

THE RECORDINGS OF THE CECIL and LLOYD SCOTT BANDS

An Annotated Tentative Name - Discography

LLOYD SCOTT'S ORCHESTRA

001	LLOYD SCOTT'S ORCHESTRA	New York,	Jan. 10, 1927
	<i>Billy Hicks</i> or (<i>Kenneth Roane</i>), Gus McClung – tpt; Dicky Wells – tbn; Fletcher Allen, John Williams – alt, clt; Cecil Scott – ten, bar, clt; Don Frye – pno; Hubert Mann – bjo; Chester Campbell – bbs; Lloyd Scott – dms; Kenneth Roane – arr (1,2)		
37529-1	Harlem Shuffle	Vic 21491,	Frog DGF 12
37529-2	Harlem Shuffle	Vic 21491,	Frog DGF 8
37530-2	Symphonic Scronch	Vic 20495,	Frog DGF 8
37531-1	Happy Hour Blues	Vic 20495,	Frog DGF 12
37531-2	Happy Hour Blues	Vic 20495,	Frog DGF 8
	<i>Composer credits are: 37529 (Kenneth A. Roane); 37530 (Scott – Mann - Frye); 37531 (Scott – Frye)</i>		

This is the first version of the Scott Brothers' band recorded in New York, still under Lloyd Scott's name. Later, Lloyd Scott resigned from playing the drums to take over the band's management. A thorough representation of the band's history is given in McCarthy, Big Band Jazz, with whose opinions I do not agree entirely.

The curious, unstructured and erratic arrangements were worked out as can be read in Dicky Wells' 'The Night People' as cited below. Judging from the Storyville 1996/97 note I would assume that Billy Hicks might have subbed for Kenneth Roane, as Roane was a New York musician specialised for first trumpet parts (lead trumpet) - rather than hot soloist - while McClung was a member of the original band from Springfield, Ohio, and therefore he presumably is the soloist. Dicky Wells - these are his very first recordings - gives an early glimpse of his later genial individualistic solo art. In Hubert Mann we hear an interesting banjo soloist, who, yet, sounds a little obtrusive. May he be an early idol of European trad music?

But, as Dicky Wells reported correctly: "It was a wonderful novelty band. We did all kinds of imitations - train effects, and so on. Oh, we had the gimmicks!"

Notes:

- *Delaney, New Hot Discography 1948: Gus McCullen, Emerson Dickerson, Kenneth Roane (tp); Dicky Wells (tb); Cecil Scott, John Williams, Fletcher Allen (s); Don Frye (p & arranger); Hubert Mann (g); Campbell (b); Lloyd Scott (dm)*
- *B. Rust, Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d*
- *Record Research 107-7, Jerome Shipman, Potomac, Maryland: "It is certainly significant that Dicky Wells' solo on Lloyd Scott's 'Symphonic Scronch', which Andre Hodeir thought so important in 'Hommes et Problemes du Jazz' ("... le solo de 'Symphonic Screech' (sic) est deja d'un style personnel") is nothing but a note for note copy of Charlie Green's solo on Henderson's 'Gouge Of Armour Avenue'!*
- *Storyville 1996/97-207, Billy Hicks: "He (Billy Hicks - KBR) confirmed all the dates shown in Rust except that with Eubie Blake on 15 July, 1921 and said he had played on the Lloyd Scott session of 10 Jan, 1927."*
- *Rust*2: Emerson Dickenson, Kenneth Roane, Gus McClung (tpt); Dicky Wells (tbn); Fletcher Allen, John Williams (alt); Cecil Scott (clt, ten, bar); Don Frye (pno); Hubert Mann (bjo); --- Campbell (bbs); Lloyd Scott (dms, ldr)*
- *Rust*3,*4,*6: Kenneth Roane -t -a; Gus McClung -t; Dicky Wells -tb; Fletcher Allen, John Williams -cl -as; Cecil Scott -cl -ts -bar; Don Frye -p; Hubert Mann -bj; Chester Campbell -bb; Lloyd Scott -d -ldr)*
- *Dicky Wells, 'The Night People' p.11: "Lloyd Scott first heard me at the Lyon's Garden and he got me to go to Springfield to join his band. We played there a while - Lloyd and Cecil, Bill Coleman, Frank Newton and Don Frye. It was a wonderful novelty band. We did all kinds of imitations - train-effects, and so on. Oh, we had the gimmicks! But we didn't have any music! We would rehearse at Lloyd's house. They'd put on a pot and it would maybe take us all day to get one head arrangement straight. We liked Duke's band for 'Birmingham Breakdown' and that sort of number. That jungle thing he had had a decent sound and attracted attention. We had quite a repertoire, but if a guy was ill we couldn't hire anyone else because they wouldn't know how to play it."*

