

# THE RECORDINGS OF WALTER BENNETT

## An Annotated Tentative Personnelo-Discography

### THE DISCOGRAPHY

<b>JOSEPHINE HALL</b> Josephine Hall – voc; unknown instrumental group possibly comprising <i>Walter Bennett</i> – tpt; <i>Mabel Horsey</i> – pno GEX-2084	Good Things Come To Those Who Wait	New York,  Gnt unissued	c. Sep. 28, 1928  not on LP/CD
<b>ALBERTA JONES</b> Ruby Gowdy – voc; Walter Bennett – tpt; J. C. Higginbotham – tbn (2); <i>Mabel Horsey</i> – pno GEX-2085 GEX-2086	Wild Geese Blues Red Beans And Rice	New York,  Gnt 6642, Gnt 6642,	c. Sep. 28, 1928  Document DOCD-1004 Document DOCD-1004
<b>RUBY GOWDY</b> Ruby Gowdy – voc; Walter Bennett – tpt; J. C. Higginbotham – tbn; <i>Omer Simeon</i> – clt; <i>Mabel Horsey</i> – pno GEX-2087 GEX-2088	Florida Flood Blues Breath And Britches Blues	New York,  Gnt 6708, Gnt 6708,	c. Sep. 28, 1928  Document DOCD-5510 Document DOCD-5510
<b>HORSEY'S HOT FIVE</b> Walter Bennett – tpt; J. C. Higginbotham – tbn; <i>Omer Simeon</i> – clt, alt; unknown – vln (mostly played like a bjo!) ( <i>Clarence Black</i> ?) <i>Mabel Horsey</i> – pno GEX-2089-A GEX-2090 GEX-2091-A GEX-2092-A	Weeping Blues Waitin' For You Blues Take It Now Too Long Blues	New York,  Gnt 6722, Gnt 6722, Gnt unissued Gnt unissued	c. Sep. 29, 1928  Arcadia 2008 (LP) Arcadia 2008 (LP) not on LP/CD not on LP/CD
<b>J. C. JOHNSON AND HIS FIVE HOT SPARKS</b> Walter Bennett – tpt; <i>Isiah Robinson</i> – tbn; unknown (poss. <i>Albert Nicholas</i> ) – clt, alt; J. C. Johnson – pno; <i>Charlie Vincento</i> or <i>Bernard Addison</i> – bjo 346 347 348	Texas Man Crying For You Red-Hot-Hottentot	New York,  QRS unissued on 78, QRS R-7064, QRS R-7064,	c. Feb. 1929  Frog DGF 60 Frog DGF 60 Frog DGF 60
<b>WABASH TRIO</b> Walter Bennett – tpt; J. C. Johnson – pno; <i>Bernard Addison</i> – gr 3382-A 3383- 3384-A 3384-B	Hoppin' Round Lone Western Blues Coal Black Blues Coal Black Blues	New York,  GG/Rx 1711, GG/Rx 1714, GG/Rx 1710, GG/Rx 1710,	Mar. 1929  Ristic 26 (LP) Frog DGF 73 Ristic 26 (LP) Frog DGF 73
<b>MOONLIGHT REVELLERS</b> Walter Bennett – tpt; <i>Isiah Robinson</i> – tbn; unknown (poss. <i>Albert Nicholas</i> ) – clt, alt; unknown – clt, alt (same as Five Hot Sparks); <i>J. C. Johnson</i> – pno; <i>Charlie Vincento</i> – bjo 3606-A	Alabama Shuffle	New York,  GG 1775,	Aug. 1929  Ristic 26 (LP)

3607-A	Memphis Stomp	GG 1786,	Ristic 26 (LP)
3607-B	Memphis Stomp	VD 71786	not on LP/CD
3608-	Baby Knows How (Someone To Love Me)	GG 1767,	Ristic 26 (LP)
<b>MEMPHIS JAZZERS</b>		New York,	Nov. 1929
Walter Bennett – tpt voc (2); Alberto Socarras – alt, clt (2); Walter Edwards – clt, alt (or ten?); Porter Grainger – pno			
3741-A	Don't Know And Don't Care	GG 1797,	Jazz Oracle BDW 8038
4742-B	Ev'rybody Dance	GG 1816,	Jazz Oracle BDW 8038
4743-B	Miss Golden Brown	GG 1805,	Jazz Oracle BDW 8038
4744-A	In Harlem's Araby	GG/Rx/Spm 1804	unreported ?
4744-B	In Harlem's Araby	GG 1804,	Jazz Oracle BDW 8038
<b>LEVEE SYNCOPATORS</b>		New York,	c. Jan. 17, 1930
Walter Bennett – tpt; Alberto Socarras – alt; Walter Edwards – ten, clt; Claude Austin – pno; unknown - bjo			
3843-A	The Rackett	GG/Rx 1843,	Jazz Oracle BDW 8038
3843-B	The Rackett	GG/Rx 1843,	Jazz Oracle BDW 8038
4844-A	The Harlem Stomp Down	GG/Rx 1836,	Jazz Oracle BDW 8038
4844-?	The Harlem Stomp Down	GG/Rx 1836,	Jazz Oracle BDW 8038
<b>BENNETT'S SWAMPLANDERS</b>		New York,	Sep. 05, 1930
Walter Bennett – tpt; Isiah Robinson – tbn; Albert Socarras – clt, alt, flt; J. C. Johnson – pno; Bernard Addison – gr, bjo; unknown – bbs; unknown – voc (2) (J. C. Johnson ?)			
150767-2	Big Ben	Col 14557-D,	Frog DGF 32
150768-2	You Can't Be Mine And Somebody Else's Too	Col 14557-D,	Frog DGF 32
150769-2	Jet Black Blues	Col 14662-D,	Frog DGF 32
<b>WILMOTH HOUDINI</b> Gerald Clark's Night Owls		New York,	Feb. 16, 1931
Wilmoth Houdini – voc; Walter Bennett – tpt; Walter Edwards – clt, ten; Berry Barrow – pno; Joshy Paris – gr; Gerald Clark - cuatro; Charlie Vincento – bjo; Al Morgan – sbs			
E-36077-A	No Mo' Bench And Board	Br 7192,	Arhoolie CD 7010
E-36078-A	Sweet Papa Willie	Br 7201,	Arhoolie CD 7010
E-36079-A	Honey, I'm Bound To Go	Br 7201,	Arhoolie CD 7010
E-36080-A	The Cooks In Trinidad	Br 7192,	Arhoolie CD 7010
<b>WILMOTH HOUDINI</b> Gerald Clark's Night Owls		New York,	Aug. 01, 1931
Wilmoth Houdini – voc; Walter Bennett – tpt; Walter Edwards – clt, ten; Berry Barrow – pno; Joshy Paris – gr; Gerald Clark - cuatro; Charlie Vincento – bjo; Al Morgan – sbs			
E-37021-A	Arima Tonight – Sangre Grande Tomorrow Night	Br 7219,	Arhoolie CD 7010
E-37022-A	Black But Sweet	Br 7219,	Arhoolie CD 7010
E-37023-A	I Need A Man	Br 7224,	Arhoolie CD 7010
E-37024-A	Stop Coming And Come	Br 7224,	Arhoolie CD 7010
<b>CLYDE BERNHARDT</b>		New York,	spring 1932
Clyde Bernhardt – voc; Walter Bennett – pno			
	Some Of These Days	demo rec. unissued	not on LP/CD
	Waitin' For The Evenin' Mail	demo rec. unissued	not on LP/CD
<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>		Fort Snelling, Minn.	Dec. 25, 1942
Fletcher Henderson – ldr; Walter Bennett, Council Dixon, Maron Hazel – tpt; Walter Harris – tbn; Riley Hampton, Specs Thomas – alt; Nelson Peterson, Leo Williams – ten; Grover Lofton – bar; Linton Garner – pno; William McMahon – sbs; Bill Smalls – dms			
	I'm Coming Virginia	air check	not on LP/CD
	Little Coquette	air check	not on LP/CD

