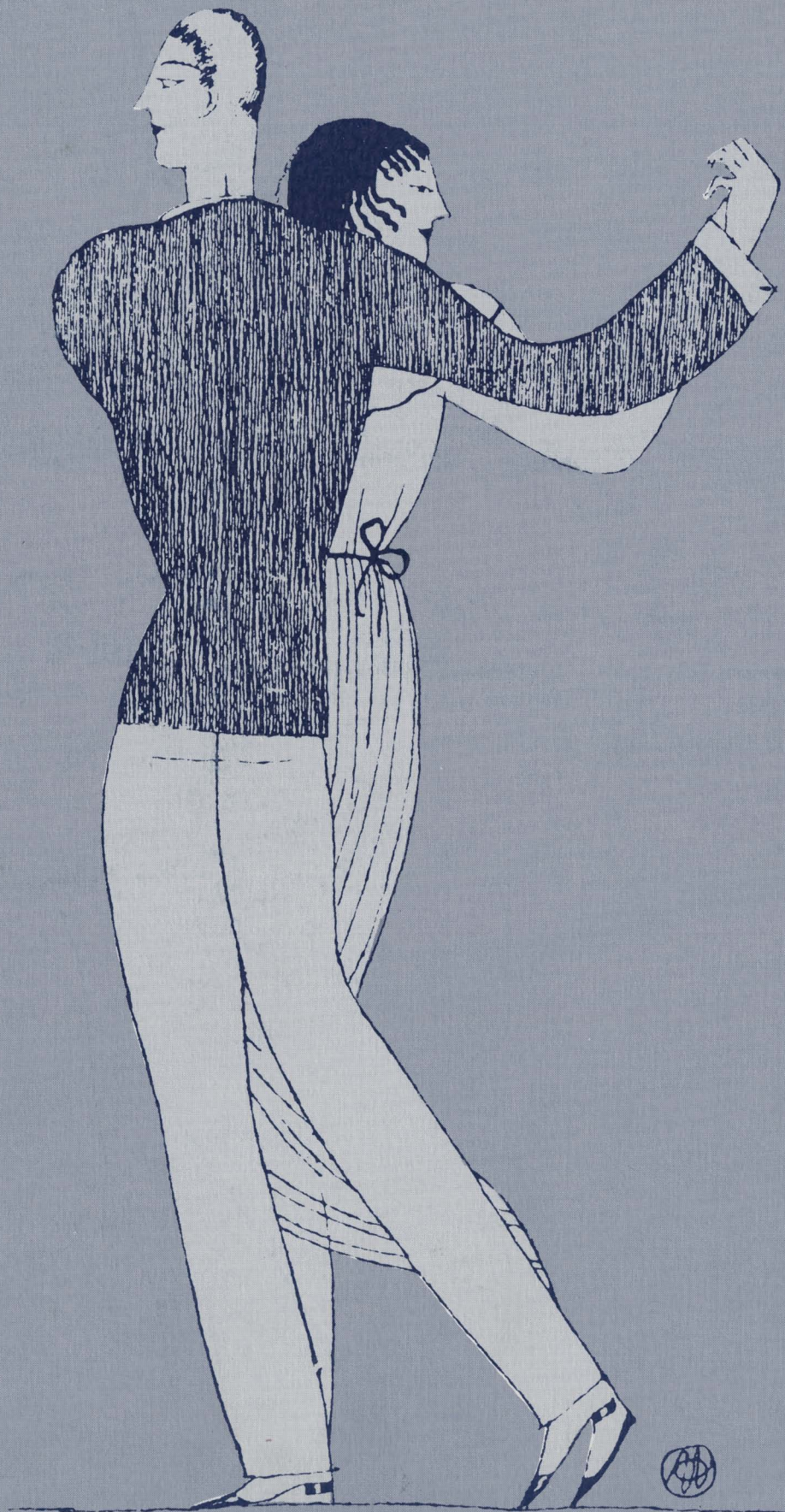


COMPILED AND ANNOTATED BY DAVID A. JASEN RBF 27

# THE DANCING TWENTIES





RBF 27

**SIDE ONE**

1. Charleston — Isham Jones Orch. — Piano: Roy Bargy
2. Think of Me — Isham Jones Orch. — Piano: Al Eldridge
3. Brown Sugar — Piccadilly Revels Orch. — Piano: Donald Thorne
4. Mobile Blues — Gene Rodemich Orch. — Piano: Rodemich & Wylie
5. Jump Steady Blues — The Original Six — Piano: Unknown
6. Follow the Swallow — George Olsen Orch. — Piano: Eddie Kilfeather
7. Footloose — Okeh Syncopators — Piano: Bill Wirges
8. Red Hot Mama — Ray Miller Orch. — Piano: Tom Satterfield

