

The
TRUMPET
of
WILLIAM FRANK NEWTON
“FRANKIE”

Solographer: Jan Evensmo
Last updated: Dec. 5, 2017

Note: This is a complete solography with comments to all sessions.

Born: Emory, Virginia, Jan. 4, 1906
 Died: NYC. March 11, 1954

Introduction:

Frankie Newton, “master of the mutes”, was one of the greatest trumpets of the swing era with extreme personality and originality. The marginal value of an eventual new discovery of a Frankie solo is greater to this author than of any other trumpeter in jazz history! The solography below is basically the one printed as Vol. 9 (1978) in my Jazz Solography Series with additional material appearing after the publication, and with related comments given as ‘postscripts’. There are a very few missing items, please help!

History:

Joined Lloyd W. Scott’s band in Huntington, west Virginia, whilst the band were on their way to Pittsburgh and New York (1926). Played in New York with Lloyd Scott, also worked with Elmer Snowden (summer 1927). With Eugene Kennedy’s band (early 1929), the rejoined Scott’s band (then led by Cecil Scott), was occasionally featured as a vocalist. With Cecil Scott (early 1930), then worked with Chick Webb, Charlie Johnson and Elmer Snowden. Worked briefly with Garland Wilson on radio WEVD (1932), left New York for a while, then worked with Sam Wooding. Recorded with Bessie Smith in 1933, with Charlie Johnson from ca. September 1933 until entering hospital in late 1935. Brief return to Charlie Johnson, then with Teddy Hill from spring 1936 until spring 1937. Complications followed a tonsillectomy (May 1937), worked with John Kirby from July until September 1937, recovered from injured back, played in brief-lived Mezz Mezzrow Disciples of Swing (November 1937). From December 1937 until February 1938 with Lucky Millinder, then formed own band. Led at Café Society, New York from Dec. 28, 1938 until 1939 (absent through illness February 1939). Led own band at Kelly’s Stables, New York, from February 1940, briefly with Edgar Hayes, then led own band for summer season. In spring 1941 led mixed sextet at Green Mansions, Lake George, own quintet at Hotel Pilgrim, Plymouth, Mass., (summer 1941), own big band at Mimo Club, New York (autumn 1941), then own small band into Kelly’s Stables (late 1941). Led band in Boston (November 1942 to February 1943), then at Café Society (Downtown), New York, from March 1943. Own quartet at George’s, New York (June 1944), then worked with James P. Johnson at the Pied Piper (August 1944 to early 1945). Led own band in Boston, then played at Little Casino, New York (early 1946). Briefly with Sid Catlett band at Downbeat Club, New York (early 1947). Ill again in spring 1947, in late 1947 worked with Ted Goddard’s band at Savoy, Boston. In summer 1948 suffered a serious setback when his home (and trumpet) were lost in a fire. Giggled in Boston, then worked with Edmond Hall’s band in Boston (summer 1949). Led own band at Savoy, Boston, from May 1950. Occasionally sat-in at Stuyvesant Casino, New York, in 1951, but for the last years of his life did little regular playing, lived in Greenwich Village, devoting considerable time to painting and politics. (Ref. John Chilton).

FRANKIE NEWTON SOLOGRAPHY

CLARENCE WILLIAMS & HIS BAND **Camden, NJ. April 16, 1929**

Possible personnel: Frank Newton (cnt), Ed Cuffee (tb), Alberto Socarras, Cecil Scott (reeds), J. C. Johnson (p), unknown (bjo), (dm), Clarence Williams (dir).

Two titles were recorded for Victor:

- 51230-1 I'm Not Worrying Solo 16+8 bars, (reeds) on bridge.
Duet with (cl) 32 bars to coda. (S)
- 51231-1 Touch-Down Solo with ens 32 bars. (M)

Frankie Newton has been suggested to be present on these (ref. researchers K. B. Rau and Yves Francois). The problem cannot be solved to full satisfaction, there is so little reference material (see Cecil Scott session below). However, the idea certainly has much sense, particularly on the most interesting item, "... Worrying", which has a solo first, and then interplay with a clarinet sounding much like Cecil Scott. Please offer your opinions!