WALTER BENNETT

When in 1969 STORYVILLE issued a most interesting piece called "The Other Take" by John R.T. Davies and Laurie Wright, I first became aware of a trumpet player called Walter Bennett. Only very few of the cited recordings were in my collection then, although I had been keen in purchasing every long-playing record in the field of Classic Jazz. (Wisely I decided then not to start collecting 78 records!) Through the great services of Dick M. Bakker of Deventer / The Netherlands I got hold of RISTIC 26 "J.C.Johnson" and from then on Walter Bennett was one of the musicians on top of my list of interest.

Getting in contact with John R.T. I received a list of his collection which really left me breathless in those days. Following his advice:

"How to make the best out of John R. T.", I had him transcribe the "Bennett's Swamplanders" titles for me.

These titles, together with the J.C.Johnson Five Hot Sparks sides, left a lasting mark in my audio-memory, which in turn made me compiling anything I could find regarding Walter Bennett.

Here now is a list of all Walter Bennett's recordings I could find. The interested reader may find some recordings here that have never before been attributed to Walter Bennett. But I am rather certain of their belonging into this list. As mostly when trying to attribute unknown personnels to recordings of the Classic Jazz period, it is impossible to be certain, and therefore I would invite any interested reader to check himself and let me know any objections, approvals and/or stimulations.

The reader will find no original research in this article, as I shall leave this to people living close to the sources and to native speakers, and because my profession and my family duties would not have allowed this in the past decades. But I have tried to compile everything on Mr. Bennett I could find in the available literature.

Who is Walter "Jock" Bennett? the reader may ask. And here already the problem is obvious. You would not find anything about him in the reference books. You even would not find anything in Chilton's Who is Who in Jazz!

And, yet, has this man left us a fine but small body of recordings of first class hot and driving jazz of the first order.

Not much is known of the person. Walter C. Allen has to say, that Walter Bennett probably came from Pittsfield, Mass., or possibly from Chicago. So, nothing definitive! No date of birth. He just seems to have appeared in New York to make the recordings this article deals with.

But Rainer Lotz in his Examination of The Musical Spillers in STORYVILLE 152 lets us know that Bennett perhaps was a member of the Musical Spillers' travelling show in or before 1921, possibly having been replaced by Rex Stewart in that very year.

At least in the years after 1927 he obviously spent his time in New York, making the below listed recordings.

He further played with Walter "Fats" Pichon and the Allie Ross band in 1931.

Also somewhere in 1931 he seems to have joined Billy Fowler's band playing southern dance work. Bennett playing third trumpet and doing "Louis Armstrong's Ain't Misbehavin', ending on high F as Louis did" (George Winfield Story).

He also was with Eubie Blake's band as 3rd trumpet for the show *Singing The Blues* in September/October 1931, but left before the show reopened, being replaced by George Winfield.

In November 1931 Clyde Bernhardt joined Marion Hardy's Alabamians and found there Walter Bennett as second trumpet and occasional singer, Doc Cheatham being first trumpet. C. Bernhardt: "Bennett also played "damn good piano and backed me for the session" (see session of spring 1932 below).

He was with the Savoy Bearcats in 1932 and stayed until 1933 (W.C.Allen).

This is in contrast to Freddie Skerritt's story in STORYVILLE 66, that Bennett was part of Bud Harris and his Rhythm Rascals from the end of 1932 until 1933!

Together with Al Sears Walter "Jock" Bennett was a member of the Eli Rice band, doing dance dates in Wisconsin in 1934 until 1937.

Nothing seems to be known of him in the following years until 1942, when he joined Fletcher Henderson's band in September until ca. June 1943 as first trumpet man. "He played lead horn, high notes, was "tremendous" according to fellow musicians and doubled on piano" (W.C.Allen).

In 1961 he was not listed in Local 802 Directory, and nothing else seems to be known.

Obviously one of the great unsung musicians of jazz history!

There are band photos of the Bud Harris Rhythm Rascals 1932 with Jock Bennett in STORYVILLE 66/218 and in STORYVILLE 79/26.

Walter "Jock" Bennett is not to be mistaken for Theodore "Cuban" Bennett, who also was a great trumpet player, as musicians reported. But he, a cousin of Benny Carter, never made any recordings and remained in obscurity all his musical life.

THE RECORDINGS

Discographical information on 78 records is from RUST 6th edition. Personnels are mine, based on RUST, STORYVILLE, other publications and own listening.

**JOSEPHINE HALL** New York, c. Sep. 28, 1928  
Josephine Hall – voc;  
unknown instrumental group possibly comprising *Walter Bennett* – tpt; *Mabel Horsey* – pno

GEX-2084 Good Things Come To Those Who Wait Gnt unissued / not on LP/CD

This recording is listed here because of its sequence of matrix number and its recording date. It can therefore be assumed that the personnel could be the same or similar as on the following recordings.