**SIDE TWO**

1. I'm All Broken Up Over You — Ted Weems Orch. — Piano: Dewey Bergman
2. All Muddled Up — Zez Confrey Orch. — Piano: Zez Confrey
3. I'm Through — Guyon's Paradise Orch. — Piano: Del Symonds
4. He's a New Kind of Man — Roseland Dance Orch. — Piano: Frank Black
5. Why Should I Believe in You — Scranton Sirens Orch. — Piano: Itzy Riski
6. Longing for You — Warner's Seven Aces — Piano: Byron Warner
7. You'll Want Me Back Some Day — Lloyd Finlay Orch. — Piano: Seger Ellis
8. Spanish Shawl — Edwin J. McEnelly's Orch. — Piano: Frankie Carle

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# THE DANCING TWENTIES

COMPILED AND ANNOTATED BY DAVID A. JASEN

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

RBF 27



# THE DANCING TWENTIES

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The twenties was a musically exciting period in our history. It represented a freedom from a restricted past life. Popular music was and is a music for singing and dancing. Celebrating the dancing of the twenties were numerous short-lived terpsichorean treats. However, the dance which typifies the twenties to us and which took the world by storm was the original and unique CHARLESTON, first performed on stage in the 1923 musical, Runnin' Wild. Its music was equally original and unique. It was created by the enormously talented ragtime stride composer-performer James P. Johnson (see THE ORIGINAL JAMES P. JOHNSON, Folkways FJ-2850).

The sparkling lilt to the music of the twenties is best reflected in the recordings made by the top bands of the time. This album contains many "on location" recordings testifying to the great sounds being heard throughout the United States during this exciting decade. This was also the time when jazz was popular, and the mix of a swinging, improvised music alongside snappy dance rhythms provided happiness for couples all over the country. For, clever arrangements retaining much of ragtime's syncopation is in evidence with pianists utilizing the complexity and flavor of the Novelty rag.

## RECORDINGS

### SIDE ONE

THE ORIGINAL CHARLESTON as performed by the eleven piece Isham Jones Orchestra from Chicago, starts our album with a most spirited performance. Roy Bargy's piano solo is the highlight with a wonderful display of the "modern" novelty approach.



THINK OF ME presents an earlier Isham Jones orchestra comprised, however, of the same eleven instruments if not of the same players. The little-known but fabulous Al Eldridge is featured in this recording with a piano solo containing typical highly syncopated novelty breaks performed expertly.

BROWN SUGAR, written by Harry Barris of the Rhythm Boys fame, is a fine tune in the Charleston vein. Performed by a neat English dance band, the Piccadilly Revels Orchestra, the piano solo is by Donald Thorne (see also RBF-23), certainly an accomplished musician. As the man said, "Don't Stop!"

MOBILE BLUES was written by Fred Rose and Albert Short in the busy year of 1924. We'll meet up again with the talented Fred Rose at the end of this side. Albert Short was, of course, the leader of the Tivoli Syncopators. Gene Rodemich and his fine eleven piece orchestra came from St. Louis, Missouri where they were the favorite dance band. The piano duet by Rodemich and Alister Wylie (also a composer of Novelty rags) is an outstanding example of imaginative team-work. The trombonist, Larry Conley, also wrote pop songs during this time with leader Gene Rodemich.

JUMP STEADY BLUES by Millard Coffin and Percy Terry is one of the rarest tunes on this record. It is not a blues, but one of the syncopated fox trots of the period. The very active trombone contrasts nicely with the tight and raggy piano solo.

ROLLOW THE SWALLOW was composed by the famous Ray Henderson of the team DeSylva, Brown and Henderson, but this time without his usual partners. George Olsen and his Music were a ten man outfit with Red Nichols making an early appearance on disc. Our interest is held by pianist-arranger Eddie Kilfeather's solo.

FOOTLOOSE, by Carl Rupp, is a snappy tune of 1925 played by a Harry Reser group featuring pianist Bill Wirges, seldom heard as a soloist on record. He later composed a group of "weather" pieces (Raindrops, Snowdrops, and Sunbeams).

RED HOT MAMA, as promised, was composed by the tunesmith who captured the spirit of the twenties regularly -- Fred Rose.



