

THE RECORDINGS OF THE CECIL and LLOYD SCOTT BANDS

An Annotated Tentative Name - Discography

SCOTT, Cecil Xavier, clarinet, saxes born: Springfield, Ohio, 22nd November 1905; died: New York City, 5th January 1964
Brother of drummer Lloyd Scott (born: 1902); their father was a violinist. Cecil Scott, Jr. was a saxophonist. In 1919, whilst at high school, formed a trio with Lloyd and pianist Don Frye. By 1922 they were operating as a seven-piece – Scott's Symphonic Syncopators, they toured around Ohio until early 1924, then played at The Royal Gardens, Pittsburgh, prior to residency at Herman's Inn, New York, from June – October 1924. The band played in Ohio before returning to New York (1926 – early 1927), dates at the Capitol Palace, etc. Back to Ohio, then played in Canada, Buffalo, Pittsburgh, again to Ohio before taking residency at Savoy Ballroom, N.Y., in December 1927. Long stay at the Savoy, also dates in Pittsburgh, Detroit, etc. In June 1929, Cecil became leader of the band, and his Bright Boys toured (and played many New York residencies) until the early 1930s: Savoy Ballroom, Renaissance Casino, etc. With Earle Howard (1932). In the early 1930s Cecil suffered a serious accident and was forced to disband. After his recovery he did extensive recording work for Clarence Williams, also did occasional work with Fletcher Henderson and played regularly with Vernon Andrade's Orchestra during the mid-1930s. With Teddy Hill in 1936 and 1937 (in New York and on tour), then long spell with band led by Alberto Socarras until forming own band for residency at the Ubangi Club from 1942. Worked with Hot Lips Page in Chicago (c. 1944), then from the mid-1940s regular spells with Art Hodes' small groups, later led own trio at Ryan's. Continued regular free-lance recordings through the 1940s. Worked mainly with Henry 'Chick' Morrison's Band in 1950-52, then with Jimmy McPartland's Band before leading own small group at various New York venues including: Central Plaza, Stuyvesant Casino, and Jimmy Ryan's. Played at the Great South Bay Festival in 1957 and 1958, also worked occasionally for other leaders including cornetist Jack Fine. In August 1959 played Canada with Willie 'The Lion' Smith. During the early 1960s he continued to play regularly in New York. Cecil Scott was the proud father of 13 children. During the early 1930s Cecil badly damaged his ankle in a fall; the resultant complications caused the amputation of a leg. The New York Rehabilitation Centre regularly called on Cecil to demonstrate, and lecture on, his adept use of an artificial limb. (J. Chilton, Who's Who of Jazz)

SCOTT, Lloyd, drums born: 1902; other personal data unknown
In the 1920s Lloyd and his brother Cecil Scott co-led an ensemble which initially played locally in Ohio, then moved on to play in Pittsburgh and then Harlem. At various times they performed as Cecil Scott and his Bright Boys and Lloyd Scott's Symphonic Syncopators., changing their name often (as was common among early jazz ensembles). Among the sidemen in this ensemble were Dicky Wells, Frankie Newton, Bill Coleman, Roy Eldridge, Johnny Hodges, and Chu Berry. As Lloyd Scott and his Orchestra, they recorded in 1927; these were (Dicky) Wells' first appearance on record. After 1929 Lloyd gave up active performance in the band and became its manager, and it performed as Cecil Scott's Bright Boys until its dissolution.
While Cecil went on to perform widely as a sideman, Lloyd did little further work in music and was generally forgotten until a resurgence in interest in Harlem Renaissance jazz bands in the 1980s. (Wikipedia – The Free Encyclopedia)

This personnel-discography is based on Rust, Jazz And Ragtime Records 1897 - 1942.

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Cecil Scott / Lloyd Scott**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Cecil Scott / Lloyd Scott*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Cecil Scott / Lloyd Scott*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session!

Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

LLOYD SCOTT'S ORCHESTRA**001 LLOYD SCOTT'S ORCHESTRA**

New York,

Jan. 10, 1927

Billy Hicks or (*Kenneth Roane*), 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

Composer credits are: 37529 (Kenneth A. Roane); 37530 (Scott – Mann - Frye); 37531 (Scott – Frye)

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 (see below) 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:

- Delaunay, *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."