**ALBERTA JONES** New York, c. Sep. 28, 1928  
Ruby Gowdy – voc; *Walter Bennett* – tpt; *J. C. Higginbotham* – tbn (2); *Mabel Horsey* – pno

GEX-2085 Wild Geese Blues key of Bb Gnt, Ch  
(Intro 4 bars ens)(Chorus 1 12 bars blues voc + ens)(Chorus 2 voc + ens)(Chorus 3 voc + ens)(Chorus 4 voc + ens)  
(Chorus 5 voc + ens)

GEX-2086 Red Beans And Rice key of Bb Gnt, Ch  
(Intro 4 bars tpt/tbn/pno)(Chorus 1 12 bars blues voc + tpt)(Chorus 2 voc + tpt)(Chorus 3 tbn)(Chorus 4 voc + tpt)  
(Chorus 5 voc + tpt / tbn joining at end)

I have also checked Alberta Jones' *My Slow And Easy Man* and *Where Have All The Black Men Gone?* Gennett 6535 rec. July 11, 1928, but the trumpet player is definitely not *Walter Bennett*!

**RUBY GOWDY** New York, c. Sep. 28, 1928  
Ruby Gowdy – voc; *Walter Bennett* – tpt; *J. C. Higginbotham* – tbn; *Omer Simeon* – clt; *Mabel Horsey* – pno

GEX-2087 Florida Flood Blues key of Db Gnt, Ch, Cq  
(Intro 4 bars ens)(Chorus 1 12 bars blues voc + clt)(Chorus 2 voc + tpt)(Chorus 3 voc + tbn/tpt/clt 2 bars each)  
(Chorus 4 voc + tbn/tpt/clt 2 bars each / ens at end)

GEX-2088 Breath And Britches Blues key of C Gnt, Ch, Cq  
(Intro 4 bars ens)(Chorus 1 12 bars blues voc + tpt)(Chorus 2 voc + tbn)(Chorus 3 voc + clt)Chorus 4 voc + pno)  
(Chorus 5 voc + tpt / ens at end)

I have also checked Ruby Gowdy's *Moanful Wailin' Blues* Gennett 6570 rec. July 11, 1928, but the trumpet player is definitely not *Walter Bennett*!

**HORSEY'S HOT FIVE** New York, c. Sep. 28/29, 1928  
*Walter Bennett* – tpt; *J. C. Higginbotham* – tbn; *Omer Simeon* – clt, alt; unknown – vln (in part played like a bjo!) (*Clarence Black* ?)  
*Mabel Horsey* – pno

GEX-2089-A Weeping Blues key of Eb Gnt  
(Intro 6 bars ens)(Chorus 1 12 bars blues ens)(Chorus 2 ens)(Chorus 3 vln)(Chorus 4 ens)(Chorus 5 ens)

GEX-2090 Waitin' For You Blues key of Eb Gnt  
(Intro 4 bars ens)(Chorus 1 32 bars AB tpt 16 bars / clt 16 bars)(Chorus 2 tbn 16 bars / ens 16 bars)

GEX-2091-A Take It Now Gnt unissued / not on LP/CD

GEX-2092-A Too Long Blues Gnt unissued / not on LP/CD

This group of Gennett recordings with consecutive matrix numbers might very well have been recorded on one day. I therefore assume that the accompanists are always part of the last recorded Horsey's Hot Five. This might also apply to the unissued Josephine Hall session, of which nothing seems to be known.

- The trumpet player is *Walter Bennett*, following RUST 6\* and my own ears. He is the same musician as the one on *Bennett's Swamplanders* and on the *Houdinis*.

- On the second title of the Alberta Jones session suddenly a very familiar sounding trombonist appears. RUST 6\* lists him as ? J.C. Higginbotham and my ears do certainly support this assumption. I have consulted *Ulrich Bela*, noted trombonist of Hamburg, Germany, author of a very comprehensive compilation of *Higginbotham* solos and their analyses. According to *Bela*, this trombonist here is almost beyond any doubt *Higginbotham*, as suggested. Use of notes, tone etc. indicate *Higginbotham*. (His analyses are in my hands and will gladly be shared with interested persons on request.) As far as I know are these *Higginbotham's* first recordings ever! After *Chilton*,

Higginbotham came to New York on a visit in September 1928 and was signed by Luis Russell for his band when heart sitting in at the Savoy Ballroom with the Chick Webb band.

- The clarinetist/altoist is listed as ?Darnell Howard in RUST 6\*. My ears tell me, that this musician is definitely Omer Simeon!

I would like the reader (and listener) compare the clarinet playing with Simeon's playing on his own recordings of August 1929, the Dixie Rhythm Kings and on the Helen Savage sides, but not on the Morton Red Hot Pepper sides. When comparing this player here to Simeon's playing on the Jelly Roll Morton Red Hot Peppers, it should be kept in mind, that Morton requested his musicians to play along his own prescribed lines, which were mainly dominated by his thinking as a piano player. Listen to Simeon's solo on *Black Bottom Stomp*, and it will easily be seen and acknowledged, that here the clarinet solo phrases are typical piano lines, and not Simeon's typical own. Furthermore it should be noted, that the Morton Victor recordings are made using a much advanced technical equipment, resulting in a much fuller clarinet tone on the Victors, whereas his tone on the Gennets is rather thin. Yet it is exactly Simeon's own individual phrasing, not Howard's, who owned a somewhat erratic time.

It might be interesting to note that Simeon left New York on September 30th, where he had been playing with George Howe's and later Luis Russell's band at the Nest Club to join Erskine Tate's band at the Metropolitan Theater in Chicago in October 1928.

- There is no bjo on the Horsey Hot Five sides. Instead, we hear a violin player (soloing on *Weeping Blues*), who at other instances plucks his violin just like a banjo, which obviously caused RUST to list one. Understandably RUST ascribed the violin to the alleged Darnell Howard, who was a violin player as well, but, as I said, the clarinet player is certainly Simeon and Howard was not in New York at the time. So, who is the violinist? On Anthony Barnett's suggestion I have compared Clarence Black's playing on Richard M. Jones' *Tickle Bridges Blues* with the violinist here. Black's playing on *Tickle Bridges Blues* is to my ears much more essential and down-to-earth than the violin player's on the Horseys with the triple phrasing he uses in his solo. The violin sound is impossible to compare because of the inherent differences in recording technic. So, I am unable to judge.

- The piano player seems to be the same on all three sessions, thus Mabel Horsey (Horsey's Hot Five!). We hear competent piano comping, tending to the New York/Harlem direction, but not very distinct and impossible to assign. Who does know anything about her. There is nothing in the accessible literature!