CECIL SCOTT & HIS BRIGHT BOYS **NYC. Nov. 19, 1929**

Bill Coleman (tp), Frank 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, one or possibly two have FN:

- 57710-1 In A Corner Solo 8 bars. (M)
- 57711-2 Bright Boy Blues Possibly brief break and solo 10 bars. (S)

This session was made more than six years prior to the time where Frankie Newton was a frequent visitor to the recording studios, and it introduces him with one solo of great historical value. The brief solo on "... Corner" is unmistakably by Newton, his very personal sound and phrasing are already evident, and he creates his own highly individual musical atmosphere during these eight bars. It is a pity that "... Corner" is the only work of importance from this early stage of his musical career. He may also possibly be soloing on "Bright Boy ...", but it is not very likely, the result have no particular resemblance to the music which gave him a place among the greatest trumpeters in jazz.

BENNY CARTER & HIS ORCHESTRA **NYC. June 23, 1932**

Bigband personnel including Frank Newton (tp).

One title, "Tell All Your Dreams To Me", was recorded for Crown, but no FN.

BENNY CARTER & HIS ORCHESTRA **NYC. Oct. 5, 1932**

Bigband personnel including Frank Newton (tp).

Three titles, "Hot Toddy", "Jazz Cocktail" and "Black Jazz" were recorded for Victor, rejected, test pressings may exist.

BESSIE SMITH WITH BUCK & HIS BAND **NYC. Nov. 24, 1933**

Frank Newton (tp), Jack Teagarden (tb), Benny Goodman (cl-152578), Chu Berry (ts), Buck Washington (p, ldr), Bobby Johnson (g), Billy Taylor (b), Bessie Smith (vo).

Four titles were recorded for Okeh:

- 152577-2 Do Your Duty Intro with ens 4 bars (mute). Weak obligato 32 bars (mute). Solo 8 bars. Weak obligato with ens 32 bars (mute). (SM)
- 152578-2 Gimme A Pigfoot Solo 22 bars.
Weak obligato in ens. (SM)
- 152579-2 Take Me For A Buggy Ride Intro with ens 4 bars. Weak obligato with ens 44 bars. Coda with (vo) and ens 6 bars. (SM)
- 152580-2 I'm Down In The Dumps Intro with ens 4 bars. Obligato 32 bars, last 16 with ens. (SM)

One cannot but have mixed feelings about Frankie Newton's contributions on this session. The soli, which should have been the highlights, are disappointing. "... Duty" is near to a catastrophe, it seems to be without taste, forced and with technical flaws. "Gimme ..." is far better, and many phrases are well conceived, but still the total impression is not quite good. The balance is lacking, it seems that FN works too hard to prove himself, often using a very forceful vibrato which does not suit his tender style. In contrast, the brief intros are quite nice, particularly on "... Dumps" and "... Duty". Also the obligato playing, which is badly underrecorded, has good moments on "... Dumps" with open horn and on

“... Duty” with mute. The main conclusion must be that FN, while having obvious talent, is still a quite immature musician.

BUCK & BUBBLES

NYC. Nov. 24 or Dec. 6, 1933

Personnel as for Bessie Smith above, with John “Bubbles” Sublett (vo) replacing Smith.

Two titles, “Rhythm For Sale” and “He’s Long Gone From Bowling Green” (two takes) were recorded for Okeh, but no FN.

SAM WOODING & HIS ORCHESTRA

NYC. Jan. 29, 1934

Probable personnel: Frank Newton, John Swan (tp), Nat Story (tb), Garvin Bushell, unknown (cl, as), Gene Sedric (cl, ts), unknown (g), (b), (dm), Sam Wooding (p, dir).

Two titles, “My Gal Sal” and “Weary Blues”, were recorded for Columbia but no FN.

ART KARLE & HIS BOYS

NYC. Jan. 13, 1936

Frankie Newton (tp), Mezz Mezzrow (cl), Art Karle (ts), Joe Bushkin (p), Ted Tonisen (g), Louis Thompson (b), George Stafford (dm), Chick Bullock (vo).