- Storyville 1996/97, p.207: trumpeter Billy Hicks "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."

Tunes structures:

37529 Harlem Shuffle Key of Eb / Bb / Eb

Victor

(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)

37530 Symphonic Scronch Key of G / F / Fm / F

Victor

(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)

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)

- 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. So we knocked around Springfield, had a good time at night, running around and carrying on. Lloyd Scott's Bright Boys – that was us! It was a co-operative band. Everybody owned a part of it. Some night we'd made fifty dollars; maybe next night nothing. If it rained, we would all be watching the door. But we had fun.

We'd go to Cincinnati, to Bill Coleman's daddy's house. He made this home brew. We'd be knocking on his door at 8 o'clock in the morning, crying "Home brew for breakfast!" He called us all his kids. We'd drink that home brew and it kept us going. We had a little treasure, too. We worked it up to about three hundred dollars, until somebody broke into the room – and we still don't know who it was – and took all our bread. That band was really a family thing. We used to live in the Sterling Hotel, Cincinnati, and it became our headquarters, because we liked the big city etter than Springfield.

I was about twenty years old when we went to Pittsburgh. Buchanan of the Savoy Ballroom heard us at a little place on Whitley Avenue and took us to New York, to the Savoy. Besides those I've mentioned before, we had "Hoogie" Walker, Johnny Williams and Harold McFerran

on saxophones, “Meathead” or Mack Walker (Hoagie’s brother) on bass, and Hubert Mann on banjo. Cecil Scott was called “Butterball”. He had a high hat, danced, did splits, did right well. We would give the big bands a run for their money on account of the novelties.

Cats like Fletcher and Duke used to come down when we were playing the Capitol Palace, a hole across from the Savoy. (I believe Luis Russell was the last to work there.) Everybody used to come down there from the big bands, and stand around, and listen to our little novelty band, because we would copy their arrangements to the best of our ability. After working around New York for a time, I went back to Kentucky. Cliff Jackson sent me in June. He still kids me about it, because I arrived at Christmas, to play at a place called the Swanee Club down under the RKO Theatre. He had about ten pieces and this trumpet player, Cuban Bennett, cousin to Benny Carter (this is not Walter Bennett – KBR). He taught Benny to play trumpet. He played changes like I’ve never heard. He would play four or five entirely different choruses and try to end on a high note. If he couldn’t make it, he would play four or five more choruses until he finally got it. Then he would cream (sic - KBR). People like Hawk (Coleman Hawkins), Roy (Eldridge), Benny (Carter) and Don (Redman) always talked about him. He was a wonderful guy, the last word, and I don’t know why he dropped out of the scene. At one time he was playing downtown in a taxi dancehall where Bingie Madison had a big band with arrangements. He used to hang out at a place called Greasy’s and he was drinking quite a bit, but he never really cared to play in an organized band. He just liked to hang around and blow in the joints, and the joints finally gave out. Later, I understand, he was on a farm his people left him.”

- John Chilton, McKinney’s Music, p.2: “McKinney and (Todd) Rhodes talked over prospects with (Milton) Senior and the outcome was the formation of ‘The Synco Trio’; at first the entire groups could be booked for 25 dollars. The trio soon found that their line-up of pinao, drums and reeds had difficulty in producing enough sound, in those pre-amplification days, to fill large ballroom. The decision to augment was taken easily. Not long before, another Springfield trio with the same line-up had taken a similar decision, this was the group led by the Scott Brothers, Cecil (clarinet) and Lloyd (drums). The Scotts (together with pianist Don Frye) had played their first gigs at the local Knights of Pythias Hall in 1919. They too had difficulty in making their sound reach those who were dancing at the back of a large hall. As the bigger halls paid more per man, the Scott Brothers decided to add four more musicians, Earl Horn on trombone, Gus McClung on trumpet, Buddy Burton on violin, and Dave Wilborn on banjo. The new group was named Scott’s Symphonic Syncopators’.”

K.- B. Rau
16-04-2020
08-07-2025