

The
TENORSAX
and
BARITONESAX
of
CECIL XAVIER SCOTT

Born: Springfield, Ohio, Nov. 22, 1905
 Died: New York City, Jan. 5, 1964

Introduction:

Cecil Scott was mostly known for his clarinet playing with Clarence Williams in the early thirties, but his tenorsax playing was good and original, and he became part of Vol. 7 in my Jazz Solography Series Vol. 7 (1977).

History:

Brother of drummer Lloyd W. Scott (born: 1902), their father was a violinist. Cecil Scott Jr. is 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". The band toured mainly in Ohio until early 1924 when they set out for engagements at The Royal Gardens, Pittsburgh. As "Lloyd W. Scott's Symphonic Syncopators" they played at Herman's Inn, New York, from June until early October 1924. Subsequently they returned to Ohio and played locally for several months, then augmented to a ten-piece in preparation for their next trip to New York. After working again in Pittsburgh they played briefly at the 101 Club in New York, then from early 1926 until 1928 they were resident mainly at the Capitol Palace. In New York (1926-early 1927). Returned to Ohio, then played in Canada, Buffalo, Pittsburgh. Returned to Ohio before commencing residency at the Savoy Ballroom, New York, in December 1927. As "Cecil Scott's Bright Boys" the band played many New York residencies during the late 1920s and 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 (ca. 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 in Canada with Willie 'The Lion' Smith. During the early 1960s continued playing regularly in New York (ref. John Chilton: Who's Who of Jazz).

CECIL SCOTT SAX SOLOGRAPHY

LLOYD SCOTT AND HIS ORCHESTRA **NYC. Jan. 10, 1927**
 Kenneth Roane (tp, arr) Gus McClung (tp), Dicky Wells (tb), Fletcher Allen, John Williams (cl, as), Cecil Scott (cl, ts, bar), Don Frye (p), Hubert Mann (bjo), Chester Campbell (tu), Lloyd Scott (dm, ldr).

Three titles were recorded for Victor but no tenorsax soli, however:

| | | |
|---------|------------------|-------------------------------|
| 37529-1 | Harlem Shuffle | Baritonesax solo 30 bars. (M) |
| 37529-2 | Harlem Shuffle | As above. (M) |
| 37531-1 | Happy Hour Blues | Baritonesax solo 8 bars. (M) |
| 37531-2 | Happy Hour Blues | As above. (M) |

CECIL SCOTT & HIS BRIGHT BOYS / ORCHESTRA **NYC. Nov. 19, 1929**
 Bill Coleman (tp), Frankie Newton (tp, vo), Dicky Wells (tb), John Williams, Harold McFerran (as), Cecil Scott (cl, ts, bar), Don Frye (p), Rudolph Williams (bjo), Mack Walker (tu), Lloyd Scott (dm).

Four titles were recorded for Victor, two have baritonesax soli, one has tenorsax:

| | | |
|---------|-------------------|--|
| 57709-1 | Lawd, Lawd | Break to baritonesax solo 32 bars with (vocal comments to coda. (FM) |
| 57710-1 | In A Corner | Baritonesax solo 8 bars. Coda. (M) |
| 57712-1 | Springfield Stomp | Soli 8 and 2 bars. (FM) |

Scott's first recorded tenorsax solo is not particularly impressive. He has a rather bright sound, and he tries to show that he has got some technique, however the result is meagre. Let it be said though, already at this point in time he is identifiable on tenorsax. He seems to be more sure of himself on the baritone (which sounds suspiciously like a bass sax), probably because he treats it more like a rhythm instrument than a solo instrument.

CS participates in numerous recording sessions with **CLARENCE WILLIAMS AND HIS ORCHESTRA** in the period 1933-1937:

| | | |
|----------|-------|---|
| Aug. 7, | 1933: | (cl) only |
| Aug. 18, | 1933: | (cl) only |
| Sept. 1, | 1933: | (cl) only |
| Nov. 10, | 1933: | (cl) only |
| Dec. 6, | 1933: | (cl, ts), four titles for Vocalion but no tenorsax soli |
| Jan. 10, | 1934: | (cl, ts), four titles for Vocalion but no tenorsax soli |
| Jan. 17, | 1934: | (cl) only |
| Feb. 7, | 1934: | (cl) only |

then:

CLARENCE WILLIAMS AND HIS ORCHESTRA **NYC. March 23, 1934**
 Charlie Gaines (tp, vo), Ed Allen (cnt), Cecil Scott (cl, ts), Louis Jordan (as, vo), unknown (as), James P. Johnson (p), Cyrus St. Clair (ts), Floyd Casey (wbd), Clarence Williams, Chick Bullock (vo).