These three (or four?) sessions were not dealt with in STORYVILLE'S "The Other Take" !

### J. C. JOHNSON AND HIS FIVE HOT SPARKS

Long Island City, c. Feb. 1929

Walter Bennett – tpt; *Isiah Robinson* – tbn; unknown (poss. *Albert Nicholas*) – clt, alt; J. C. Johnson – pno; *Charlie Vincento* or *Bernard Addison* – bjo

346 Texas Man key of Eb QRS unissued  
(Intro 5 bars (!) ens)(Verse 12 bars ens)(Chorus 1 22 bars AABA' ens)(Chorus 2 clt)(Chorus 3 tbn 4 bars/ clt 2 bars/ tpt 2 bars/ tbn 4 bars/ ens 10 bars)(Chorus 4 alt)(Chorus 5 ens)

347 Crying For You key of Eb QRS  
(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 bjo)(Chorus 3 clt)(Chorus 4 tbn)(Chorus 5 tpt / ens)

348 Red-Hot-Hottentot key of Eb QRS  
(Intro 4 bars ens - tbn)(Chorus 1 32 bars AA' ens / clt)(Vamp 6 bars ens)(Verse 16 bars tbn - clt)(Chorus 2 alt)(Chorus 3 tpt)(Chorus 4 ens)(Coda 4 bars clt - ens)

For many years this extraordinary recording session was limited to two issued sides, *Crying For You* and *Red-Hot-Hottentot*, the latter being one of the all-time hits of Classic Jazz. Davies and Wright in their "The Other Take" expressed their opinion that there might have been a third title for this session when following the rule of QRS recording three sides sessions. And, surprisingly enough, this third title *Texas Man* was released on the late David French's phantastic FROG label in 2005!

- Again, trumpet player Walter Bennett is clearly identified when comparing with the other items discussed. RUST 6\* lists him as "possibly", having him listed as Jabbo Smith in earlier issues.

- The trombonist has been assumed to be Roy Palmer in RUST 2\*, but had never been identified thereafter. Just recently in VJM 154 John Collinson pointed out, that he had compared this trombonist with the player on the Bennett's *Swamplanders*. In STORYVILLE 32, p. 80 the *Swamplanders'* trombonist is named as *Isiah Robinson* (see below). Collinson concludes that both men are identical and poses the question as to this man's origin. I whole-heartedly agree with him and have therefore named *Robinson* as a good possibility. More about *Robinson* at the Bennett's *Swamplanders* session below.

- The clarinet player. RUST 2\* says *George James*, leaving him unknown in later editions. (G. James did not reach New York until three years later with *Louis Armstrong*). *Omer Simeon* has been listed somewhere. And there certainly is some kind of similarity. But, as far as I can find out, Simeon was in Chicago at this time. So, who else? This man here plays a very beautiful clarinet (and alto), very much in the tradition we use to call Creole style. A mature musical personality with a big tone, very fluent, probably *Albert* system clarinet, pointing to New Orleans! Will New Orleans specialists, please, listen!? (As I have come to acknowledge in my Thomas Morris article in *Names & Numbers* 49: there seem to be a lot more connections between New Orleans and Harlem in the twenties than we know!) When searching through the ranks of New York/Harlem clarinet players, absolutely nobody comes to mind with this man's characteristics. Furthermore: there seems to have been a group of musicians in Harlem, of caribbean descent, who may have made up part of the personnels dealt with here (see cover text to COLLECTORS ITEMS LP 015). As Davies and Wright said in STORYVILLE 23: "The clarinet/alto saxist on *Sparks and Revellers* is a jazz musician of the first water ..... one hell of a musician!" And they are absolutely right! Even more so, when you listen to *Texas Man*, the third title, which had been unknown to Davies and Wright in 1969. The clarinet player is absolutely superb here, and I am unable to understand that such a great musician is unknown or unidentifiable! It is unbelievable, that such a fantastic player should be unknown and remain unknown! But I don't know anybody comparable.

ADDENDUM N&N 53: From Mr. W. Leif of Winterthur, Switzerland comes a letter suggesting *Albert Nicholas* as clarinet/alto player on the J.C. Johnson's *Five Hot Sparks* (and the *Moonlight Revellers* accordingly). Mr. Leif has kept his suggestion for 40 years now and I for my part find this opinion intriguing. (As *Nicholas* arrived in NYC from his long East Asia tour on Nov. 09, 1928, he certainly was in town as a member of the *Luis Russell* Band. The first recordings of this band including *Nick* (under *Allen*'s name) are from July 16, 1929. He might have liked to be asked to record in the meantime by J.C. Johnson, who hailed from Chicago and might have known *Nicholas* from there.)

- This is J.C. Johnson's record date, and there is nothing to assume, that he is not the piano player, although *Mabel Horsey* had been named as such on the *Biograph* LP 12005 and in RUST 3\*. To strengthen this fact, I like to point out, that "Lucky" *Roberts* said in STORYVILLE 20, p. 62 about Johnson: "He did better with his *Five Hot Sparks* playing *RED HOT HOTTENTOT* on QRS." So certainly J.C. Johnson.

- RUST 3\* names *Ikey Robinson* as banjo player, RUST 6\* names *Charlie Vincento*. It has to be pointed out, that *Vincenzo* was banjo player with *Houdini* and *Clark's Night Owls* two years later, and it may very well be him playing here. But in STORYVILLE 2002/3, p. 56,

Ikey Robinson said, that "I made a record with J.C. Johnson with a group called the Hottentots". Robinson might have mixed up the group's name with the recorded title here. But I admit, that I do not know who should have precedence here. I know too little of Vincento and what I hear is not what I have learned to expect from Robinson. So I prefer to name them both in italics! But there certainly is some similarity of this player's style to the guitar playing on the Wabash Trio sides, mainly the use of major chord and alternately diminished chord for two measures each. So, can this player here possibly be Addison, who certainly started out on bjo (see photo of Seminole Syncopators!)?

