

THE RECORDINGS OF DON FRYE

An Annotated Tentative Personnel - Discography

FRYE, 'Don' Donald O., piano, vocals (b. born: Springfield, Ohio, 1903; died: New York City, February 09, 1981)
Began on piano at 13, worked with Cecil and Lloyd Scott whilst still in high school and went with them to New York in 1924. Remained with the band until the early 1930s, then played for several years in Freddy Moore's Trio (with Pete Brown). Was original member of John Kirby Sextet (May 1937), then worked with Lucky Millinder until joining Frankie Newton in 1939. With Zutty Singleton Trio and Sextet from October 1940, played in Los Angeles with Zutty in 1942. Returned to New York and took up residency as house pianist at Jimmy Ryan's. Has continued to work as a soloist. (J. Chilton, Who's Who of Jazz)

Frye, Don(ald O.) Pianist (b Springfield, OH, 1903; d New York, 9 Feb 1981)
He travelled to New York with Lloyd and Cecil Scott (1924), where they recorded (1927, 1929) and performed through the early 1930s. He recorded with King Oliver (1929 – 30). From 1933 to 1937 he played with Freddy Moore and in 1934 recorded with Clarence Williams. He worked with John Kirby (1937), with whose group he recorded under Buster Bailey's name. In the late 1930s he played with Lucky Millinder (c 1938-39), and recorded and performed with Frankie Newton (1937, 1939). After appearing with Zutty Singleton in 1940 and on the West Coast in 1943, he was house pianist at Ryan's in New York, and recorded with Edmond Hall (1944), Danny Barker (1958), and Cecil Scott (1959). He also recorded four titles in 1945 as a soloist, including 'Voulez-vous' (Disc 6009)

STYLISTICS

STYLE

Don(ald) Frye plays a Harlem Stride Piano style "according to instructions", although we know that there weren't any - at least prescribed. But his performances as recorded on his solo sides of 1945 (session 014) offer anything expected from a stride piano player: the strong left-hand rhythm with a bass-note on one and three and a chord on two and four. And all the little tricks and 'broken rhythm' parts known from the Stride masters of Classic Jazz. It is all there, and he swings and is a delight to hear, only, that for me – KBR – he seems to be the least solo-accomplished pianist in all jazz styles. Or he just did not like to perform as a soloist. It seems that he was satisfied with playing accompaniment for the band musicians. The few piano solos on all the below sides show him to be a modest and reserved musician with a well-mastered Stride style of good and sober quality, but little urgency and brilliance.

TIME

He plays at the tip of the beat, yet not driving.

PHRASING

Don Frye plays fine jazz phrases as used by many jazz pianists of the time, but I – KBR – feel unable to detect anything exquisite or special in his own performances. Everything played in solo is run-of-the-mill Stride style as known from Fats Waller and other Stride pianists. No parts of his playing would be unquestionably his.

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel 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: **Don Frye**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Don Frye*
- 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: (*Don Frye*)

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.

DON FRYE

| | | |
|--|-------------------|------------------------|
| 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, arr; 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 (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:

- *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 Dickerson, 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

| | | |
|---|------------------|--------------------------|
| 002 CLARENCE WILLIAMS AND HIS BAND | New York, | Apr. 16, 1929 |
| Frankie Newton – tpt; Ed Cuffee – tbn; | | |
| Albert Socarras - alt, clt; Cecil Scott – ten, clt; | | |
| Don Frye – pno; Leroy Harris – bjo; (Mack Walker) – bbs | | |
| 51230-1 | I'm Not Worrying | Vic V-38630, Frog DGF 37 |
| 51231-1 | Touch-Down | Vic V-38630, Frog DGF 37 |
| <i>Composer credits are: 51230 (C. Williams – "Fats" Waller); 51231 ("Fats" Waller)</i> | | |

Newton was identified aurally by the author a few years ago and this identification has been confirmed by Newton's discographer, Bob Weir. In view of Williams' habit of using groups of musicians from bands resident in Harlem around the times of his recording sessions, the remaining unidentified musicians may well be from the Cecil Scott band, although the straight alto playing is probably Alberto Socarras, a musician mainly employed by Williams for his sight-reading skills.

The tenor sax playing behind the trumpet in the first chorus – as well as the clarinet – is decidedly typical for Cecil Scott's fluent and flexible style. This chase-chorus might have been the idea of Scott, as Newton was trumpeter in his band, and they both certainly knew how to cooperate. And listen to Newton's most individual and typical way of phrasing with its melodic "fragility" and the unequalled way of "hesitation" in its inner rhythm. (Very surprising for me was some author's remark in an article on Frankie Newton somewhere in the internet, that he "did not believe" in Newton's presence on these sides. Just a plain statement, un-substantiated, without any explanation and reason. This is not the way of dealing with such an interesting point. And I – KBR – am very (!) certain on this Newton matter.) Ed Cuffee is the trombonist aurally.

The musicians given for the rhythm section in Rust and other discographic works do not correspond with what can be heard. The piano may well be Don Frye and the tuba is probably Mack Walker – both players from the Cecil Scott Orchestra of this time, whereas the banjo player probably is Clarence Williams' regular of the time, Leroy Harris. It has to be kept in mind that it was a normal procedure for owners of recording contracts without steady bands to snatch single – or even groups of – musicians from working bands for recording purposes. It is not Clarence Williams on piano here, but obviously Don Frye from the Scott Brothers' band.