Four titles were recorded for Vocalion, two have tenorsax:

| | | |
|---------|---------------------------|------------------------|
| 14990-1 | Christmas Night In Harlem | Soli 8 and 8 bars. (M) |
| 14991-1 | Ill Wind | Solo 8 bars. (M) |

From this session and those of 1935 we get to know Cecil Scott as a personal and able sax player. It is not easy to tell where his sax inspiration really came from after listening to his soloing. Sometimes he definitely seems grown out of the Coleman Hawkins school, at other times one is curiously reminded of Lester Young's approach. The truth probably is that Scott was a truly selfmade man, inspired by everything and taught by nobody. In the session above, his contributions are not remarkable. "Christmas Night ..." shows some of his very strong vibrato, he used this effect quite often with success, but it is as whole ordinary. "Ill Wind" is rather straight and without anything particularly noteworthy. The June session is fare more interesting.

CLARENCE WILLIAMS AND HIS ORCHESTRA **NYC. June 28, 1934**
 Unknown (cnt), Cecil Scott (cl, ts), two unknown (as), possibly Don Frye (p), probably Cyrus St. Clair (tu), possibly Floyd Casey (dm), Little Buddy Farrior (vo).

Two titles were recorded for Vocalion, both have tenorsax:

| | | |
|---------|----------------|--------------------|
| 15368-1 | Tell The Truth | Solo 8 bars. (FM) |
| 15368-2 | Tell The Truth | As above. (FM) |
| 15369-1 | Sashay, Oh Boy | Solo 32 bars. (FM) |

"... Truth" shows a fine technique and a growl-inspired coarse sound in the lower register. Take 2 is definitely slower than take 1. "Sashay ..." is Scott's first long tenor sax solo on record, swinging surprisingly unhampered and without problems. An easy tune, perhaps, but nevertheless executed with inspiration.

then:

| | | |
|----------|-------|------------------------------|
| June 28, | 1934: | (cl) only (washboard band) |
| July 6, | 1934: | (cl) only (washboard band) |
| Aug. 14, | 1934: | (cl) only (washboard band) |
| Aug. 22, | 1934: | (cl) only (washboard band) |
| Sept. 5, | 1934: | (cl) only (Alabama Jug Band) |

CLARENCE WILLIAMS & HIS ORCHESTRA **NYC. Sept. 11, 1934**
 Personnel according to Tom Lord's "Clarence Williams": Ed Allen (cnt), Cecil Scott (cl, ts), possibly Louis Jordan (as), unknown (as), Clarence Williams (p, dir), unknown (bjo), Richard Fullbright (b), Floyd Casey (dm), Chick Bullock (vo).
 Four titles were recorded for Vocalion, no tenorsax soli were identified on the ordinary issues, but an alternate appeared!:

| | | |
|---------|--------------|------------------|
| 15848-1 | Jungle Crawl | Solo 8 bars. (M) |
|---------|--------------|------------------|

This test pressing is not even mentioned in Lord's eminent book, but it is half a minute longer than the Vocalion issue take 2, and big surprise, has got space for a very nice tenorsax solo!

BIRMINGHAM SERENADERS **NYC. Feb. 1, 1935**
 Unknown personnel, possibly a Clarence Williams unit with Cecil Scott (cl, ts). This is, however, disputed. Four titles were recorded for Decca, and there are no tenorsax soli anyway.