**WABASH TRIO**

New York,

Mar. 1929

Walter Bennett – tpt; J. C. Johnson – pno; Bernard Addison – gtr

3382- Hoppin' Round key of Eb GG/Rx, Sr  
(Intro 8 bars gtr 4 bars / pno 4 bars)(Chorus 1 32 bars AB tpt)(Chorus 2 pno)(Chorus 3 gtr)(Chorus 4 ens / pno middle break)

3383- Lone Western Blues key of Eb GG/Rx, Rx, VD  
(Intro 8 bars tpt 2 bars / gtr 2 bars / pno 4 bars)(Chorus 1 24 bars AA'BA' ens)(Verse 18 bars pno)(Chorus 2 22 bars AABA' gtr)(1/2 Chors 3 14 bars BA' ens)

3384-(1) Coal Black Blues key of Eb GG/Rx, Rx, VD  
(Intro 12 bars pno)(Vamp 4 bars tpt)(Chorus 1 12 bars blues ens)(Chorus 2 pno)(Chorus 3 gtr)(Chorus 4 ens)

3384-(2) Coal Black Blues key of Eb GG/Rx, Rx, VD  
same as 3384-A

- (1) last bar of intro: pno chord on measure 3, then 2 consecutive eighth notes (Bb - C) leading to chorus 1
- (2) last bar of intro: pno chord on measure 3, then quarter pause

In lack of the original 78 records and without specification of matrix numbers on my LPs, I have designated the two different takes as given here, take -1 (presumably!) being the musically less accurate one contained on HISTORICAL 12, take -2 (presumably), executed with more security, contained on RISTIC 26. But: this is MY own personal definition! The case might easily be the other way round! Please, be careful! To be on the safe side, I have put the self assigned take numbers in brackets! Laurens Hertzdahl of The Netherlands, author of a very substantial article on the Memphis Jazzers and Levee Syncopators sessions (see below), and who is expert in Grey Gull recordings, told me in a letter: "It's very difficult to identify different takes with Grey Gull related recordings. The letters A and B in the wax do not refer to the takes used and alternate takes can only be detected by aural comparison. To prevent confusion I would like to advise to use numbers indicating a different take instead of letters A and B."

This is a very beautiful recording session with a trio comprising trumpet, piano and guitar. For me, this is a very interesting and demanding combination which is seldom heard. I only know of one other record with an instrumentation like this: The Harlem House Rent Stompers, recorded August 28, 1929. Obviously, this combination needs a virtuoso piano player, and you really can hear one on the Wabashes as well as on the Harlems.

- Trumpet player is Walter Bennett, and he seems to have secured his relationship to J.C. Johnson after the very successful recording session of the Hot Sparks.
- Of the piano player Davies and Wright said: "The piano playing is thoroughly competent throughout, and usually exciting when clearly heard. The style is thoroughly New York - based in stride, though not developed in this direction to the level achieved by James P.. There is no doubt in our minds that this is J.C. Johnson himself." I can only agree with their statement, and would only like to point out, that J.C. Johnson was not a native New Yorker but came from Chicago in 1923 (Chilton). Thus his musical influences might have been different from the ordinary New York pianist?! Be that as it may, I hear a very rewarding and virtuoso player. Dig his introduction to *Coal Black Blues* and hear what I mean!
- I certainly do not doubt the presence of Bernard Addison here. The introduction to *Hoppin' Round* is just what I would expect from Addison: strong solo work combining chordal and single-string playing. Yet, on *Coal Black Blues* the guitarist plays a solo chorus in single-string throughout, which apparently made the Storyville team thinking of Bobby Leecan. Nevertheless do I think it is Bernard Addison in his formative years. Beautiful. Davies and Wright name him a "top line musician" and are certainly right so.

**THE MOONLIGHT REVELLERS**

New York,

Aug. 1929

Walter Bennett – tpt; *Isiah Robinson* – tbn; unknown (poss. *Albert Nicholas*) – clt, alt (same as on Five Hot Sparks); *J. C. Johnson* – pno; *Charlie Vincento* – bjo

3606-A Alabama Shuffle key of Eb GG, VD  
(Intro 4 bars ens)(Chorus 1 32 bars AA' ens)(Chorus 2 clt 16 bars / tpt 16 bars)(Chorus 3 ens - clt breaks)(Chorus 4 ens - bjo breaks)(Coda 4 bars ens)

3607-A Memphis Stomp key of Eb GG, VD  
(Intro 8 bars ens)(Verse 16 bars ens)(Chorus 1 32 bars AA' ens)(Chorus 2 ens 8 bars / clt 8 bars / ens 8 bars / tpt-tbn 8 bars)(Chorus 3 alt 16 bars / tpt 16 bars)(Chorus 4 tbn 8 bars / clt 6 bars / tpt 2 bars / ens 16 bars)

3607-B Memphis Stomp VD not on LP/CD  
not inspected, but presumably same as 3607-A (*exists in possession of Mr. Hertzdahl*)

3608- Baby Knows How (Someone To Love Me) key of Eb GG, VD, Mad, Rx  
(Intro 4 bars ens)(Verse 12 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 ens middle 8 alt)(Chorus 3 ens middle 8 tbn)(Chorus 4 alt 16 bars / tpt 8 bars / ens 8 bars)(Coda 4 bars ens)

The front line of this session is very probably exactly the same as that one of the Five Hot Sparks. Yet, these recordings here lack a great part of the fire and tension of the former session. Davies and Wright in their article describe the trombonist as "incompetent" because of an

overdose of alcohol. I would go one step further and assume that the whole session is marred by alcohol abuse, and I think that the bottle has been passed around extensively. The Storyville team also list an additional guitar player whom I am unable to hear.

Take -B of Memphis Stomp has been reported to exist some few years back, but unfortunately I missed to write down the source. Sorry!  
Take numbering after RUST 6\* (see L. Hertzdahl's letter above!)

- Very probably Walter Bennett, but subdued and unsecure because of the booze?!
  - On trombone we hear the same man as on the Hot Sparks, but here very crude and uncertain, for instance in the intro of Memphis Stomp, where he nearly smashes the whole thing. The bottle! But, if the trombonist on the Swamplanders is Robinson, I do not see any reason to deny his presence here.
  - The least intoxicated musician on this session is probably the clarinet/alto player, whose identity I urgently would like to know. As Davies and Wright write: "... like the earlier reed man (*this one here*) .... must have been very well known at the time the records were made." Certainly right, but: who knows about these sessions, who remembers them or who has reminisced on them or who did ask the obvious questions at all? This clarinet player really is fantastic, urgent, melodic and technically superb. Listen to his chromatic ascending triplets in the middle break in chorus 3 in *Alabama Shuffle*!
- ADDENDUM N&N 53: From Mr. W. Leif of Winterthur, Switzerland comes a letter suggesting Albert Nicholas as clarinet/alto player on the J.C. Johnson's Five Hot Sparks (and the Moonlight Revellers accordingly). Mr. Leif has kept his suggestion for 40 years now and I for my part find this opinion intriguing.
- There is no piano solo on these titles, and therefore Johnson has to be questioned. Assuming alcohol abuse Johnson might have restrained to an accompanying role on the whole session, but nowhere can one hear at least a single attempt to use his virtuosic strains heard as on the two former sessions. So, this man here might be another pianist. Maybe one of the next two sessions?
  - No banjo solos here. This man is very fond of playing trills, just as Vincenzo does on the Houdinis. So, it may be him. Yet, this man is not as profound as the banjo player on the Hot Sparks. RUST 6\* does not suggest a name.