The somewhat unusual arrangements used may be caused by the fact that they were Fats Waller compositions and thus possibly be published – and used – as piano sheet-music. 'Touch-Down' was also recorded by Clarence Williams under the title 'Railroad Rhythm' on September 26, 1929

Notes:

- Storyville 25: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs). "Clarence's second Victor session for the year 1929 had some curious results. This coupling is a discographer's nightmare. The band is obviously reading a somewhat tricky and unfamiliar arrangement of the sort that Fats was capable of turning out. It is extremely unlikely that Fats himself is at the piano but it is a stride man, hence the suggestion of J.C. Johnson, who could perform creditably in the idiom. Various ideas have been considered for the trumpet player, from a "sick" King Oliver to almost every other player of note around at the time, but we prefer to leave him as unknown. Cyrus St. Clair is an outside possibility for the bbs chair, but the banjoist is certainly not Leroy Harris or rather the man we have identified as Harris. The session is on all counts, something of a failure, and it is only when one realizes that it was not issued until December 12, 1930 – the height of the depression, when Victor was scaping around in the vaults rather than record new material – that one can see why it was issued."

- Rust, Victor Master Book Vol.2: c; tb; 2s; p; bj; bb.

- Lord, Clarence Williams p285: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: unknown -c; Ed Cuffee -tb; ?Albert Socarras and another -cl -as; ?J.C. Johnson -p; unknown -bj; unknown -bb.

Tunes structures:

51230-1 I'm Not Worrying Key of C

Victor

(Intro 4 bars ens)(Verse 8 bars EC o-tbn 4 – saxes 4)(Chorus 1 32 bars AABA FN m-tpt + CS ten 16 – ens 8 – FN m-tpt 8)(Chorus 2 32 bars AABA CS clt + FN o-tpt + DF pno obl)

51231-1 Touch-Down Key of C / F

Victor

(Strain A1 8 bars ens)(Strain A2 8 bars saxes)(Bridge 4 bars ens)(Strain B 32 bars AABA saxes 6 – FN o-tpt 2 – AS clt + CS ten 8 – EC o-tbn 6 – ens 2 - saxes 6 – ens 2)(Strain C 12 bars EC o-tbn 6 – ens 4)(Strain D1 32 bars AB FN o-tpt + reeds)(Strain D 32 bars EC o-tbn + clts 28 – ens 4)

Solos ad-lib:

51230: EC o-tbn 4; FN m-tpt + CS ten 16; FN m-tpt 8; CS clt + FN o-tpt + DF pno 32

51231: FN o-tpt 4 + 2; EC o-tbn 6; EC o-tbn 6; FN o-tpt 32; EC o-tbn 32

003 KING OLIVER AND HIS ORCHESTRA

New York,

Oct. 08, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Bobby Holmes – alt, clt; Charles Frazier – ten, clt;

Don Frye – pno; Walter Jones or Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms

56756-1 What You Want Me To Do?

Vic V-38090, Chronological Classics 607

56757-2 Sweet Like This

Vic V-38101, Chronological Classics 607

56758-2 Too Late

Vic V-38090, Chronological Classics 607

Composer credits are: 56756 (Joe Oliver), 56757 (Oliver - Nelson), 56758 (Nelson – Oliver)

This is the band that Oliver's "nephew" Dave Nelson from Chicago organized for Oliver "which played for several months in and around New York and in Atlantic City" (L. Wright, "King" Oliver, p. 119). Most of the band's arrangements probably were the work of Dave Nelson, not on a par with the work of other coloured New York arrangers at the same time. The personnel were identified mainly by trombonist James Archey in the 1950s to Walter C. Allen, and must be seen as definite (see L. Wright, "King" Oliver).

Bobby Holmes can be heard on clarinet on the first title playing a melody-based solo in low register.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Hilton Jefferson (as); Castor McCord (ts); James P. Johnson (p); Walter Jones (g); Sidney Castner (b); Edmund Jones (dm)

- B. Rust, The Victor Master Book, Vol. 2: George Rodgers; 2c; tb; 3s; p; bj; bb; d

- Rust*2,*3,*4,*6: King Oliver, Dave Nelson (tpt); James Archey (tbn); Bobby Holmes (clt, alt); Glyn Paque (alt); Charles Frazier (?) (ten); Don Frye (p); Walter Jones or Arthur Taylor (bjo); Clinton Walker (bbs); Edmund Jones (dms); George Rodgers (dir)

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, cl (1,2), as; Glyn Paque, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; Clinton Walker, bb; Edmund Jones, d. Session directed by George Rodgers. W.W.

Watson present.

Solos ad-lib:

56756-1: JA o-tbn 4; JKO m-tpt over bbs 16; DF pno 2 + 14; BH clt 2 + 14

56757-2: GP alt 8; JA o-tbn 7; DN o-tpt 12; JKO m-tpt 16

56758-2: JKO o-tpt 14; CW bbs 2; JKO o-tpt 14; DF pno 2 mod; DF pno 2 mod; JKO o-tpt 15; CF ten 30; JA o-tbn 2 + 16; DF pno 14; EJ dms 2; JKO o-tpt 32

004 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 choruses 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); Mack 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)

005 KING OLIVER AND HIS ORCHESTRA

New York,

Dec. 30, 1929

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;
Glyn Paque, Hilton Jefferson – alt; Walter Wheeler – ten, clt;

Don Frye - pno; Roy Smeck – stg, hca; unknown – grt; Arthur Taylor – bjo; Clinton Walker – bbs; Edmund Jones – dms

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|---------|-----------------------------|--------------|----------------------------|
| 58338-1 | Everybody Does It In Hawaii | Vic V-38109, | Chronological Classics 607 |
| 58339-2 | Frankie And Johnny | Vic V-38109, | Frog DGF 71 |
| 58339-3 | Frankie And Johnny | Vic V-38109, | Chronological Classics 607 |
| 58340-1 | New Orleans Shout | Vic 23388, | Chronological Classics 607 |

Composer credits are: 58338 (Jimmy Rodgers); 58339 (-); 58340 (Oliver - Nelson)

Just the first alto sax solo of the first title with its high interval jumps makes me think of Hilton Jefferson! And: as there is no clarinet heard on these sides, I assume Paque and Jefferson to be the two alto saxophonists. This meaning that Hilton Jefferson plays the solo on the first title and, possibly, the solo on the third title, and Paque soloing on both takes of the second title.