CLARENCE WILLIAMS AND HIS ORCHESTRA **NYC. Feb. 9, 1935**
 Ed Allen (cnt), Cecil Scott (cl, ts), Clarence Williams (p, vo), possibly Roy Smeck (g), possibly Cyrus St. Clair (tu).
 Two titles were recorded for Vocalion, one has tenorsax:

| | | |
|---------|--------------------|-------------------|
| 16840-1 | Savin' Up For Baby | Solo 32 bars. (F) |
|---------|--------------------|-------------------|

NYC. March 7, 1935
 Ed Allen (cnt), possibly Wilbur de Paris (tb), Cecil Scott (cl, ts), Clarence Williams (p, vo), possibly Roy Smeck (g), unknown (tu), Bruce Johnson (wbd).
 Four titles were recorded for Vocalion, three have tenorsax:

| | | |
|---------|-----------------------------------|--|
| 16986-1 | Black Gal | Solo 12 bars. (S) |
| 16986-2 | Black Gal | As above. (S) |
| 16987-1 | A Foolish Little Girl Like You | Solo 20 bars. (SM) |
| 16987-2 | A Foolish Little Girl Like You | As above. (SM) |
| 16988-1 | There's Gonna Be The Devil To Pay | In ens 16+8 bars, solo 8 bars on bridge. Solo 16 bars. In ens 16 bars. (M) |
| 16988-2 | There's Gonna Be The Devil To Pay | As above. (M) |

The contributions on the March session are uneven. "Black Gal" is almost straight and of slight interest. "There's Gonna ..." features Scott abundantly, but is somewhat disappointing, he never seems to let loose. "Little Girl ...", however, is perhaps his very best item with Clarence Williams. On this he blows some cool, pensive tenorsax which is remarkably personal and imaginative. The existence of two takes is interesting. Although they have many similarities, they give evidence of Scott's improvisational capabilities, note particularly the first four bars and the ending. "Savin' Up ..." from the February session is also a good piece. To sum up: The Clarence Williams recordings throw some light upon an interesting and promising tenorsax player. He is most to his advantage in slower tempi, while the faster still seem to give him problems.

Fine soloing on this date. "I'll Bet ..." illustrates some of Scott's musical tools quite well. In the first phrase he starts out violently with a forceful vibrato, almost like a signal to warn potential listeners. The main part of the solo is more restrained, but at the end he signs off, again with a vibrato. Note also the runs at the end of the bridge. In "Lost" he again starts out daringly, and has a fine solo with nice rhythmic variations, particularly the conclusion is interesting. Lastly, "Every Minute ...", with an elaborate solo in a pleasant slow medium tempo, ranks high among Scott's recorded works.

TEDDY HILL AND HIS ORCHESTRA **NYC. April 1, 1936**

Bill Dillard, Frank Newton, Shad Collins (tp), Dicky Wells (tb), Russell Procope (cl, as), Howard Johnson (as), Teddy Hill (ts, ldr), Cecil Scott (ts, bar), Sam Allen (p), John Smith (g), Richard Fulbright (b), Bill Beason (dm).

Two titles were recorded for Vocalion, one issued:

18911-1 Uptown Rhapsody Solo 8 bars. (F)

NYC. May 4, 1936

Same. Three titles were recorded for Vocalion, two have tenorsax:

19175-1 At The Rugcutters' Ball Solo 32 bars.
Baritonesax solo 8 bars. (F)

19176-1 Blue Rhythm Fantasy Solo 16+2+2 bars. (M)

It seems that Scott at this point gets a really firm grip on his playing. He seems rhythmically sure of himself, and his soli are often quite inventive. Not everything is perfect, as in "... Ball", where the second eight bars are on the verge of corn, but the average impression is good. All the items here contain good tenorsax playing, personally I prefer "Uptown ..." slightly. Note also the formidable baritone sax solo on "... Ball", it contributes to placing Scott among the greatest soloists on this instrument in prewar jazz.

HENRY "RED" ALLEN AND HIS ORCHESTRA **NYC. Aug. 5, 1936**

Henry Allen (tp, vo), Rudy Powell (cl, as), Tab Smith (as), Cecil Scott (ts), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), Cozy Cole (dm).

Four titles were recorded for Vocalion, one has tenorsax:

19662-1 Algiers Stomp Solo 32 bars. (FM)

"Algiers Stomp" has a curious solo. Being filled with jerky, almost random phrases, it seems very experimental, but it is difficult to see what he is aiming at. The relaxed bridge and the quick ending show him to be in full control. Not beautiful playing, almost the contrary, but important in the complete picture of Cecil Scott.

