

RBF 37

EARLY SYNCOPATED DANCE MUSIC

Cakewalks, Two-Steps, Trots and Glides

COMPILED AND ANNOTATED BY DAVID A. JASEN



RBF 37

SIDE ONE

1. At a Georgia Camp Meeting - Sousa's Band
2. Smoky Mokes - Columbia Orch.
3. Creole Belles - Metropolitan Orch.
4. King Chanticleer - Prince's Band
5. Kerry Mills Ragtime Dance
- Zonophone Concert Band
6. Kentucky Kut Up - Pryor's Band
7. The Minstrel Band - Pryor's Band
8. Grizzly Bear - Pryor's Band

SIDE TWO

1. Gertrude Hoffman Glide - Walter B. Rogers Band
2. Too Much Mustard - Walter B. Rogers Band
3. Everybody Two-Step - Military Band
4. The Horse Trot - Military Band
5. One Step Instruction
6. Bon Ton One Step - Conway's Band
7. The Dancing Deacon - Jim Europe's Hell Fighters
8. Bees Knees - Original Memphis Five

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SMITHSONIAN INSTITUTION

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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

COVER DRAWING BY L. FELLOWS, 1920

RBF 37

FOLKWAYS Records

AND SERVICE CORP., 43 W. 61st ST., N.Y.C. 10023
Long Playing Non-Breakable Micro Groove 33-1/3 RPM

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SIDE ONE

RF 37 A

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SIDE TWO

RF 37 B

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The field of Popular Music has always catered to singers and dancers. The exception at the turn of this century was the extremely syncopated happy piano music known as ragtime, which grew up in saloons and whorehouses where pianists would be accompanying the good times. It was music to socialize by, drink by, and it helped to create a comfortable yet exhilarating atmosphere.

Social dancing during this age consisted mainly of the waltz, polka and two-step which was then done to a tune in 6/8 time. The Cakewalk was the first dance to be accompanied by a syncopated melody. Not complicated like the rag, the Cakewalk offered a simple, singable tune which dancing couples found delightfully easy to keep in time as the syncopation was kept to a minimum. It reached the public by way of the Broadway musical productions of Williams and Walker during the middle nineties, as a highly stylized theatrical dance. It quickly became fashionable with the upper crust of society and thereafter a fad for the rest of us. Kerry Mills, the leading composer of cakewalks, wrote his first cakewalk tune in 1895 ("Rastus On Parade"). Two years later, he hit the musical jackpot with AT A GEORGIA CAMP MEETING, which became the first million-selling cakewalk and firmly established this fad for a good five years.

Two-Steps, at the turn of the century, couldn't compete with ragtime in popularity, although they were

published until the first World War. They hinted at what ragtime could provide and were much easier for the amateur pianist to play.

Trots, Glides and One-Steps were the syncopated fad dances of the second decade of the twentieth century. The steps were as varied as the tunes. As the years advanced, the tempos increased. By the time World War One ended, couples were fairly running around the dance floor doing the One-Step. During the middle of the teens, vaudevillians introduced the different animal trots with the Fox Trot eventually becoming the favorite, beating out the early Turkey Trot in popularity. These syncopated dance tunes paved the way for the great ones of the twenties (see "The Dancing Twenties," RBF-27). Should you care to learn how to do the dance sensation of World War I, listen to the Instruction record on Side Two. It's easy, when you know how.

SIDE ONE

AT A GEORGIA CAMP MEETING was publisher Kerry Mills' greatest hit. It was issued in 1897 and became the most played and recorded cakewalk in history. He followed it up with "Whistling Rufus" in 1899, wrote the most popular song of the St. Louis Exposition of 1904, "Meet Me in St. Louis, Louis," and capped off the decade with the most popular Indian song which was later turned into a Two-Step, "Red Wing." The most famous military band at the beginning of this century was the one organized and led by the March King, John Philip Sousa. Through his trombonist Arthur Pryor, he quickly became famous for the orchestra's treatment of syncopated numbers. The combination of a Pryor arrangement with the Sousa organization playing the granddaddy of cakewalks is irresistible!

SMOKY MOKES was Tin Pan Alley composer Abe Holzmann's great cakewalk hit of 1899. He was closely identified with band music not only as composer but as manager of Feist & Frankenthaler's band and orchestra department. Most cakewalks of the period were also advertised as Two-Steps, and this one was no exception.