It is interesting to hear the fast-moving harmony sequence C – C+ - C6 - C+ - C, the same that is used in the famous 'The Call Of The Freaks' of the Luis Russell Band.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)

- B. Rust, *The Victor Master Book*, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson

- Rust*2: King Oliver, Dave Nelson (tpt); James Archey (tbn); Glyn Paque (alt); two unknown reeds; Don Frye (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)
 - Rust*3: King Oliver - Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d
 - Rust*4: King Oliver - Dave Nelson -t; James Archey -tb; Glyn Paque, ? Hilton Jefferson -as; unknown -ts; Don Frye -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d
 - Rust*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, ? Hilton Jefferson, as; ? Charles Frazier, ts; Don Frye, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d
 - L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Glyn Paque, unknown, as; Charles H. Frazier, ts; Don Frye, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1), h (2,3); Clinton Walker, bb; Edmund Jones, d. Mr. Watson present.

Solos ad-lib:

58338-1: RS st-gtr 8; JKO o-tpt 10; RS st-gtr 12 + 10; HJ alt 8; RS st-gtr 2
 58339-2: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12
 58339-3: DF pno 2; JKO m-tpt over CW bbs 12; RS hca 12; DF pno 12; JA o-tbn 12; GP alt 12; DN o-tpt 12
 58340-1: JKO o-tpt 30; ?HJ alt 2 + 30; JA o-tbn 2 + 32; ? gtr 8

Notable differences of takes:

58338-1: Start of tune: gtr up-beat 1 quarter-note C, then 1 half-note D (tune plays F)
 58338-4: Start of tune: gtr up-beat upward phrase of 2 eighth-notes Bb-B, then 1 half-note C (tune plays Eb)
 58339-2: Pace of tune: 108 bpm. Tune plays Bb. Tune has 4-bar introduction by entire ensemble
 58339-3: Pace of tune: 124 bpm. Tune plays C. Tune has 4-bar introduction by entire ensemble
 58339-4: Pace of tune: 136 bpm. Tune plays Eb. Tune has 4-bar introduction 2 bars brass, 2 bars tuba

006 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 15, 1930

Dave Nelson, Joe King Oliver – tpt; Jimmy Archey – tbn;

Glyn Paque, Bobby Holmes – alt, clt; Walter Wheeler – ten, clt;

Henry 'Hank' Duncan or (Don Frye) – pno; Roy Smeck – stg; unknown – gtr; Arthur Taylor – bjo; Clinton Walker – bbs;

Edmund Jones – dms

58338-4 Everybody Does It In Hawaii

Vic V-38109, Chronological Classics 607

58339-4 Frankie And Johnny

Vic V-38109, Chronological Classics 607

Composer credits are: 58338 (Jimmy Rodgers), 58339 (- -)

The reed players were identified by Jimmy Archey, but beware: Archey was not very reliable in identifying himself and other participants when asked at other times!

In his 'King' Oliver book, L. Wright notes: "Why Victor should have recalled Oliver to make two further takes of these titles when they already had satisfactory takes of each is something of a mystery." When observing that both takes -4 have altered arrangements of titles recorded on the foregoing session, it may be assumed that either the recording officials or the bandleader were not entirely satisfied with the foregoing results. It is interesting to note that the takes of 'Frankie And Johnny' of the earlier session are played in different keys – and tempos, and that the appropriate take from the later session has a different arrangement from the takes before. Here I assume that the entire band or Oliver himself were dissatisfied from the former results and that a new arrangement was penned. And possibly Roy Smeck, who obviously had been intruded upon Oliver, had decided to leave his harmonica at home and bring another guitar accompanist who was less obtrusive. (It has to be noted that Smeck's steel-guitar is accompanied by guitar, not by banjo, and that there is always immediate switch-over from banjo to guitar and vice-versa, showing that there are two musicians responsible. Probably Smeck had brought his own accompanist.)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: King Oliver, Dave Nelson (tp); James Archey (tb); Bobby Holmes, Glyn Paque (as); prob Castor McCord (ts); Don Frye (p); Arthur Taylor (bjo); Clinton Walker (tuba); Fred Moore (dm)*

- B. Rust, *The Victor Master Book, Vol. 2: L. L. Watson; 2c; tb; 3s; p; bj; bb; d; vocalist D.C. Nelson*

- Rust*2: King Oliver - Dave Nelson -t; James Archey -tbn; Glyn Paque, Bobby Holmes (alt); Walter Wheeler (ten); Henry Duncan (?) (pno); unknown (gtr); Arthur Taylor (bjo); Roy Smeck (steel-gtr, hca); Clinton Walker (?) (bbs); Edmund Jones or Fred Moore (dms)

- Rust*3: King Oliver - Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones or Fred Moore -d

- Rust*4: King Oliver - Dave Nelson -t; James Archey -tb; Glyn Paque, Bobby Holmes -as; Walter Wheeler -ts; ? Henry Duncan -p; unknown -g; Arthur Taylor -bj; Roy Smeck -h -stg; ? Clinton Walker -bb; Edmund Jones -d

- Rust*6: King Oliver, Dave Nelson, t; Jimmy Archey, tb; Glyn Paque, Bobby Holmes, as; Walter Wheeler, ts; ? Henry Duncan, p; unknown, g; Arthur Taylor, bj; Roy Smeck, h, stg; ? Clinton Walker, bb; Edmund Jones, d

- L. Wright, 'King Oliver': Joe 'King' Oliver, Davidson C. 'Dave' Nelson, t; James Archey, tb; Bobby Holmes, Glyn Paque, cl (2), as; Walter Wheeler, cl (2), ts; Henry Duncan, p; Arthur Taylor, bj; unknown, g; Roy Smeck, stg (1,2); Clinton Walker, bb; unknown, d.