TEDDY WILSON AND HIS ORCHESTRA **NYC. Feb. 18, 1937**

Henry Allen (tp), Prince Robinson (cl), Cecil Scott (ts), Teddy Wilson (p), Jimmy McLin (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).

Four titles were recorded for Brunswick, three have tenorsax:

20698-2 The Mood That I'm In Solo 8 bars. (SM)

20700-2 Sentimental And Melancholy Solo 8 bars. (SM)

20701-1 My Last Affair Solo 8 bars and in ens 8 bars. (SM)

This session makes me rather confused. In Brian Rust's discography, Scott is listed as playing clarinet (20698, 20700, 20701), alto sax (20699) and tenorsax (20700), while Prince Robinson is supposed to play tenorsax only. I can hear no alto sax. Personally I am inclined to support a more simple instrumental layout. I believe that all tenorsax soli are by Scott and all clarinet soli by Robinson, and I have had support from friends on this viewpoint. Judge for yourselves, I believe, for instance, that the quick run on "The Mood ..." is unmistakably one of Scott's tricks.

FRANK NEWTON AND HIS UPTOWN SERENADERS **NYC. March 5, 1937**

Frankie Newton (tp, arr), Edmond Hall (cl), Pete Brown (as), Cecil Scott (ts), Don Frye (p), John Smith (g), Richard Fulbright (b), Cozy Cole (dm), Clarence Palmer (vo-173,174).

Four titles were recorded for Variety, three issued, with tenorsax:

M-174-1 You Showed Me The Way As below. (FM)

M-174-2 You Showed Me The Way Solo 16 bars. In ens.
10 bars. (FM)

| | | |
|---------|--|--|
| M-175-1 | Please Don't Talk About Me When I'm Gone | Soli 8 and 18 bars. In ens 8 bars. (FM) |
| M-175-2 | Please Don't Talk About Me When I'm Gone | As above. (FM) |
| M-176-1 | Who's Sorry Now? | Brief coda. (FM) |
| M-176-2 | Who's Sorry Now? | As above. (FM) |

While "You Showed ..." is ordinary, "Please Don't ..." belongs to Scott's very best recordings. He seems sure of himself, and in the bridge the professional musician is prominent, no amateur is taking the quick runs in such a matter-of-fact way. Rhythmically he is strong, his most prominent weakness is, as I see it, the colour of his sound which is not among the most shining in jazz tenor saxophone. More important is it that an important soloist comes forth with one of his best preserved contributions. Postscript: The above was written before the alternates 174-1 and 175-2 appeared on Meritt LP. They are not remarkably different as to tenorsax, and a faint disappointment is felt at "Please ...". However, "You Showed ..." seems more colorful in the light of the new discovery.

TEDDY HILL AND HIS ORCHESTRA **NYC. March 26, 1937**
Personnel as April 1, 1936 + Beatrice Douglas (vo).
Six titles were recorded for Bluebird, four have tenorsax:

| | | |
|---------|--------------------------------|---|
| 06463-1 | Would You Like To Buy A Dream? | Solo 5 bars. (SM) |
| 06465-1 | Where Is The Sun? | Solo 4 bars. (SM) |
| 06466-1 | The Harlem Twister | Solo with orch 20 bars. Coda with orch 8 bars. (F) |
| 06467-1 | My Marie | Solo with orch 32 bars. (F) |

This session contains one of Scott's finest soli, and certainly the very best in fast tempo - "My Marie". He treats this very up-tempo item most convincingly, showing a technique which was not commonplace in the thirties. Obviously, the tune is a showpiece for the Hill orchestra, and it is difficult to say how much improvisation the solo contains. Anyway, it is a very fine and memorable tenorsax solo. "... Harlem Twister" is somewhat similar in the presentation of CS's tenorsax, and also this piece is an important one in his recorded production.

