

dance ~ called

Hot

Jeebies

Lyrics & music ~
Boyd Atkins.

(with "skat" chorus)
featured by ~



Louis Armstrong's Hot Five,
Exclusive Okeh Record Artists.



FEATURED BY
ETHEL WATERS
BOYD ATKINS



COMPOSER

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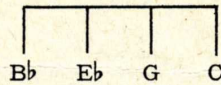
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Heebie Jeebies

Piano Tune Uke in Eb

Words and Music by
BOYD ATKINS

A Rube Bennett Arrangement



Moderato

Piano introduction in Eb major, 4/4 time. The piece begins with a forte (f) dynamic. The melody features a triplet of eighth notes in the right hand, while the left hand provides a steady bass accompaniment.

Continuation of the piano introduction. A section is marked "Till Ready" with a fermata. The music then resumes with a forte (f) dynamic, followed by a piano (p) section. The phrase "Each This" is written above the staff.

Vocal line and piano accompaniment for the first verse. The vocal melody is in Eb major. The piano accompaniment is marked piano (p). Chord diagrams are provided above the vocal line.

time a Jazz band starts to play, those Hee-bie Jee-bies
 dance tho' new you will agree, is sure to gain in

Vocal line and piano accompaniment for the second verse. The vocal melody continues with the same piano accompaniment. Chord diagrams are provided above the vocal line.

I feel gay, why I could dance the night a way,
 pop-u-lar-i-ty, The more you do it you will see, The

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Un-til the sun came up at break of day, That tune has me en - tranced
rea-son for all of this hi - lar-i - ty, When the band starts in to play,

That is why I want to prance; 'Cause
Just you no - tice how I sway; 'Cause

CHORUS

I've got the Hee-bies, I mean the Jee-bies, O - ver a dance
I've got the Hee-bies, I mean the Jee-bies, Talk 'bout a dance

p-mf

called Hee-bie Jee - bies, I'm al - most in - sane, O - ver
the Hee-bie Jee - bies, You'll see girls and boys, Fa - ces

that new strain,
lit with joys,

It makes me shiv - er
If you dont know it

And makes me qui - ver
You ought to learn it

Just like a leaf,
Dont feel so b'ue,

On Swa - nee Ri - ver,
Some one will teach you,

Come on now let's
Come on now let's

do that prance,
do that prance,

Called the Hee-bie Jee-bies
Called the Hee-bie Jee-bies

dance, Do you like it,
dance, You will like it,

1 or to Skat Cho. 2

It's the Hee-bie Jee-bies
It's the Hee-bie Jee-bies

dance. Cause
dance. Cause

dance. Cause
dance. Cause

"SKAT"
CHORUS

Skeep! Skipe! Skoop! Brip Ber Bleep ber la bah Bree heeb bee doo la doo

Dee Doo dee doo Det dee der der der der der dar dar dee, Tee dee doo dee joo dar der Skeep! Skam!

bleep ber der dar dee dar dip dop dee Bleep bee dee dee der clop dee Come on now and do that dance that's

called the Hee-bie Jee-bie dance I like it Its the Hee-bie Jee-bie Hee-bie Jee-bie dance 'cause

D.S.

mitmttA

HEEBIE JEEBIES

DANCE

An Eccentric Creation Originated by
FLOYD DU PONT

Introduced by
TINAH TWEEDIE
(Danseuse Supreme)

Under Personal Direction of Mr. "Lou" Bolton and Mr. Floyd Du Pont

The HEEBIE JEEBIES DANCE was originated by Mr. Du Pont to be used primarily as a stage attraction. However, its immediate popularity and ready acceptance by professional dancers throughout the theatrical world prompted him to simplify it to a degree where it may now be enjoyed and easily mastered by everyone. Simply follow carefully the instructions and illustrations as shown below, all of which have been compiled and arranged under the personal supervision of Mr. Du Pont himself.



1. The Get Off



2. The Stomp Off



3. The Fling Off

In describing the following routine, the basic steps of the HEEBIE JEEBIES DANCE, the letter abbreviations are used, i. e., R—right, L—left, RF—right foot, LF—left foot. While practicing, always count the musical beats to each measure, i. e., 1—2—3—4, in time to the music. In case a half beat is indicated, the word AND is used in counting, i. e., 1 and 2 and 3 and 4 and. To obtain the right tempo (time) for the HEEBIE JEEBIES DANCE, adjust the speed regulator of your phonograph to 90 (ninety revolutions of the turn table to the minute) as shown on the dial; then practice counting, as shown above, in strict tempo to the music. Do this until you have perfectly synchronized your counting to the exact time of the music. DO NOT attempt any of the steps of the HEEBIE JEEBIES DANCE until you have acquired the knack of counting, as this is the one thing that all professional dancers coach themselves in before attempting any new dance, as it is the only means of keeping the body and feet moving in exact rhythm to the music. You may obtain the HEEBIE JEEBIES record at all music stores, or write to the CONSOLIDATED MUSIC PUBLISHING HOUSE, 229 West Washington St., Chicago, Ill. Just ask for OKEH RECORD No. 8300, as this is the record Mr. Du Pont used in casting the HEEBIE JEEBIES DANCE.