Solos ad-lib:

58338-4: RS st-gtr 8; JKO m-tpt 10; RS st-gtr 12; JKO m-tpt over CW bbs 10; RS st-gtr 12; WW ten 8; RS st-gtr 2
 58339-4: CW bbs 2; JA o-tbn 12; HHD pno 24; GP alt 2 + 12; BH clt 12; JKO o-tpt + BH clt + ens 12

Notable differences of takes:

58338-1: Start of tune: gtr up-beat 1 quarter-note C, then 1 half-note D (tune plays F)
 58338-4: Start of tune: gtr up-beat upward phrase of 2 eighth-notes Bb-B, then 1 half-note C (tune plays Eb)
 58339-2: Pace of tune: 108 bpm. Tune plays Bb. Tune has 4-bar introduction by brass (no tuba break)
 58339-3: Pace of tune: 124 bpm. Tune plays C. Tune has 4-bar introduction by brass (no tuba break)
 58339-4: Pace of tune: 136 bpm. Tune plays Eb. Tune has 4-bar introduction 2 bars brass, 2 bars tuba

007 KING OLIVER AND HIS ORCHESTRA

New York,

Jan. 28, 1930

Carroll Dickerson – vln, dir;

Joe King Oliver, Bubber Miley, Henry Red Allen – tpt; Jimmy Archey – tbn;

unknown – clt; Glyn Paque, Bobby Holmes – alt, clt; Walter Wheeler – ten, clt;

Don Frye – pno; Arthur Taylor – bjo; Jean Stultz – gtr; Clinton Walker – bbs;

Frank Marvin – voc; Carroll Dickerson - chimes

58527-3 St. James Infirmary

Vic 22298, Chronological Classics 607

58528-2 When You're Smiling (The Whole World Smiles With You) Vic 22298, Chronological Classics 607
Composer credits are: 58527 (Joe Primrose), 58528 (Fisher – Goodwin - Shay)

Glyn Paque contributed this personnel, also naming Fred Moore on drums. But he only named Allen and Miley as playing, yet Oliver was in the studio, too. A drummer cannot be detected, and there certainly is none. As L. Wright assumes, Carroll Dickerson was certainly able to play the piano and thus further could handle the orchestral tubular bells, so that he should be responsible with a degree of certainty. There is a clarinetist who plays straight melody for half-a chorus in 'When You're Smiling' who might appropriately be Bobby Holmes, who certainly was the most skilled clarinetist of the three reed-men. But L. Wright writes: "*The recording sheet actually shows four saxes present, but only three saxes doubling clarinets are clearly audible, the clarinet soloist is closer to the mike than the others and there appears to be a full section plus clarinet at one point*" (in 'When You're Smiling' – KBR). The Victor Master Book Vol. 2 only notes 3 saxes (see below), and thus I assume that there might have been an additional person in studio playing the clarinet on this title – in a completely straight manner, only, and a bit un-certain – but noted by the officials as a fourth reed man. Was it Frank Marvin, perhaps? Or Dickerson? Or one of Gene Austin's accompaniment, in the studio after the Oliver band; Andy Sannella, perhaps? We probably will never know.

Notes:

Ch. Delaunay, New Hot Discography 1948: King Oliver, Bubber Miley, Dave Nelson, Henry Allen (tp); James Archey (tb); Bobby Holmes, Glyn Paque, Castor McCord (s); Henry Duncan (p); Clinton Walker (tuba); Fred Moore (dr); Sonny Woods (vo).

- B. Rust, The Victor Master Book, Vol. 2: Carroll Dickerson -vn; 3t; tb; 3s; p; bj; g; bb; d; vocalist Frank Marvin

*- Rust*2,*3: King Oliver, Henry Allen, Bubber Miley (tpts); James Archey (tbn); Bobby Holmes (clt, sop); Glyn Paque (alt); two unknown reeds; Don Frye (pno); Arthur Taylor (bjo); Jean Stultz (gtr); Clinton Walker (bbs); Carroll Dickerson (vln, ldr); Frank Marvin (voc).*

*- Rust*4: Carroll Dickerson -vn, dir; King Oliver -Henry Allen -Bubber Miley -t; James Archey -tb; Bobby Holmes -cl -as; Glyn Paque and another -as; unknown -ts; Don Frye -p; Arthur Taylor -bj; Jean Stultz -g; Clinton Walker -bb; Frank Marvin -v.*

*- Rust*6: Carroll Dickerson, vn, dir; King Oliver, Henry Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl, as; Glyn Paque and another, as; ?Walter Wheeler, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; Frank Marvin, v.*

- L. Wright, "King Oliver": Joe 'King' Oliver, Henry 'Red' Allen, Bubber Miley, t; James Archey, tb; Bobby Holmes, cl; Glyn Paque, unknown, cl, as; Walter Wheeler, cl, ts; Don Frye, p; Arthur Taylor, bj; Jean Stultz, g; Clinton Walker, bb; unknown, chimes; Carroll Dickerson, dir, vn; Frank Marvin, v; L.L. Watson present.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Joe "King" Oliver (?); Henry "Red" Allen, Bubber Miley (tp); James Archey (tb); Bobby Holmes (cl); Glyn Paque, unknown (cl, as); Walter Wheeler (cl, ts); Don Frye (p); Arthur Taylor (bj); Jean Stultz (g); Clinton Walker (bb); unknown (chimes); Carroll Dickerson (dir, vln); Frank Marvin (voc). "King Oliver is said, by Glyn Paque, to have been present in the studio at this session, but we cannot hear three trumpets playing simultaneously, so it is doubtful if he plays at all on the issued takes of these titles. Otherwise, the personnel above is the one listed by Laurie Wright. On St. James Infirmary, the trumpet soloists are Miley and Allen, although some sources claimed that Allen played cornet on this particular session. B. Miley plays the first solo and the obligato behind Marvin's vocal. Allen plays the solo after the vocal and probably the short open break near the end. The muted introduction on When You're Smiling is by Allen, who also plays solo passages with the ensemble after the vocal."