Later he abandoned Tin Pan Alley for Nashville, Tennessee, where he became a partner in a publishing house specializing in hillbilly and country and Western tunes. Ray Miller's fine thirteen piece band at this time in mid-1924 had two famous jazzmen, Miff Mole and Frankie Trumbauer playing trombone and C Melody saxophone respectively. This very popular tune has a fine piano solo by Tom Satterfield. The strong trumpets of Charles Rocco and Roy Johnston drive the band with energy.

## SIDE TWO

I'M ALL BROKEN UP OVER YOU seems hardly the proper title for such a lively composition. One of the forgotten tunes of 1924, it was written by Joe Murphy and Carl Hoeffle. Its complex syncopations are most unusual for a pop tune. Pianist-arranger Dewey Bergman gets the lion share of credit for both his intricate solo and the crisp arrangement, allowing Ted Weem's fantastic reedman, Walter Livingston, to show off his amazing skills as clarinetist, alto saxophonist, and bass clarinetist -- truly a great challenger to Paul Whiteman's virtuoso reedman Ross Gorman.

ALL MUDDLED UP is Percy Wenrich's very raggy tune of 1922 played for us by Zez Confrey and his Orchestra with Mr. Confrey at the piano (on a couple of recordings he's not!). In an unusually long piano solo within an orchestral rendering, Zez treats us to his fine Novelty piano conceptions, of which he was the creator.

I'M THROUGH SHEDDING TEARS OVER YOU by Edwin J. Weber, is a song which attained some popularity in 1923. A ten-piece group, Guyon's Paradise Orchestra was lead by Jules Herbuveaux. Their pianist was the exciting Del Symonds.

HE'S A NEW KIND OF MAN WITH A NEW KIND OF LOVE FOR ME features cornetist Red Nichols. Frank Black, later a famous composer and orchestra leader, here does the honors with a dazzling piano solo.

WHY SHOULD I BELIEVE IN YOU was written by a song writing trio from and in New Orleans, Louisiana who were also publishers



and vaudeville performers, Therrien, Verges and LeClere. This recording was made in New Orleans at the beginning of 1925 and has future bandleader Russ Morgan on trombone. The pianist, Irving "Itzy" Riskin, made his debut on records with this group. Later on he was to play with Jean Goldkette's orchestra and appear with Bix Beiderbecke under Frankie Trumbauer's leadership. This solo demonstrates his fine musicianship with a great Novelty break.

LONGING FOR YOU is an original tune written by Atlanta, Georgia based pianist-leader, Byron H. Warner. His aggregation of ten members featured a four piece reed section, way before Guy Lombardo thought of doing so. Warner's pianistics show he need take no back seat to anyone. Bob Pittman's banjo is a welcome support to a superb southern group.

YOU'LL WANT ME BACK SOMEDAY was composed by pianist Seger Ellis who also made a solo recording of this tune. Lloyd Finlay's orchestra was a splendid local band in Houston, Texas, where this recording was made. The full chorus-long solo by Seger Ellis nicely shows off the best of his ideas as a performer who realizes the full potential of the piece by his imaginative breaks and variations.

SPANISH SHAWL was written by pioneer jazz band pianist, Elmer Schoebel while he was in Chicago in 1925. Edwin J. McEnelly's Orchestra always sounded bright and cheerful. In this recording, they are especially so. The electrifying pianistics belong to the remarkable Frankie Carle, whose first recording this is. Carle, of course, composed many successful pop tunes, lead his own orchestra and has made an astonishing number of records, which continues to do so at this writing. The fine tuba-reed combination seems to be the forerunner of the great Coon-Sanders Orchestra sound. A fitting end to the Dancing Twenties.

CREDITS Special thanks to the following for their kindness in supplying the extremely rare original discs: David A. Jasen, Keith Miller, and Charles A. Rasch.

Programmed and Notes by: David A. Jasen

Mastered by: Nick Perls



# FOLKWAYS Records

AND SERVICE CORP., 632 Broadway, 9th fl., N.Y.C. 10012  
Long Playing Non-Breakable Micro Groove 33-1/3 RPM

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SIDE 1

RF 27 A

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## THE DANCING TWENTIES

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SIDE 2

RF 27 B

1. I'm All Broken Up Over You - Ted Weems Orch. -  
Piano: Dewey Bergman
2. All Muddled Up - Zez Confrey Orch. - Piano: Zez Confrey
3. I'm Through - Gpyon's Paradise Orch. - Piano: Del Symonds
4. He's a New Kind of Man - Roseland Dance Orch. -  
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