FRANK NEWTON
AND HIS UPTOWN SERENADERS **NYC. April 15, 1937**
Frankie Newton (tp), Russell Procope, Pete Brown (as), Edmond Hall (cl, bar), Cecil Scott (cl, ts), Don Frye (p), John Smith (g), Richard Fullbright (b), Cozy Cole (dm), Slim Gaillard (vo).
Four titles were recorded for Variety, two have tenorsax:

| | | |
|---------|------------------------------|-------------------|
| M-402-1 | I Found A New Baby | As below. (F) |
| M-402-2 | I Found A New Baby | Solo 34 bars. (F) |
| M-404-2 | There's No Two Ways About It | Solo 8 bars. (FM) |

"... Baby" is too fast, and Scott does not manage to make the solo flow smoothly enough for any memorable result to be obtained. The brief solo on "... Two Ways ..." is better. One final remark: An inventive producer would immediately have suggested a baritone sax duet between Cecil Scott and Edmond Hall!! Postscript of Dec. 5, 2017: Four years since last update of CS! An alternate take of "... New Baby" has appeared, still too fast, but interesting to note the differences.

TEDDY HILL AND HIS ORCHESTRA **NYC. April 23, 1937**
Personnel as March 26, 1937.
Six titles were recorded for Bluebird, three have CS:

| | | |
|---------|--------------------|------------------------------|
| 07928-1 | A Study In Brown | Solo 16 bars. (FM) |
| 07929-1 | Twilight In Turkey | Solo with orch 12 bars. (F) |
| 07930-1 | China Boy | Baritonesax solo 8 bars. (F) |

Another excellent Scott solo is to be found on "... Brown". He seems to be thriving in this band, and he demonstrates that he belongs among the more significant soloists on the tenorsax from this period. "Twilight ..." is also good, but is using sax mostly as ornamentation rather than for a real solo. It is important not to forget "China Boy", where he plays an excellent baritone sax solo in a difficult tempo. It makes one wish for more examples of this instrument on his records.

**CLARENCE WILLIAMS
AND HIS WASHBOARD BAND**

NYC. April 29, 1937

Ed Allen (cnt), Buster Bailey, Russell Procope (cl, as), Cecil Scott (cl, ts), Clarence Williams (p, talk), possibly Cyrus St. Clair (b), possibly Floyd Casey (dm), William Cooley (vo).

Lang-Worth Transcriptions 268 and 270.

| | | |
|---------|----------------------------|--|
| 07862-1 | Everytime I Feel De Spirit | Solo 16 bars. (M) |
| | Old Time Religion | Solo 8 bars. (M) |
| | Lord, Deliver Daniel | Soli 16 and 8 bars. In ens 8 bars. (M) |
| | Sweet Kisses | Weakly in ens 32 bars. (FM) |
| 07863-1 | Go Down, Moses | No solo. |
| | Do You Call That Religion? | Solo 16 bars. (M) |
| | Jericho | Solo 16 bars. In ens 16 bars. (M) |
| | Lazy Swing | Solo 20 bars. (M) |

Although jazz musicians participate, this music, as seen by the titles, is oriented more towards spiritual than earthly life, and the soli are not jazz improvisations in the ordinary sense. Cecil Scott is prominently featured, but not on a single occasion does he more than contribute to a general rhythmic atmosphere around these old spirituals. Personally I find the whole session rather tasteless, but Scott is not to be blamed. None of his "soli" will be remembered though, they are without identity.

**FRANK NEWTON
AND HIS UPTOWN SERENADERS**

NYC. July 13, 1937

Frankie Newton (tp, vo), Edmond Hall (cl), Pete Brown (as, vo), George Johnson (as), Cecil Scott (ts), Don Frye (p), Frank Rice (g), John Kirby (b), O'Neil Spencer (dm), Leon LaFell (dm).

Four titles were recorded for Variety, three issued, two have CS:

| | | |
|---------|---------------|--|
| M-559-1 | The Onyx Hop | Solo 16+8 bars, (cl) on bridge. (F) |
| M-560-2 | Where Or When | Very weak obbligato 8 bars. Solo 8 bars. (SM) |

In "... Hop" Scott has one of his best soli in fast tempo. He attacks the music forcefully, manages to make a coherent improvisation, and at the same time he gives the result a very personal mark. As there also is a simple but beautiful solo on "Where ...", this is a good Scott session.

**CLARENCE WILLIAMS
AND HIS WASHBOARD BAND**

NYC. Oct. 1937

Personnel probably as April 29, 1937.

