindarino, which must rank as one of the few conscious jokes played by the recording industry.

Side Two opens with a rousing version of Julius Lenzberg's 1911 HAUNTING RAG played by Walter B. Rogers and his military band. Rogers was for many years Sousa's lead trumpeter who eventually organized his own band and then recorded prolifically for the Victor Talking Machine Company and the Par-O-Ket Company.

WHOA! YOU HEIFER was composed by Al Verges in 1904 and was almost immediately recorded by Charles Adams Prince and his military band. Prince's recorded output spanned from the turn of the century till the twenties.

Henry Lodge is well-known for his TEMPTATION RAG and RED PEPPER RAG. Here, in its only recording, is his 1913 practically unknown PASTIME RAG played by the National Promenade Band.

BANTAM STEP, written by Harry Jentes in 1916, is an oddball rag - one that will haunt you. It is superbly played in a contemporary 1916 recording by the great bandmaster, Patrick Conway. It is a happy coincidence that patriotic Conway who distinguished himself with American apple pie band music was born on July 4, 1865.

A triple-threat man was Arthur Pryor (1870-1942), also a Sousa alumnus. It was the fact that Sousa didn't want to make records himself but gave permission for some of his band members to do so under the Sousa name that gave Arthur Pryor his start. For, it was Pryor who not only led but arranged the music to be recorded by the half dozen members of the large Sousa organization. Pryor was featured as trombone virtuoso with Sousa's band. Within a few years, Pryor left to organize his own band and which recorded extensively for the Victor Talking Machine Company. On FROZEN BILL, we hear composer Pryor's own arrangement for his military band as he conducts them on this 1909 recording.

Ragging the classics was a long established custom by the time Ernest F. Wagner "composed" his rag from Louis Herold's ZAMPA OVERTURE in 1918. ZAM-A-ZAM RAG was given this spirited interpretation by the Rishell Band in the same year.

The Zon-O-Phone Concert Orchestra, the house band at Zon-O-Phone Records, recorded a surprising amount of ragtime, many for the first time. BELLE OF THE PHILIPPINES, Fred Stone's 1903 rag, is such a case in point. A rare recording of an obscure rag.

Ending this side as we started, with a Julius Lenzberg composition, HUNGARIAN RAG owes its inspiration to one Franz Liszt (1811-1886). Conway's Band gives their all in this finale to a brief tribute to military band ragtime.

CREDITS

Special thanks to the following for their kindness in supplying the extremely rare original discs: George A. Blacker, David A. Jasen, and Les Zeiger.

Programmed by David A. Jasen

Mastered by Nick Perls

Cover Art by Kathleen Kearns

Documentation: RECORDED RAGTIME, 1897-1958, by David A. Jasen, Archon Books, 1973 (995 Sherman Avenue, Hamden, Conn. 06514).

SIDE ONE

1. Black and White Rag - El Cota
2. Saxanola - Clyde Doerr
3. King of the Bungaloes - Gene Greene
4. Toots - Dr. Clarence Penney
5. Ragtime Skedaddle - George Schweinfest
6. Smiles and Chuckles - Six Brown Brothers
7. Ragtime Drummer - James Lent
8. Georgia Grind - Signor Grindarino

SIDE TWO

1. Haunting Rag - Walter B. Rogers' Band
2. Whoa! You Heifer - Prince's Band
3. Pastime Rag - National Promenade Band
4. Bantam Step - Conway's Band
5. Frozen Bill - Pryor's Band
6. Zam-A-Zam Rag - Rishell Band
7. Belle of the Philippines - Zon-O-Phone Concert Orch.
8. Hungarian Rag - Conway's Band

FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.
Long Playing Non-Breakable Micro Groove 33-1/3 RPM

© 1973 by Folkways Records & Service Corp.,

RAGTIME ENTERTAINMENT

Compiled by David A. Jasen

RF 22 A

SIDE 1

1. Black and White Rag - El Cota
2. Saxanola - Clyde Doerr
3. King of the Bungaloes - Gene Greene
4. Toots - Dr. Clarence Penney
5. Ragtime Skedaddle - George Schweinfest
6. Smiles and Chuckles - Six Brown Brothers
7. Ragtime Drummer - James Lent
8. Georgia Grind - Signor Grinderino

FOLKWAYS Records

AND SERVICE CORP., 701 7th Ave., N.Y.C.
Long Playing Non-Breakable Micro Groove 33 $\frac{1}{3}$ RPM

© 1973 by Folkways Records & Service Corp.,

RAGTIME ENTERTAINMENT

Compiled by David A. Jasen

RF 22 B

SIDE 2

1. Haunting Rag - Walter B. Rogers' Band
2. Whoa! You Heifer - Prince's Band
3. Pastime Rag - National Promenade Band
4. Bantam Step - Conway's Band
5. Frozen Bill - Pryor's Band
6. Zam-A-Zam Rag - Rishell Band
7. Belle of the Philippines -
Zon-O-Phone Concert Orch.
8. Hungarian Rag - Conway's Band