Tunes structures:

37529	Harlem Shuffle	Key of Eb / Bb / Eb	Victor
	<i>(Intro 8 bars ens)(Chorus 1 32 bars AB CS bar 30* - DW tbn 2)(Strain A 16 bars AA' KR o-tpt 16)(Chorus 2 32 bars AB saxes 16 - GMC o-tpt 14 - ens 2)(Strain B 20 bars AB clts)(Bridge 4 bars ens)(Chorus 3 32 bars AB DF pno 14 - HM bjo 2 - ens 8 - DW o-tbn 6 - ens 2)(Coda ens 4)</i>		
37530	Symphonic Scronch	Key of G / F / Fm / F	Victor
	<i>(Intro 8 bars clts)(Vamp 20 bars HM bjo)(Bridge 4 bars ens)(Strain A1 12 bars saxes)(Strain A2 12 bars GMC m-tpt)(Vamp 4 bars HM bjo)(Strain B 16 + 16 + 12 bars DW o-tbn)(Strain A3 12 bars ens)(Strain A4 12 bars ens)</i>		
37531	Happy Hour Blues	Key of Bb	Victor

(Intro 2 bars ens)(Vamp A 4 bars HM bjo)(Vamp B1 8 bars ens)(Strain A 16 bars CS clt)(Vamp B2 8 bars ens)(Vamp a 4 bars HM bjo)(Chorus 1 8 bars m-brass)(Chorus 2 8 bars clts)(Chorus 3 8 bars clts)(Chorus 4 8 bars DW o-tbn stop-time)(Vamp B3 12 bars ens 4 – HM bjo 3 – ens 4 – CS bar 1)(Chorus 5 8 bars CS bar)(Bridge 2 bars ens)(Chorus 6 8 bars ens)

Notable differences of takes:

37529-1: Final break of baritone sax chorus (bar 31 *): banjo plays on beat one only – together with rhythm section
 37529-2: Final break of baritone sax chorus (bar 31 *): banjo plays on beats one and two – unlike rhythm section
 37531-1: Band plays at a medium pace of c. 176 bpm
 37531-2: Band plays at a slow pace of c. 144 bpm

CECIL SCOTT AND HIS BRIGHT BOYS

002 CECIL SCOTT AND HIS BRIGHT BOYS	New York,	Nov. 19, 1929
Bill Coleman, Frank Newton – tpt; Dicky Wells – tbn;		
John Williams, Harold McFerran – alt, clt; Cecil Scott – ten, clt, bar;		
Don Frye – pno; Rudolph Williams – bjo; Mack Walker – bbs; Lloyd Scott – dms;		
Frank Newton & chorus – voc (1)		
57709-1	Lawd, Lawd	Vic V-38098, Frog DGF 11
57710-1	In A Corner	Vic V-38098, Frog DGF 11
57711-2	Bright Boy Blues	Vic V-38117, Frog DGF 11
57712-1	Springfield Stomp	Vic V-38117, Frog DGF 11

Composer credits are: 57709 (Cecil Scott); 57710 (Cecil Scott); 57711 (C. Scott – Frye); 57712 (C. Scott – Frye)

Here, we have the Scott Brothers' band of almost three years later. And they certainly have developed into a respectable, acclaimed and swinging dance unit, still maintaining their early novelty numbers and their gimmicks. Thus the first title, 'Lawd Lawd' is – after a 12-bar well harmonized ensemble introduction – nothing else but a trumpet solo chorus, three scat-vocal chorusses cum band choir answering the same syllables, and one alto sax solo. No arrangement, but only an obvious very effective way of exciting the public ... and the management and the owner of the Savoy Ballroom (see below). It certainly is very interesting to note the different ways of recipience of our music by contemporary listeners/dancers or lovers of jazz music of today. In my ears the tune offers little musical content. 'In A Corner' has a phantastic theme chorus by Dicky Wells' trombone, and – after a short piano solo by Don Frye – has Cecil Scott's sandpaper clarinet riffing over later Stuff Smith bassist Mack Walker's tuba. Here again, alas, the tune deteriorates at the end with some meaningless baritone sax riffs played by Cecil Scott. No arranged tune finish. 'Bright Boy Blues' is a relaxed blues composition with phantastic Dicky Wells on trombone. In 'Springfield Stomp' we finally have a fine big band arrangement, with great trombone and some interesting scoring for reeds – by Cecil Scott, obviously. On all four titles, Lloyd Scott uses his high-hat in a very modern way.