Solos ad-lib:

58527-3: *BM m-tpt 16; BM m-tpt obbl to voc 24; DF pno 4; HRA m-tpt obl to tuba/clts 14; JA o-tbn 2; BH clt 7; HRA o-tpt 1; BH clt 6*

58528-2: *JA o-tbn + CD vln 15; ? clt 1 + 14; HRA o-tpt 4 + 4*

008 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jun. 28, 1934

Hudson 'Buddy' Farrior – tpt;

unknown, unknown – alt; Cecil Scott – clt, ten;

Don Frye – pno; Cyrus St.Clair – bbs ; unknown – dms;

Hudson 'Buddy' Farrior - voc

15368-1 *Tell The Truth*

Voc test,

Timeless CBC 1-056 II

15368-2 *Tell The Truth*

Voc 2889,

Timeless CBC 1-056 II

15369-1 *Sashay, Oh Boy*

Voc 2838,

Timeless CBC 1-056 II

Composer credits are: 15368 (Scott – O'Frye); 15369 (Scott – O'Frye)

And now, Clarence Williams bitten by the swing-bug!

This is a very interesting item, as we hear a very 'modern' sounding trumpet player whose identity has been the cause of a lively discussion. The solution may be found in Storyville 2002/3: "*Little Brother Farrior named as vocalist on this date may be Hudson (Buddy) Farrior, a trumpeter listed with Frank L. Young's (this is not Lester's father! – KBR) troupe of N.Y. Minstrels (CD 27/9/30, p.7/4), and may therefore be the unknown player.*" The tenor player is definitely Scott and no other tenorist present. Lester Young has been named as tenorist by Rust *6, but there is definitely no sign of his presence. Don Frye as pianist has been suggested by Lord because of composer credit for both titles as 'O'Frye' which might mistakenly be D. Frye, but nothing can be heard or identified as this very piano player. It certainly is St.Clair on tuba, but well below his peak. The drummer plays very rudimentary, but much more swinging than Casey. It so seems that Clarence hired a couple of musicians from this minstrel troupe to fill in the vacancies, supposed that Farrior still was a member of this troupe in 1934. Poor old Cyrus St. Clair obviously has to struggle with swing rhythms.

Judging from the above listed composer credits, both arrangements may have been written and brought to the session by Cecil Scott as a co-operation with his old band companion Don Frye. And Frye's presence might simply be recognised by the lack of his piano solos.

Notes:

- Storyville 29: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); unknown (pno); unknown (dms); Little Brother Farrior (vcl).

- Lord, Clarence Williams p360: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); poss Don Frye (pno); prob Cyrus st. Clair (bbs); poss Floyd Casey (dms); Little Brother Farrior (vcl).

*- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrior (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).*

*- Rust*3: unknown -c; 2 unknown -as; Cecil Scott -cl -ts; ?Don Frye -p; unknown -d; Little Brother Farrior -v.*

*- Rust*4,*6: unknown -c; Cecil Scott -cl -ts; unknown -as; ?Lester Young -ts or unknown 2nd -as; ?Don Frye -p; Cyrus St. Clair -bb; ?Floyd Casey -d; Little Brother Farrior -v.*

Solos ad-lib

15368: *HBF m-tpt 30; DF pno 4; HBF voc 32; HBF m-tpt 16 + 8; CS ten 8*

15369: *HBF o-tpt 16 + 16; CS ten 1+16 + 16; CS clt 16 + 16*

Notable differences of takes (from Lord p361):

15368-1: *last eight bars of vocal: No pickup word, just "Tell the Truth ..."*

15368-2: last eight bars of vocal: Pickup word "Oh, Tell the Truth ..."

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|--|--|---------------|----------------------------|
| 009 FRANK NEWTON AND HIS UPTOWN SERENADERS | | New York, | Mar. 05, 1937 |
| Frank Newton – tpt, arr, ldr; | | | |
| Edmond Hall – clt; Pete Brown – alt; Cecil Scott – ten; | | | |
| Don Frye – pno; John Smith - gtr; Richard Fullbright – sbs; Cozy Cole – dms; | | | |
| Clarence Palmer – voc | | | |
| M-173 | You're The One | Vri unissued | not on LP/CD |
| M-174-1 | You Showed Me The Way | Vri uniss 78, | Meritt 8 (LP) |
| M-174-2 | You Showed Me The Way | Vri VA-518, | Chronological Classics 643 |
| M-175-1 | Please Don't Talk About Me When I'm Gone | Vri VA-518, | Chronological Classics 643 |
| M-175-2 | Please Don't Talk About Me When I'm Gone | Vri uniss 78, | Meritt 8 (LP) |
| M-176-1 | Who's Sorry Now? | Vri uniss 78, | Jasmine JASCD 633 |
| M-176-2 | Who's Sorry Now? | Vri VA-647, | Chronological Classics 643 |
| <i>Composer credits: M-174 (Green - McCrae); M-175 (Stept - Clare); M-176 (Ruby - Snyder - Kalmer)</i> | | | |

Frankie Newton was the first classic jazz trumpet player I learned to know from records. This was 65 years ago. He still fascinates me most with his boundlessly free-wheeling inventiveness and his "human" trumpet playing. And listening to this band makes me mad. There is so much fire and swing and inventiveness in this music. And it is blue and hot and jazzy. Absolutely thrilling.