### MEMPHIS JAZZERS

New York,

Nov. 1929

Walter Bennett – tpt voc (2); Alberto Socarras – alt, clt (2); Walter Edwards – clt, alt; Porter Grainger – pno

3741-A Don't Know And Don't Care key of Eb GG, VD, Rx  
(Intro 4 bars ens)(Verse 16 bars ens)(Chorus 1 28 bars AB alt (AS))(Chorus 2 tpt)(Chorus 3 clt (WE) / ens)

4742-B Ev'rybody Dance key of Eb GG, VD  
(Intro 4 bars ens)(Verse 1 16 bars ens)(Chorus 1 16 bars AA' ens)(Chorus 2 alt (AS))(Verse 2 ens)(Chorus 3 clt (WE))(Chorus 4 voc (WB?))(Chorus 5 ens)(Coda 4 bars ens)

4743-B Miss Golden Brown key of F GG/Rx/Spm, Rx, VD  
(Intro 4 bars ens)(Verse 16 bars ens)(Chorus 1 32 bars AABA saxes)(Chorus 2 tpt 16 bars / alt (AS) 16 bars)(alt. Chorus 1 12 bars blues tpt)(alt. Chorus 2 12 bars clt (WE))(Chorus 3 32 bars ens)

4744-A In Harlem's Araby GG/Rx/Spm, Rx, VD, Met, Pic not on LP/CD  
listed by RUST, but not inspected. (*exists in possession of Mr. Hertzdahl*) Presumably same as 4744-B

4744-B In Harlem's Araby key of Eb / Cm GG/Rx/Spm, Rx, VD, Met, Pic  
(Intro 4 bars pno)(Verse 16 bars ens)(Chorus 1 16 bars AA alt (AS))(Chorus 2 tpt)(alt. Chorus 1 16 bars minor clt (WE))(alt. Chorus 2 clt (WE))Vamp 4 bars pno)(Verse 16 bars ens)(Chorus 3 alt (AS))(Chorus 4 tpt 8 bars / ens 8 bars)

The inclusion of this and the following session may come as a surprise to everybody interested in the recordings of classic jazz in New York in the twenties, even more so to people interested in the Grey Gull group of recordings. For all these years collectors have assembled dates and personels on classic jazz recordings since the late thirties, much has been suspected of who is playing here. RUST in his early years suggested no one less than King Oliver as trumpet player here, later changing his mind as to Mike Mosiello on trumpet - this for a comparison! - and when reading Lp or CD cover text on these sessions, the reader is astonished at how these assumptions all fit together. On the history of placing and classifying these two sessions I would like to point out to Laurens Hertzdahl's most interesting article in VJM ([www.vjm.biz/newpage4.htm](http://www.vjm.biz/newpage4.htm)), which nevertheless does not bring us further on except for the fact, that Mosiello is at least very questionable! Interestingly Mr. Hertzdahl says: "Some collectors attribute the trumpet playing to Louis Metcalf who recorded on other Grey Gull sessions (e.g. The Wabash Trio)." They are exactly right, only, that Metcalf is not on Wabashes, but Bennett. It certainly is a severe mistake to rely on RUST in all his editions and take it for granted when trying to find out personels of the early period of jazz. This is not to diminish his efforts and his work!

Take numbering again after RUST 6\*.

- When listening to my Bennett compilations it happened, that I immediately afterwards by chance had the Memphis Jazzers on my CD player, and when listening to these titles, it dawned on me, that I heard very familiar trumpet phrasing, which I had just heard before. And after repeated listening I, for my part, became certain that this was Walter Bennett on trumpet here. It is the same tone, vibrato, phrasing and time as before. Only that on these two sessions Bennett also plays muted trumpet, which may irritate the listener. Maybe he had a good connection with the Grey Gull people after the Wabash and Moonlight recordings? After all, what a better compliment can you think of than having him taken for King Oliver by RUST?!

Assigning the Memphis Jazzers to Walter Bennett, we have a completely new direction as to the reed players! First: forget Sannella. And second: we hear two different reed players, one playing mostly clarinet, the other one mostly alto sax.

- The clarinetist, who also doubles on alto (or tenor?) on *Miss Golden Brown* chorus 1, owns a rather harsh tone and a simple phrasing. I think to hear traces of caribbean tone scales as on the Houdinis. So, Walter Edwards of the Houdinis could be a possibility here, as obviously he was part of a group of caribbean musicians residing in New York, taking part in recording sessions by Houdini and Sam Manning. Yet, I certainly cannot be sure and would like to invite interested collectors/ musicians to compare and let me know their conclusions!
- The alto player has knowledge of - for the time - advanced harmonies and seems to be much more technically accomplished than the clarinetist. He plays all the alto solos (and perhaps the low toned clarinet solo on *Ev'rybody Dance*). I see the possibility, that this man is Alberto Socarras, who also plays alto on the Swamplanders' *Big Ben*, and I think to hear his characteristic wooden and not swinging time.

Instrumental technique and accomplishment and harmonic knowledge would be fitting to Socarras. As before, please, listen and let me know your conclusions! There certainly could be a connection to W. Edwards and other Caribbean musicians, as Socarras came from Cuba.

- As nobody knows the piano player, it has been the rule to list Porter Grainger because he is listed as composer of all four titles recorded at this session. Hertzdahl writes: "The piano style is confident and strong, suggestive of Grainger's known style (hear him accompanying Ethel Waters on her 1924 Vocalion recording of *Pleasure Mad* or accompanying Lena Wilson on her Victor recording of *Tain 't Nobody's Business I Do* to get a good idea of his abilities). I have nothing to add.

For sceptics: my assumptions and suggestions re the reed players may be wrong, but they at least are much nearer the truth than anything listed before. If they should not be the real thing, I nevertheless do not feel ashamed!