CREOLE BELLES was the famous 1900 cakewalk by J. Bodewalt Lampe. From 1906-1923, he was in charge of the band and orchestra department for Jerome H. Remick & Co., the largest publisher of popular music in the United States. This contemporary recording by the Metropolitan Orchestra is not only rare, but unusual, for a piano is heard throughout accompanying the band. Most Military Bands of the first two decades of this century never used the piano in their ensemble.

KING CHANTICLEER was the 1910 smash hit of Nat D. Ayer, a Tin Pan Alley composer who found greater success in London, composing and performing in their music halls. This great composition's chorus was lifted in the 1960's for the theme song of the movie Those Magnificent Men in Their Flying Machines.

KERRY MILLS RAGTIME DANCE of 1909 was an outstanding dance number, mainly for its memorable second section. The Trio contains a minstrel dialogue which was very popular with comedians in vaudeville, giving them something to do while the orchestra was featured.

KENTUCKY KUT UP was Henry Frantzen's 1907 entry. He was mainly a writer of marches, but here caught beautifully the syncopated message. By this time, Arthur Pryor had left the Sousa band to found his own recording group.

THE MINSTREL BAND was another from 1909 by songwriter Albert Gumble who was a professional composer and pianist for his professional life, first with Remick, then with the firm of Donaldson, Douglas and Gumble (this latter was his brother, Mose). The Pryor band demonstrates why they became the foremost military band of the teens.

GRIZZLY BEAR, or as it was sometimes printed, THE DANCE OF THE GRIZZLY BEAR, was George Botsford's superb contribution in 1910. Sophie Tucker among others made it popular in vaudeville with lyrics by young Irving Berlin. The dance enjoyed a brief vogue in and around San Francisco.

SIDE TWO

GERTRUDE HOFFMAN GLIDE is credited to the highly successful show and vaudeville dancer but was actually composed by her pioneer arranger-composer-conductor husband, Max in 1912. This wasn't so much of a Glide as an extremely frenetic walk during which the overweight could loose a few pounds.

TRES MOUTARDE, or as it was known in this country, TOO MUCH MUSTARD, was actually an English import by Cecil Macklin in 1911. It became such a hit, that it was on practically every vaudeville bill for the rest of the decade.

EVERYBODY TWO STEP was San Franciscan Wallie Herzer's big entry for 1910. The Two-Step was definitely changed by this time and it was another in a series of racing-step dances. One needed a great deal of stamina to complete a dance set which, at that time, lasted a good ten minutes.

THE HORSE TROT was Uriel Davies' way of entering the "name a new trot" competition. A scintillating tune.

ONE STEP INSTRUCTION was one of the most unusual records issued. Originally done as a newspaper promotion give-away, it succeeded in convincing the older population that "modern" ballroom dancing was fun. The One-Step was perfect for those who couldn't dance. If you follow the instructions, you'll be able to be a star on the dance floor in no time.

BON TON ONE STEP will enable you to continue to practice the One Step. It was written by ragtime stride pianist-composer, Luckey Roberts in 1915. Of course, you will recognize the not very subtle first section as a variation on his great success, JUNK MAN RAG of two years previously. Patrick Conway had an outstanding band whose recordings were very popular (see also "Ragtime Entertainment," RBF-2 2).

THE DANCING DEACON was Fred Bryan's great tune of 1919. James Reese Europe was a famous pioneer black band leader, organizing the Clef Club early in this century in Manhattan. He won great distinction for his 369th U.S. Infantry (Hell Fighters) Band which saw action in France during the first World War. It is this famous band which made this rare recording.

BEE'S KNEES was a great fox trot of 1922 by the pioneer jazz cornetist Ray Lopez and vaudeville clarinetist Ted Lewis. Bringing us into the twenties with the latest wrinkle on the fox trot are the Original Memphis Five (see also "The Original Memphis Five," RBF-26), the most recorded jazz band during the twenties. This spirited group included Phil Napoleon, trumpet; Charles Panelli, trombone; Jimmy Lytell, clarinet; Frank Signorelli, piano; and Jack Roth, drums.

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Credits

Programmed and Notes: David A. Jasen

Remastering: Carl Seltzer

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David A. Jasen and Trebor Jay Tichenor, Seabury Press, 1978.