Lang-Worth Transcriptions 399, 400 and 438.

| | | |
|----------|-----------------------------|---------------------------|
| 014994-1 | Roll, Jordan, Roll | In ensemble 16 bars. (FM) |
| | Heaven, Heaven | In ensemble 16 bars. (FM) |
| 014995-1 | It's Me, O Lord | No solo. |
| | Get On Board, Li'l Children | Solo 8 bars. (FM) |
| 014996-1 | Step On It | Soli 8 and 8 bars. (M) |
| | Swing Low, Sweet Chariot | No solo. |

The comments to the April 29, 1937 session are still highly valid. Although Scott can be heard on several occasions, the results are not particularly interesting from a jazz point of view.

ALBERTO SOCARRAS AND HIS ORCHESTRA

late 1930s

Unknown personnel, including H. Blanchard (vo). The presence of Henry Red Allen has been suggested, but is unlikely. Since Scott played with Socarras after his stay with Teddy Hill, and since Socarras formed his orchestra in Sept. 1937 (ref. Chilton), it seems probable that the date is somewhere in 1937-1940. The label, white and inscribed in ink, appears to credit the tune to (La Marca/Olsen), and the performance to Socarras Orch. (Cotton Club Band). (Info given by John R.T. Davies).

My Baby Is In Demand

Break. Solo 32 and 8 bars. (M)

The longest tenorsax solo follows a jumpy groove somewhat unlike Scott's usual style. However, the last eight immediately reveals Scott's presence, and upon relistening it is evident that he is the only tenorsax soloist on the item. The soli are well formed and worth noticing.

Only known performance in the first half of the forties is the following:

CECIL SCOTT AND HIS ORCHESTRA **NYC. Oct. 4, 1944**

Personnel unknown, but big band including Cecil Scott (ts).
Recorded at the Apollo Theatre.

Cecil's Jive

Fades in to appr. 1 ½ chorus of 32 bars. (F)

The style is just the same as before, and although this is a fade in with a not too good recording sound, the result is quite interesting.

CECIL SCOTT AND HIS ORCHESTRA **NYC. Jan. 27, 1945**

Cecil Scott (ts,ldr), Harry Goodwin, Courtney Williams (or possibly Wendell Culley), Gus Aiken, unknown (tp), Jonas Walker, Ed Cuffee (tb), Al Campbell, possibly Alan "Poopsie" Miller (as), Butch Robinson (ts), unknown (bar), unknown (p), Nat Woodley (b), Harold Austin (dm), Warren Evans (vo-"... Late", "... Believe"). Information from Mark Cantor.

Four 3-minute soundies, no tenorsax on "I'm Making Believe" and "Don't Be Late" but:

Contrast In Rhythm

Mr. X Blues

Solo with orch 24 bars. (M)

The style is the same as before, somewhat staccato but with personality and strength.

REX STEWART AND HIS ORCHESTRA **NYC. July 30, 1945**

Rex Stewart (cnt), Tyree Glenn (tb, vib-182B), Earl Bostic (as), Cecil Scott (ts, bar), Dave Rivera (p), Brick Fleagle (g), Alvin 'Junior' Raglin (b), J. C. Heard (dm).
Four titles were recorded, no CS on "Shady Side Of The Street" but:

182A Big Chief Pawnee Solo 32 bars. (FM)

182B Three-Hour Parley Baritonesax solo 16 bars. (FM)

183A Dreamer's Blues Duet with (cnt) 16 bars. (M)

This is a very fine swing session. CS plays particularly attractively on "Big Chief ...", in his easily recognizable style.

J. C. HIGGINBOTHAM'S BIG EIGHT **NYC. Dec. 21, 1945**

Sidney de Paris (tp), J. C. Higginbotham (tb), Cecil Scott (cl, ts), Tab Smith (as), Jimmy Jones (p), Brick Fleagle (g), Billy Taylor (b), Dave Tough (dm).
Two titles were recorded for HRS:

1014 Dutch Treat Solo 16 bars. (FM)

1015 A Penny For Your Blues Solo with ens 14 bars
to long coda. (SM)

A somewhat untidy but typical CS solo on "Dutch ...". In "A Penny ..." he is badly recorded but seems active and strong.