Four titles were recorded for Vocalion:

18496-1	Moon Over Miami	In ens 16+8 bars, (ts) on bridge. Weak. obligato in ens 32 bars (mute). Weakly in ens 16+8 bars, (cl) on bridge. (SM)
18497-1	I Feel Like A Feather In The Breeze	In ens 16+8 bars, (ts) on bridge. Weak obligato in ens 32 bars (mute). Weakly in ens 8+10 bars, (ts) on bridge. (M)
18498-2	Susannah	Intro 4 bars. In ens 16+10 bars, (ts) on bridge. In ens 16+8 bars, (p) on bridge. Coda in ens 2 bars. (M)
18499-1	Lights Out	In ens 32 bars. Solo 32 bars (mute). In ens 16 bars. Obligato in ens 16 bars. (FM)

On this date Newton proves for the first time that he belongs to the great trumpeters of the swing era. His musical surroundings are not the best, inspiration seems more prominent than quality, but it does swing. The trumpet is heard abundantly though mostly together with the other horns. While he plays rather close to the melody on all items except one, he lets us feel his strong and personal musical personality. His only real solo is the muted one on “Lights Out”, and it is a magnificent one, his very first of the kind. Here we hear his developed sense of rhythm and his inventive melodic phrasing, presented in a very convincing way. Really a charming solo!

MEZZ MEZZROW & HIS SWING GANG

NYC. March 12, 1936

Frank Newton (tp), Mezz Mezzrow (cl), Bud Freeman (ts), Willie “The Lion” Smith (p, vo-99776,77), Al Casey (g), Wellman Braud (b), George Stafford (dm), Lucille Stewart (vo-99772)

Six titles were recorded for Bluebird:

99772-1	A Melody From The Sky	In ens 32 bars. Solo 8 bars. In ens 6 bars. (M)
99773-1	Lost	In ens 32 and 32 bars. (FM)
99774-1	Mutiny In The Parlor	Intro 2 bars. Solo 32 bars (mute). In ens 16 bars. (M)
99775-1	The Panic Is On	Intro 4 bars. Solo 32 bars. Solo 24 bars, last 12 with ens. (FM)
99776-1	I’se A-Muggin’ Pt 1	Solo 16 bars. In ens 32 bars. (FM)
99777-1	I’se A-Muggin’ Pt 2	Solo 8 bars. In ens 8 bars. (FM)

A session much similar to the preceding one, and Newton’s playing belongs to the collective improvisation type, most of the time we only “feel” his talents. However, there is some very good solo work to be heard. The best one is “... Panic ...” where his elegant rhythmic command is very evident. The solo has an atmosphere of rare charm and is worthy of a great trumpeter. The muted solo in “Mutiny ...” is also a very good one, though there are technical flaws to be heard. FN was never a perfect technician, often he shows lack of complete control, his embouchure is not always strong. However this does not matter at all to the listener’s pleasure. On “A Melody ...” he is not successful, and on “... Muggin’” it seems that his otherwise very good taste is imperfect, although the main

construction is good. On the whole, this session is for FN slightly better than the one with Karle.

TEDDY WILSON & HIS ORCHESTRA **NYC. March 17, 1936**

Frank Newton (tp), Benny Morton (tb), Jerry Blake (cl, as), Ted McRae (ts), Teddy Wilson (p), John Trueheart (g), Leemie Stanfield (b), Cozy Cole (dm), Ella Fitzgerald (vo-18830,32).

Four titles were recorded for Brunswick, 18831 "I Know That You Know" was rejected, 18829-1 "Christopher Columbus" has no FN but:

18830-1	My Melancholy Baby	Obbligato 30 bars (mute). (M)
18832-1	All My Life	Part of intro 2 bars. Solo 8 bars to 8 bars in ens. (SM)

This session does not offer Newton much opportunity for soloing. In "... Columbus" and most of "... Baby" his role is straight playing in ensemble. The obligato on "... Baby" is poorly recorded and therefore rather difficult to evaluate. However, his solo on "All My Life" is a marvellous construction, with the exception of a small fluff in the beginning. It is very typical of FN's style, so sensitive and melodic, and it ought to be studied carefully. It may be said that FN combines simplicity and pureness with complexity and craftsmanship in a unique way, and "All My Life" illustrates this point quite well.