### LEVEE SYNCOPATORS

New York, c. Jan. 17, 1930

Walter Bennett – tpt; Alberto Socarras – alt; Walter Edwards – ten, clt; Claude Austin – pno; unknown - bjo

3843-A The Rackett key of C / Bb / C GG/Rx, VD, Mad  
(Intro 8 bars ens)(Chorus 1 32 bars AA' ens 16 bars / saxes 16 bars)(Verse 24 bars ens)(Chorus 2 (Bb) alt 8 bars / tpt 6 bars / ten 10 bars / tpt 6 bars / 2 bars belonging to bridge)(Bridge 2 bars ens)(Chorus 3 ens)(Coda 2 bars ens)

3843-B The Rackett key of C / Bb / C GG/Rx, VD, Mad  
same as 3843-A

- A chorus 2 bars 10 - 14 tpt + alt
- B chorus 2 bars 10 - 14 tpt only

4844-A The Harlem Stomp Down key of F GG/Rx, VD, Rx  
(Intro 4 bars clt - ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars ens)(Chorus 2 tpt)(Chorus 3 clt 16 bars / alt 8 bars / ens 8 bars)

4844-? The Harlem Stomp Down key of F GG/Rx, VD, Rx  
same as 3844-A

- A chorus 3 bars 25 - 27 (last eight bars of tune) clt playing low notes in ens
- B chorus 3 bars 25 - 27 (last eight bars of tune) clt playing sequence of 10 high quarter notes (f''')

This is the second enigmatic Grey Gull session (see Memphis Jazzers above), and again I hope to have found out part of the solution. All I have said for the Memphis Jazzers session applies also for this one. L. Hertzdahl, a profound connoisseur of Grey Gull recordings, writes in his letter to the author: "I'm convinced that both the Levee and the Memphis Jazzers sides have the same sidemen." To this I again have nothing to add.

In RUST 6\* this recording session is listed under Grey Gull Studio Bands!

- Trumpet player again certainly Walter Bennett.
- Clarinet player - and tenor sax - possibly Walter Edwards.
- Alto sax possibly Alberto Socarras.
- A big problem is the piano player. L. Hertzdahl writes: "The identity of the piano player on the Levee sides is still a mystery. The composer credit on my copy of *Harlem Stomp Down* and *The Rackett* is Claude Austin, however there is not a trace to be found of this musician anywhere. He was not a member of the musicians union so this name could have been an invention of a Grey Gull executive to cover something up, maybe to prevent royalty claims." So I follow Hertzdahl and Rust and list Claude Austin as a possibility. (Recent addition (Jan. 31, 2009): *Barclay Draper in STORYVILLE 87*, p. 95: "The leader who gave me the job (1926) was Claude Austin, a very popular and good pianist. We also played at Herman's Inn on 145<sup>th</sup> Street. Claude Austin was a composer, arranger, and a very fine person. He eventually settled in South America and married a wealthy senorita.")
- Another proof of this man's existence is his participation in a recording by singer Happy Holmes on Victor 21075 together with Thomas Morris. This recording is not listed in Rust but in Godrich/Dixon and may therefore have been overlooked for long.
- This personnel includes a banjo player, but as this man plays rhythm banjo throughout, a name cannot be attributed. We have to leave him unknown.

This identification of the composer of the tunes recorded by the Levee Syncopators as an Afro-American pianist and bandleader will certainly strengthen my suggestion that the Levee Syncopators (and the Memphis Jazzers accordingly) are groups of Afro-American musicians and not, as for a long time suggested, groups containing white musicians Mike Mosiello and Andy Sannella.

### BENNETT'S SWAMPLANDERS

New York, Sep. 05, 1930

Walter Bennett – tpt; Isiah Robinson – tbn; Albert Socarras – clt, alt, flt; J. C. Johnson – pno; unknown – grt, bjo; unknown – bbs; unknown (J.C. Johnson?) – voc (2)

150767-2 Big Ben key of Eb Col  
(Intro 8 bars tpt / alt)(Chorus 1 32 bars AA' ens)(Verse 16 bars alt)(Chorus 2 tpt)(Chorus 3 clt)(Chorus 4 tbn 14 bars / ens 18 bars)(Coda 2 bars clt)

150768-2 You Can't Be Mine And Somebody Else's Too key of F Col  
(Intro 8 bars flt)(Verse 10 bars ens)(Chorus 1 32 bars AA' flt - tpt)(Chorus 2 voc - flt)(Chorus 3 tpt 24 bars / ens 8 bars)

150769-2 Jet Black Blues key of Eb Col  
(Chorus 1 12 bars blues ens)(Chorus 2 ens)(Chorus 3 tbn)(Chorus 4 clt)(Chorus 5 tpt - ens)

- Walter Bennett appears as band leader here, and these recordings should be regarded as reference for all the other items listed.
- On trumpet undisputedly Walter Bennett!



- Isiah "Trombone Ike" Robinson is listed here for the first time, I think. RUST 6\* still leaves him unknown. Yet STORYVILLE 32 - December 1979 - bears a remark in "Afterthoughts", that Graham Russell talked to Isiah "Trombone Ike" Robinson, who said that he made the title Big Ben with "Cuban" Bennett.

Now, there are some problems here. First, "Cuban" Bennett is NOT Walter Bennett! Walter Bennett's nickname was "Jock", whereas "Cuban" Bennett, being Benny Carter's cousin, was a highly regarded trumpet player in Harlem in the twenties. But he never recorded, living a restrained life dominated by alcohol, playing little clubs and obviously lacking any ambition. So, Robinson probably got the two Bennetts mixed up. And second: you won't find a trombonist by the name of Isiah Robinson listed anywhere in Harlem. But: when reading Daniel Hardie's EXPLORING EARLY JAZZ the other day, I came across a Isiah Robinson as member of the Camellia Orchestra of 1917 in New Orleans being lead by Wooden Joe Nicholas. Searching further I found the name in Rose/Souchon FAMILY ALBUM. Listed here is Isaiah (sic) "Big Ike" Robinson as member of several bands, working with Chris Kelly until the latter's death in 1927, having retired in 1937. Halas, there is no mention of him having made trip(s) to New York. But, if we consider him as the possible trombonist, he must have stayed in Harlem for some time, or, alternately, must have made several trips to be recorded with the Hot Sparks (Feb. 1929), the Swamplanders (September 1930) ) and possibly the Revellers (August 1929). This New Orleans trombone player was apparently known under two nicknames: "Trombone Ike" and "Big Ike", respectively.