DICKY WELLS BIG SEVEN **NYC. March 21, 1946**

Personnel including Cecil Scott (bar).
Four titles were recorded for HRS but no baritonesax soli.

SANDY WILLIAMS **NYC. June 3, 1946**

Pee Wee Erwin (tp), Sandy Williams (tb), Tab Smith (as), Cecil Scott (ts, bar), Jimmy Jones (p, cel), Brick Fleagle (g), Sid Weiss (b), Denzil Best (dm).
Five titles recorded for HRS, no tenorsax but two have baritonesax:

1039 Sam-Pan Baritonesax in ensemble. (F)

1040 Sandy's Blues Baritonesax solo 12 bars. (S)

ED BARRON - CLYDE BERNHARDT

NYC. May 1948

Clyde Ed(ric) Barron Bernhardt (tb, vo), Cecil Scott (cl, ts), Bill Campbell (p), Nathaniel Cross (elg), Joe Scott (b), Slick Jones (dm).

Four titles were recorded for Tru-Blue, (cl) only on "Jailhouse Blues" but:

| | |
|--------------------------------|--|
| Baby Tell On Me | Solo 12 bars. Obligato 36 bars. Solo 24 bars. Obligato 24 bars. (M) |
| Let's Have A Ball This Morning | Duet with (p) 8 bars. Obligato 36 bars. Solo 12 bars. Obligato 12 and 12 bars. (M) |
| I'm Crazy 'Bout The Boogie | Breaks. Obligato 24 bars. Solo 12 bars. Obligato 24 and 8 bars. (M) |

Three titles are almost feature numbers for tenorsax, and the style almost fooled me into believing I heard John Hardee; it was much more smooth and legato than usual. Quite noteworthy. I like this rough, informal session with fine blues singing supported continuously by CS's rough and personal tenorsax.

One recording session in the early fifties:

**WILLIE "THE LION" SMITH
AND HIS ORCHESTRA**

NYC. Aug. 15, 1953

Harry Goodwin (tp), Jimmy Archey (tb), Cecil Scott (cl, ts), Willie "The Lion" Smith (p, vo), George "Pops" Foster (b), William Purnell (dm), Myra Johnson (vo). Six titles were recorded for Blue Circle, (cl) only on "Stop It Joe", but the following have tenorsax:

| | |
|---------------------------------------|--------------------------|
| The Lion Steps Out | Soli 4 and 16 bars. (FM) |
| When The Saints Go Marching In | Solo 16 bars. (FM) |
| Willie's Blues | Solo 24 bars. (FM) |
| The Romp | Soli 32 and 8 bars. (FM) |
| Background Music For A Cocktail Party | Solo 16 bars. (FM) |

With pleasure I note that CS has kept his path clean and still plays very close to his style of the thirties. A performer with original ideas, and all items have something of interest, but for a highlight choose "The Romp"!

WILLIE "THE LION" SMITH

NYC. 1957

Henry Goodwin (tp), George Stevenson (tb), Cecil Scott (cl, ts), Willie "The Lion" Smith (p), Sidney Gross (p), Pops Foster (b), Arthur Trappier (dm).

Ten titles were recorded for Urania, but only one has tenorsax:

| | |
|---------|---|
| Perdido | Solo 4 choruses of 32 bars to coda. (M) |
|---------|---|

CS still has his old, typical sound intact, and he swings "Perdido", obviously a favourite tune of his, with reference to the next, final session. But he is also influenced by the r&b trends of time, he is honking on the final chorus!

**CECIL SCOTT
AND HIS WASHBOARD BAND**

NYC. Nov. 3, 1959

Ed Allen (tp), "T-Bone Jefferson" alias Chris Barber (tb), Cecil Scott (cl, ts, vo), Don Frye (p, vo), Leonard Gaskin (b), Floyd Casey (wbd).

Nine titles were recorded for Col(E), three have tenorsax:

| | |
|--------------------|----------------------|
| Perdido | Solo 64 bars. (M) |
| "X" Marks The Spot | Solo 24 bars. (M) |
| In A Corner | Straight 8 bars. (M) |

This is a very swinging and pleasant session but mostly clarinet by one of my tenorsax favourites from the thirties, and the few soli are typical but not remarkable. Too bad this is the end.

No further tenorsax and baritonesax recording sessions.