1. **THE GET-OFF:** In starting this first step, stand squarely with both feet flat on the floor, position of the body as shown in illustration No. 1. Start with a "push step" to L, with RF. (see RF. of Miss Tweedie in illustration No. 5) as you would start a Hula push-away step, counting ONE for the first beat. Next knock knees together, raising on toes, throwing heels forward and outward, counting TWO for the second beat. On THIRD beat, repeat Hula push-away step once more, then knock knees together again, counting four for FOURTH beat. These two movements may be repeated as often as desired.

2. **THE STOMP-OFF:** On first beat stomp on LF. On second beat kick RF. across body to L.; at the same time stomp on LF. On third beat place RF. back to R. side and stomp. Here the third beat acquires a one-half beat, on which stomp with LF. On fourth beat stomp with RF. Again on the fourth beat a one-half beat is necessary to complete the movement, on which stomp with LF. Stomp feet as in illustration No. 1, counting for whole step and half steps as follows: 1—2—3 AND 4 AND, etc., as often as desired.

3. **THE FLING-OFF:** Stomp with LF. on the first beat; at the same time fling RF. up and in back as in illustration No. 2, both movements done simultaneously while counting ONE. On second beat reverse same two movements, stomping on RF. and flinging LF. up and in back. On the third beat stomp on RF. and swing LF. in front. On fourth beat continue into count by bringing same foot to back of R leg across body to R. side, finishing as in illustration No. 6. The third and fourth beats of this step are executed exactly as in the HIGH AND FLING.

4. **THE HEEBIE-OFF:** The next is a combination step done in three movements, each movement requiring three measures while counting 1—2—3—4. (A) First beat, stomp on LF. Second beat, kick RF. across body to L.; at the same time stomp on LF. Third beat, knock knees together, starting as in illustration No. 1. Fourth beat, knock knees together again. (B) First beat, stomp on RF. Second beat, swing LF. back of RF. and stomp. Third beat, throw weight on LF., stomp RF. to R. side. Fourth beat, throw weight on RF., stomping with LF. forward. Fifth beat, stomp RF. back to R. side. Second beat, stomp LF. forward, throw weight forward and stomp with RF. Fourth beat, stomp LF. forward in "rocking chair" fashion as shown in illustration No. 3.

5. **THE JEEBIE-OFF:** This step, like No. 4, is also a combination one of four movements. (A) On both first and second beats RF. stomps twice. On third beat cross RF. back of LF. and stomp. Here the third beat acquires a one-half beat, on which throw weight to RF. and stomp LF. to L. Fourth beat, throw weight to LF., stomp on RF. forward and R. Here another half beat is necessary, on which throw weight on RF. and stomp LF. to L. with arms as in position as shown in illustration No. 4. (B) For the next three measures reverse (A) movements, counting the while 1—2—3 AND 4 AND, starting 1—2 on LF. stomps, but with hands in position as in illustration No. 5. (C) Repeat the entire (A) movement. (D) Take position as in illustration No. 1 and on first beat knock knees together. On second beat, knock knees again. Third beat, stomp on LF. Fourth beat, kick RF. to L. across body and stomp. Here a one-half beat is again necessary, on which stomp with LF. when coming back into place. Counting on this movement is 1—2—3—4 AND.

6. **THE BLOW-OFF:** Take position as in illustration No. 3, RF. to R. side, LF. stretched to extreme L., bend R. knee, hands and arms in same position as in illustration No. 3. On first beat lift L. hand and arm up, R. hand and arm down, squaring elbows. Alternate position of hands and arms with alternating stomps, maintaining the original posture of body while traveling to the R. Stomp on each beat till finish 1—2—3—4. Remember to change position of hands and arms on each beat.

NOTE—The word STOMP as used throughout the instructions, is obtained by a distinct flat footed beat on the floor, using all the pressure of the body weight to produce as much stomp sound as possible. At all times during the dance, regardless of the position of the hands and arms, the fingers and wrists should vibrate similar to a Hula effect. Further information and more detailed instructions may be obtained by writing to

Consolidated Music Publishing House—Consolidated Bldg., 229 W. Washington St.

Chicago

Attention "LOU" FLOYD
BOLTON & DU PONT

Illinois



4. The Heebie Off



5. The Jeebie Off



6. The Blow Off