The nucleus of this recording band – this was not a working band! – comes from the Teddy Hill Orchestra: the leader Newton and Cecil Scott, and three members of the rhythm section. Unfortunately, we do not hear anything from pianist Don Frye, as he was a good friend of Newton from their early days in Springfield, Ohio, and had his soloistic merits. Cozy Cole and Dick Fullbright – and certainly John Smith, too – are a fantastic rhythm team and swing like mad. Ed Hall was lured over from the Billy Hicks band, and Pete Brown came from the 'Brittwood' Club band. But there is no piano solo by Mr.Frye!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp & arranger); Ed Hall (cl); Pete Brown (as); Cecil (ts); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm)*

- Rust*2: *Frank Newton (tpt, arr); Edmond Hall (clt); Pete Brown (alt); Cecil Scott (ten); Don Frye (pno); John Smith (gtr); Richard Fullbright (sbs); Cozy Cole (dms); Clarence Palmer – voc*

- Rust*3,*4,*6: *Frank Newton -t -a; Edmond Hall -cl; Pete Brown -as; Cecil Scott -ts; Don Frye -p; John Smith -g; Richard Fullbright -sb; Cozy Cole -d; Clarence Palmer -v*

Solos ad-lib:

M-174: *EH clt 1+4 + 4; CP voc + FN o-tpt obl 34; CS ten 16; FN o-tpt 1+17; CC dms 4; PB alt 1+8; free ens 10*

M-175: *FN o-tpt 4; CS ten 8; CS ten 2+16; EH clt 14; FN o-tpt 4+16; PB alt 2+8; FN o-tpt 8; PB alt 8; free ens 8*

M-176: *EH clt 2+32; FN o-tpt 30; PB alt 2+24; CS ten 1*

Discernible differences of takes:

M-174-1: *First chorus, B-part, last 2 bars are filled by a very even press-roll sustained for two bars by Cozy Cole*

M-174-2: *First chorus, B-part, last 2 bars are filled by two press-rolls one bar each by Cozy Cole*

M-175-1: *Entry in last 8 bars of his trumpet solo, taking over from Pete Brown, Newton plays a sustained half-note natural b*

M-175-2: *Entry in last 8 bars of his trumpet solo, taking over from Pete Brown, Newton plays five times c-c-c sequence*

M-176-1: *Newton ends his solo chorus (bars 31/32) with 1 quarter-note c, 1 half-note bb*

M-176-2: *Newton ends his solo chorus (bars 31) with 1 softly touched quarter-note bb*

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|--|---|-------------|----------------------------|
| 010 FRANK NEWTON AND HIS UPTOWN SERENADERS | | New York, | Apr. 15, 1937 |
| Frank Newton – tpt, arr, ldr; | | | |
| Edmond Hall – clt, bar; Russell Procope, Pete Brown – alt; Cecil Scott – ten, clt; | | | |
| Don Frye – pno; John Smith - gtr; Richard Fullbright – sbs; Cozy Cole – dms; | | | |
| Slim Gaillard – voc | | | |
| M-402-2 | I Found A New Baby | Vri VA-571, | Chronological Classics 643 |
| M-403-2 | The Brittwood Stomp (I'm A Ding Dong Daddy) | Vri VA-571, | Chronological Classics 643 |
| M-404-2 | There's No Two Ways About It | Vri VA-550, | Chronological Classics 643 |
| M-405-2 | 'Cause My Baby Says It's So | Vri VA-550, | Chronological Classics 643 |
| <i>Composer credits: M-402 (Williams - Palmer); M-403 (Newton); M-404 (Adamson - McHugh); M-405 (Warren – Dubin)</i> | | | |

Wow! 206 beats per minute are the slowest tempo they perform in! And they start with about 300 beats in the first two titles. There is no room for pensive or sensitive improvising, nor is there a place for a piano solo or a solo break for the guitarist. Frankie Newton had assembled a team of high-gear and intense jazz musicians able to play whatever they wanted.

Trumpeter Newton contributed some rudimental arrangements for everybody to improvise hot and swingingly. And he presents himself to be one of the top masters of off-beat playing. (Newton by chance was the first black trumpet player I – KBR - got to know on record decades ago, and I still have his most individual rhythm concept of improvising in my aural memory. This, by the way, brought me to identify him as the trumpet player on the Clarence Williams' recording of 16 April, 1929.) More than all other trumpeters of the Swing era he seems to abandon basic rhythm in his phrasing. And he owns a kind of very sensitive hesitation in his improvising – yet still swinging – that nobody else has.

All reed players have their solos, according to their celebrity or even fame at the time of recording. Thus, a man like Russell Procope has the least exhibition here, apart from the rhythm "servants". But they all swing like hell! And again, there is no piano solo by Mr.Frye!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp); Russel Procope, Pete Brown (as); Ed Hall (cl & s); Cecil Scott (ts & cl); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm); Slim Gaillard (vo)*

- Carey, McCarthy, *Jazz Directory, Vol. 5: Frank Newton (tp); Russel Procope, Pete Brown (as); Ed Hall (cl & s); Cecil Scott (ts & cl); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm); Slim Gaillard (vo)*

- Rust*2,*3,*4,*6: *Frank Newton (tpt); Russel Procope, Pete Brown (alt); Cecil Scott (clt, ten); Edmond Hall (clt, bar); Don Frye (pno); John Smith (gtr); Richard Fullbright (sbs); Cozy Cole -d; Slim Gaillard -v*

Solos ad-lib:

M-402: *CC dms 2; FN o-tpt 32 + 30; CS ten 2+32; EH clt 2+32 + 24; FN o-tpt + EH clt 8*