Some musicians of this group were used by Clarence Williams for his recording session for Victor on April 16, 1929.

Notes:

- Delaunay, *New Hot Discography 1948*: Bill Coleman, Frank Newton (tp); Dicky Wells (tb); Cecil Scott (cl & bs); John Williams (as); Harold McFerran (as); Don Frye (p); Rudolph Williams (g); Walk Walker (b); Lloyd Scott (dm)
 - B. Rust, *Victor Master Book, Vol. 2*: 2t; tb; 3s; p; bj; bb; d; singing by the band
 - Rust*2,*3,*4,*6: Bill Coleman, Frank Newton (tpt); Dicky Wells (tbn); John Williams, Harold McFarren (alt); Cecil Scott (clt, ten, bar); Don Frye (pno); Rudolph Williams (bjo); Mack Walker (bbs); Lloyd Scott (dms, ldr); with vocal chorus by the band (1)
 - B. Coleman, *Trumpet Story*, p.53: "We composed a number called 'Lawd-Lawd' and decided to really break it in one Sunday at the Savoy. Frankie Newton sang the words and we answered him, singing the same words. Frankie scatted the middle part and there were no other works except 'Lawd-Lawd'. We played it on the second set alternating with Fess Williams and it went over so big with the crowd that it was the only number we played on that set. The people kept shouting 'Lawd-Lawd' every time we finished it. And when we came back on the stand again, there was shouting for the same number. The manager of the Savoy, Charles Buchanan, the owner of the place, Moe Gale, and his father, came out of their office to see what all the shouting was about. Everyone was so enthusiastic about 'Lawd-Lawd' that it really tied up the contract for our coming engagement at the Savoy."

Tunes structures:

57709 *Lawd, Lawd* Key of Bb / C / Bb Victor
 (Intro 12 bars ens)(Chorus 1 32 bars AABA BC o-tpt 30 – DW o-tbn 2)(Chorus 2 32 bars AABA FN scat-voc+ chorus)(Chorus 3 32 bars AABA FN scat-voc+chorus 30 – ?JW alt 2)(Chorus 4 32 bars AABA ?JW alt+ voc background)(Chorus 5 32 bars AABA FN scat-voc+chorus+ CS bar)

57710 *In A Corner* Key of Eb / Bb / Eb Victor
 (Intro 16 bars ens 14 – DW o-tbn 2)(Chorus 1 32 bars AABA DW o-tbn 16 – FN o-tpt 7 – DW o-tbn 1+6 – ens 2)(Bridge 2 bars DF pno modulation to Bb)(blues-chorus 12 bars DF pno)(Bridge 2 bars ens modulation to Eb)(Chorus 2 32 bars AABA CS clt+rhythm)(Chorus 3 32 bars AABA CS bar+rhythm)(Coda 2 bars CS bar + ens)

57711 *Bright Boy Blues* Key of C Victor
 (Strain A 20 bars ens)(Bridge 4 bars DF pno 2 – DW o-tbn 2)(Strain B1 12 bars clts 8 – DW o-tbn 2 – ens 2)(Strain B2 12 bars clts 8 – DW o-tbn 2 – clts 1 – LS dms 1)(Chorus 12 bars ens)(Coda 4 bars ens)

57712 *Springfield Stomp* Key of F Victor
 (Intro 16 bars ens)(Strain A 18 bars BC o-tpt 14 – ens 4)(Chorus 1 32 AABA saxes)(Chorus 2 32 bars AABA brass 16 – saxes 8 – brass 6 – LS tom-tom 2)(Bridge 2 bars LS tom-tom)(Chorus 3 32 bars AABA DW m-tbn 14 – CS ten 2+6 – DW o-tbn 2+6 – ?BC o-tpt 1 – DW o-tbn 1)(Chorus 4 32 bars AABA ens 7 – FN o-tpt 1+6 – CS ten 2 – ?JW alt 6 – DF pno 2 – ens 8) (Tag 4 bars ens)