But this trombone player's style here reminds me very much of a New Orleans man, and it is therefore not surprising, that Davies and Wright say, that "both tone and style are very like those of Roy Palmer. .... However, it seems unlikely that Palmer would have been on the East coast at the time." So, Robinson is a very interesting and likely possibility, and it should be kept in mind, that he, Robinson, as a New Orleans musician, must have had some intimate knowledge of little known Harlem musicians (naming "Cuban" (!) Bennett) that he probably can only have gathered in Harlem himself!

- Who else could have played a flute like that in Harlem of the late twenties? So, for a long time now, Socarras has been listed as the reed man here. Citing Davies / Wright article: "The Swamplanders clarinet/sax is also a fine musician, but is possessed neither of the same attack nor of the same warmth of tone .... displaying traits associated with classical training; the story is quite different, though, when he takes to flute on *You Can't Be Mine* and ripples his way through with incredible technique, beautiful tone, and a wonderful sense of music which goes so far beyond the reed work that in spite of reconciliation between reed and flute styles we are inclined to the belief that this may not be the same man." Yet, certainly he is, and the reader is referred to an excellent article on Alberto Socarras in STORYVILLE 90. Re his traits of classical training: it is this feature that obviously makes his time so wooden and unswinging. He had not grown up in jazz surroundings in Cuba.

- On piano J. C. Johnson seems to be undisputed. He also seems to be the vocalist on *You Can't Be Mine*, which is his own composition. In my ears this is a great song, which has been undeservedly little recorded, except for Billie Holiday, Ella Fitzgerald and Fats Waller in one of his Yacht Club broadcasts.

- Bernard Addison has been formerly listed as guitarist. This man here plays banjo at least in the first title. I am unable to decide what he plays on the other two titles: maybe some sort of dobroe or any kind of banjo-guitar hybrid? I do not question Addison's identity here. It has been questioned if Addison played banjo at all. He did, as can be seen in a photo of the Seminole Syncopators on the cover of Collector's Items LP 006. ADDITION : In Storyville 78/235 L. Wright says that Addison being played these sides he disclaimed his presence saying only that it was "nice work". So, the guitar player's identity remains unknown!

- Last the tuba player. Davies/Wright say: "Also a fine musician is the brass bass player on the Swamplanders who may well be none other than Cyrus St. Clair whose fullness of tone and delicately precise attack have made him - in our book at least - one of the finest, if not THE finest, performer of all time on this instrument." As much as I would like to follow two experts as these two, I am completely unable to do so here. What they say about St. Clair is absolutely right in my eyes, but this man here does not have a beautiful cloudy tone like St. Clair, and he does not play rhythmically assured as St. Clair does, and in the middle break of chorus 1 of *Big Ben* he nearly makes the rhythm collapse. I would leave this man listed as unknown.

**WILMOTH HOUDINI** Gerald Clark's Night Owls New York, Feb. 16, 1931  
Wilmoth Houdini – voc; Walter Bennett – tpt; Walter Edwards – clt, ten; Berry Barrow – pno; Joshy Paris – grt; Gerald Clark - cuatro;  
Charlie Vincento – bjo; Al Morgan – sbs

E-36077-A No Mo' Bench And Board key of F Br, Mt, Per  
(Chorus 1 16 bars AB ens)(Chorus 2 voc)(Chorus 3 tpt)(Chorus 4 voc)(Chorus 5 clt)(Chorus 6 voc)(Chorus 7 ens) (Chorus 8  
voc)(Chorus 9 ens)

E-36078-A Sweet Papa Willie key of F Br, Mt, Per  
(Chorus 1 16 bars AB ens)(Chorus 2 voc)(Chorus 3 tpt)(Chorus 4 voc)(Chorus 5 clt)(Chorus 6 voc)(Chorus 7 ens) (Chorus 8  
voc)(Chorus 9 ens)

E-36079-A Honey, I'm Bound To Go key of F Br, Mt, Per  
(Chorus 1 16 bars AB ens)(Chorus 2 voc)(Chorus 3 tpt)(Chorus 4 voc)(Chorus 5 clt)(Chorus 6 voc)(Chorus 7 ens) (Chorus 8  
voc)(Chorus 9 ens)

E-36080-A The Cooks In Trinidad key of F Br, Mt, Per  
(Chorus 1 16 bars AB ens)(Chorus 2 voc)(Chorus 3 tpt)(Chorus 4 voc)(Chorus 5 clt)(Chorus 6 voc)(Chorus 7 tpt) (Chorus 8  
voc)(Chorus 9 ens)

**WILMOTH HOUDINI** Gerald Clark's Night Owls New York, Aug. 01, 1931  
Wilmoth Houdini – voc; Walter Bennett – tpt; Walter Edwards – clt, ten; Berry Barrow – pno; Joshy Paris – grt; Gerald Clark - cuatro;  
Charlie Vincento – bjo; Al Morgan – sbs

E-37021-A Arima Tonight – Sangre Grande Tomorrow Night key of G Br, Mt, Per  
(Chorus 1 16 bars AA ens)(Chorus 2 voc)(Chorus 3 clt)(Chorus 4 voc)(Chorus 5 tpt)(Chorus 6 voc)(Chorus 7 clt / ens)

E-37022-A Black But Sweet key of F minor Br, Mt, Per  
(Chorus 1 16 bars AA ens)(Chorus 2 voc)(Chorus 3 clt)(Chorus 4 voc)(Chorus 5 tpt)(Chorus 6 voc)(Chorus 7 clt / ens)

E-37023-A I Need A Man key of D Br, Mt, Per



THE TUNES

Big Ben is the same as Memphis Stomp  
 Hoppin' Round is the same as Red-Hot-Hottentot  
 Crying For You is the same as Jet Black Blues, Coal Black Blues, Weeping Blues  
 Texas Man is the same as Lone Western Blues, similar to Baby Knows How  
 You Can't Be Mine is similar to Alabama Shuffle

REFERENCES

John R.T. Davies, Laurie Wright, The Other Take, Storyville 23  
 Rainer Lotz, The Musical Spillers, Storyville 152  
 Peter Carr, You Don't Know Me, But ... George Winfield's Story, Storyville Publications  
 David Griffiths, Al Vollmer, Freddie Skerritt Tells His Story, Storyville 66  
 Sheldon Harris, Clyde Bernhardt, I Remember, University of Pennsylvania Press  
 W.C.Allen, Hendersonia, Jazz Monographs No. 4  
 John Cowley, liner notes to Collectors Items LP 015  
 Laurens Hertzdahl, letter to the author

With many thanks to:

John R. T. Davies, Laurie Wright, Laurens Hertzdahl, Anthony Barnett