M-403; FN o-tpt 1+32; PB alt 4 + 32; RP clt 16; EH bar 1+32; RP clt 1+10
M-404; FN o-tpt 4 + 32; SG voc + PB alt obl 32; EH clt 1+32; PB alt 1+30; FN o-tpt 2+16; CS ten 2+8
M-405; PB alt 4; FN o-tpt 32; SG voc + PB alt obl 32; PB alt 32; EH clt 1+16; RP alt 1+8; EH clt 8; FN o-tpt 8; FN o-tpt +
EH clt 8

011 **FRANK NEWTON AND HIS UPTOWN SERENADERS** New York, Jul. 13, 1937
Frank Newton – tpt, ldr;
Edmond Hall – clt; Pete Brown, Gene Johnson – alt; Cecil Scott – ten;
Don Frye – pno; Frank Rice – gtr; John Kirby – sbs; O’Neil Spencer – dms;
Leon LaFell – voc (2,3,6); Frank Newton, Pete Brown – voc (4,5);
Frank Newton - arr
M-557 Lonely Feeling Vri unissued not on LP/CD
M-558-1 Easy Living Vri VA-616, Chronological Classics 643
M-558-2 Easy Living Col DS-1703 (Sd) not on LP/CD
M-559-1 The Onyx Hop Vri VA-647, Chronological Classics 643
M-559-2 The Onyx Hop Vri VA-647 not on LP/CD
M-560-2 Where Or When Vri VA-616, Chronological Classics 643
Composer credits: M-558 (Robin - Ranger); M-559 (Newton); M-560 (Rodgers - Hart)

Frankie Newton was the first classic jazz trumpet player I learned to know from records. This was 65 years ago. He still fascinates me most with his boundlessly free-wheeling inventiveness and his “human” trumpet playing.

On these sides he has Cecil Scott on tenor sax. Scott solos behind LaFell’s vocal in the middle-eight on ‘Easy Living’.

In ‘The Onyx Hop’ he has an entire chorus before the vocal chorus – except for the middle eight - which shows his above listed characteristics, only, that Ed Hall takes the middle-eight here. This title has two strange but nice choruses of vocal duet in strict half-notes rhythm on drugs, and wonderful clear Newton’s trumpet lead in the first two band choruses.

The last title mainly is a quite sentimental vocal by a certain Leon LaFell, and much too little solo space for Newton.

The much laudable CD set on Jasmine has ‘The Onyx Hop’ as sole title of this session. But why then not as take -2, when take -1 was easily obtainable on Chronological Classics?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp); Ed Hall (cl); Pete Brown, Gene Johnson (as); Cecil Scott (ts); Don Frye (p); Frank Rice (g); John Kirby (b); O’Neil Spencer (dm)*

- Rust*2: *Frank Newton (tpt); Edmond Hall (clt); Pete Brown, Gene Johnson (alt); Cecil Scott (ten); Don Frye (pno); Frank Rice (gtr); John Kirby (sbs); O’Neil Spencer (dms)*

- Rust*3,*4,*6: *Frank Newton -t -v; Edmond Hall -cl; Pete Brown -as -v, Gene Johnson -as; Cecil Scott -ts; Don Frye -p; Frank Rice -g; John Kirby -sb; O’Neil Spencer -d; Leon LaFell -v*

Solos ad-lib:

M-558: *DF pno 4; LLF voc + EH clt obl 16; LLF voc + CS ten 8; LLF voc + EH clt obl 8; FN m-tpt 1+16; LLF voc 8; LLF voc+ FN m-tpt obl 8*

M-559: *FN o-tpt 32 + 32; CS ten 16; EH clt 8; CS ten 8; FN+PB voc 32 + 32; CC dms 4*

M-560: *FN m-tpt 1; LLF voc + FN m-tpt obl 20 + 20; CS ten 8; FN o-tpt 12*

Discernible differences of takes:

M-558: *As only one take was reissued before, nothing can be said about the musical differences of take.*

M-559: *As only one take was reissued before, nothing can be said about the musical differences of take.*

012 **JERRY KRUGER** her Knights of Rhythm New York, Sep. 17, 1937
Jerry Kruger – voc, ldr;
Frank Newton – tpt; Buster Bailey – clt; Pete Brown – alt;
Don Frye – pno; James McLin – gtr; John Kirby – sbs; O’Neil Spencer – dms
M-642-2 The Bed Song Vri 666, Chronological Classics 904
M-643-1 So You Won’t Sing Vri 666, Chronological Classics 904
Composer credits: M-642 (Martin – Grogan); M-643 (Magidson – Wrubel)

‘The Bed Song’ is a very unknown and an otherwise un-recorded tune by a very un-known pair of composer/lyricists. The tune has AABA form with rather un-common chord changes, but sounds very interesting sung by Miss Kruger and accompanied by growling Frank Newton and Buster Bailey on his mobile clarinet. The second title – by very unknown composer/lyricists - is commanded by Frankie Newton’s wonderful jazzy trumpet. There is full slap-bass in the first choruses of this title. (Miss Kruger recorded again in 1939 with a very interesting band - with an almost entirely incorrect personnel in all Rusts.) Don Frye – as so often – does not solo at all.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Frank Newton (tp); Buster Bailey (cl); Pete Brown (as); Don Frye (p); James McLin (g); John Kirby (b); O’Neil Spencer (dm)*

- A. McCarthy, D. Carey, *Jazz Directory, Vol 6: Frank Newton (tpt); Buster Bailey (clt); Pete Brown (alt); Don Frye (p); James McLin (g); John Kirby (bs); O’Neil Spencer (d)*

- Rust*2,*3,*4,*6: *Frank Newton (tpt); Buster Bailey (clt); Pete Brown (alt); Don Frye (pno); James McLin (gtr); John Kirby (sbs); O’Neil Spencer (dms)*

Solos ad-lib:

M-642: *FN m-tpt 4; JK voc+BB clt obl 32; BB clt+FN m-tpt obl 24; JK voc+BB clt+FN m-tpt obl 8*

M-643: *BB clt 4; BB clt+PB alt obl 36; JK voc+PB alt obl 36; FN m-tpt+PB alt obl 16; JK voc+BB clt 20*

013 **BUSTER BAILEY AND HIS RHYTHM BUSTERS** New York, Sep. 17, 1937
Frank Newton – tpt; Buster Bailey – clt, ldr; Pete Brown – alt;
Don Frye – pno; James McLin – gtr; John Kirby – sbs; O’Neil Spencer – dms
M-644-2 Afternoon In Africa Vri 668, Chronological Classics 904
M-645-1 Dizzy Debutante Vri 668, Chronological Classics 904
Composer credits: M-644 (Bailey - Frye); M-645 (Bailey)

Both recorded titles are the compositions of Buster Bailey, the second title together with Don Frye. The chord sequences are un-usual and The music might be found to be queer for the time, but it is alright with me, even beautiful. "Queer" notes are Pete Brown's favour as in all his recordings. Frank Newton, the trumpet player with the most exquisite ideas when improvising, has some nice ad-lib parts, and Bailey on clarinet as always shows his most perfect instrumental technique, but little blues feeling. There is fantastic John Kirby in 'Dizzy Debutante'! O'Neil Spencer as well is perfectly swinging, while Jimmy McLin is inaudible. Anyway, it's great music on this one session under two different names.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Frank Newton (tp); Buster Bailey (cl); Pete Brown (as); Don Frye (p); James McLin (g); John Kirby (b); O'Neil Spencer (dm)

- Rust*2,*3,*4,*6: Frank Newton (tp); Buster Bailey (clt); Pete Brown (alt); Don Frye (pno); James McLin (gtr); John Kirby (sbs); O'Neil Spencer (dms)

Solos ad-lib:

M-644: DF pno obl 32; BB clt 32; PB alt 16; FN m-tp 8; PB alt 8; BB clt obl 16; BB clt 8; BB clt obl 8

M-645: BB clt 32+ ens 32; BB clt 32; FN m-tp 32; PB alt 32; BB clt 4 + 4+8 + 4



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| 014 DON FRYE | New York, | Dec. 21, 1945 |
| Don Frye – pno, voc | | |
| 191 The Man In The Moon | Disc 6008, Cla. Jazz Masters CJM 26 (LP) | |
| 192 Let's Get Together | Disc 6010, Cla. Jazz Masters CJM 26 (LP) | |
| 193 Voulez-Vouz | Disc 6009, Cla. Jazz Masters CJM 26 (LP) | |
| St. James Infirmary | Disc unissued | not on LP/CD |
| 015 EDMOND HALL SWINGTET | New York, | May 05, 1944 |
| Bennie Morton – tbn; Edmond Hall – clt; Harry Carney – bar; | | |
| Don Frye – pno; Everett Barksdale – gtr; Alvin Raglin – sbs; Sidney Catlett - dms | | |
| BN 973-1 It's Been So Long | BN unissued, | Neatwork RP 2043 |
| BN 973-3 It's Been So Long | BN 511, | Chronological Classics 872 |
| BN 974-0 I Can't Believe That You're In Love With Me | BN uniss. 78, | Neatwork RP 2043 |
| BN 974-1 I Can't Believe That You're In Love With Me | BN 511, | Chronological Classics 872 |
| BN 975-0 Big City Blues | BN 36, | Chronological Classics 872 |
| BN 976-1 Steamin' And Beamin' | BN 36, | Chronological Classics 872 |
| 016 DANNY BARKER AND HIS RIVER BOAT RAMBLERS | New York, | 1958 |
| Joe Muranyi – clt; | | |
| Don Frye – pno; Danny Barker – bjo, voc; Wellman Braud – sbs; Walter Johnson – dms | | |
| Bye Bye Blackbird | | Period SPL1205/S2205 (LP) |
| Lazy River | | Period SPL1205/S2205 (LP) |
| Bill Bailey | | Period SPL1205/S2205 (LP) |
| Careless Love | | Period SPL1205/S2205 (LP) |
| The World is Waiting For The Sunrise | | Period SPL1205/S2205 (LP) |
| Tiger Rag | | Period SPL1205/S2205 (LP) |
| Tishomingo Blues | | Period SPL1205/S2205 (LP) |
| Chinatown | | Period SPL1205/S2205 (LP) |
| Royal Garden Blues | | Period SPL1205/S2205 (LP) |
| Sweet Sue | | Period SPL1205/S2205 (LP) |
| Charleston | | Period SPL1205/S2205 (LP) |
| 017 CECIL SCOTT AND HIS WASHBOARD BAND | New York, | Nov. 03, 1959 |
| Ed Allen – tpt; Chris Barber (as T-Bone Jefferson) – tbn; Cecil Scott – clt, ten, ldr; | | |
| Don Frye – pno; Leonard Gaskin – sbs; Floyd Casey – wbd; | | |
| Don Frye – voc (5); Cecil Scott – voc (8) | | |
| Royal Garden Blues | | Col 33SX1232 (LP) |
| Prime Juice Blues | | Col 33SX1232 (LP) |
| Perdido | | Col 33SX1232 (LP) |
| Please Don't Talk About Me When I'm Gone (fract) | | Col 33SX1232 (LP) |
| Please Don't Talk About Me When I'm Gone | | Col 33SX1232 (LP) |
| "X" Marks The Spot | | Col 33SX1232 (LP) |
| In A Corner | | Col 33SX1232 (LP) |
| The Sheik Of Araby | | Col 33SX1232 (LP) |
| Cecil's Groove | | Col 33SX1232 (LP) |

K. - B. Rau
22-02-2024
01-06-2026