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

Shad Collins, Bill Dillard, Frank Newton (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 Fullbright (b), Bill Beason (dm).

Two titles were recorded for Vocalion, 18912 "Christopher Columbus" was rejected, 18911-1 "Uptown Rhapsody" has no FN.

NYC. May 4, 1936

Same. Three titles, no FN on 19177-1 "Passionette" but:

19175-1	At The Rug Cutter's Ball	Solo 32 bars. (F)
19176-1	Blue Rhythm Fantasy	Solo 14 bars. (M)

"... Ball" has a typical bigbandish solo, FN is given a fixed role to play, and he does it within his highly personal style. However, there is not much to find of solistic creativity, apart from some details in the bridge this item seems rather like routine work. "... Fantasy" is much more interesting and has good though not outstanding improvisation. He blows too hard, and the timing is rather queer, but the average impression is satisfactory.

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

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

Four titles were recorded for Variety, 173-1&2 "You're The One" were rejected but:

174-1	You Showed Me The Way	Obbligato 34 bars. Solo 18 bars. In ens 10 bars. (FM)
174-2	You Showed Me The Way	As above. (FM)
175-1	Please Don't Talk About Me WIG	Intro 4 bars. Solo 20+6 bars, (as) on bridge. In ens 8 bars. (FM)
175-2	Please Don't Talk About Me WIG	As above. (FM)
176-1	Who's Sorry Now?	Straight in ens, intro 4 bars to solo 30 bars. Solo 32 bars. (FM)
176-2	Who's Sorry Now?	As above. (FM)

This is Frankie Newton's first session under his own name, and in my opinion the best one. The items are on the whole very good, with excellent rhythmic support, a fantastic Cozy Cole, and with inspired soloists easily exchanging ideas back and forth. FN's work is very important, and the highlights are high indeed. Foremost comes the solo on "Please ..." a four bars' break and then the solo, so personal and original that it is a pure wonder. The item swings like mad with FN going around, upon and under the rhythm in a magnificent way. His obligato on "You Showed ..." is also very remarkable, being not only the only example of its kind, but having rare qualities. Built around a big, pure sound, the obligato unveils long, logical melodic lines, giving it an almost "lester-ish" quality, if you understand what I mean. Small technical flaws can be heard, but they do not matter much. "Who's Sorry ..." is very interesting with its two takes, proving that FN is a born improviser. They are full of interesting details, half-valve technique

and intriguing rhythmic shifts. When “Who’s Sorry ...” cannot be considered the very best items from this session, it is because they are somewhat uneven, and with notable flaws. I prefer the opening of take 2, but on the average take 1 is slightly better. To sum up: An unforgettable session and one of Frankie Newton’s most important ones. Postscript: And then we got alternates of the two other titles from the late, blessed Jerry Valburn. Although the best takes were chosen in the first place, these are treasures in their own right. Note as a particular highlight how FN proceeds on “Please ...” after the four bars break, lovely!!

TEDDY HILL & HIS ORCHESTRA NYC. March 26, 1937

Personnel as April 1, 1936. Teddy Hill, Beatrice Douglas (vo).

Six titles were recorded for Bluebird, no FN on “Would You Like To Buy A Dream?”, “Big Boy Blue”, “The Harlem Twister” and “My Marie” but:

- | | | |
|--------|----------------------------|----------------------------------|
| 6462-1 | The Love Bug Will Bite You | Solo 8 bars. (M) |
| 6465-1 | Where Is The Sun? | Possibly soli 4 and 2 bars. (SM) |

Certainly Teddy Hill’s orchestra had good trumpet resources, it could afford to use a star like FN mostly for section work. Shad Collins is the main trumpet soloist, having an excellent solo on “Big Boy Blue”, while FN has only two small opportunities to express himself. However, to be honest, he does not do too much with them. “The Love Bug ...” must be considered quite good, but “... Sun” is definitely below par.

FRANK NEWTON & HIS UPTOWN SERENADERS NYC. April 15, 1937

Frank Newton (tp, arr), Russell Procope, Pete Brown (as), Cecil Scott (cl, ts, bar?), Edmond Hall (cl, bar?), Don Frye (p), John Smith (g), Richard Fullbright (b), Cozy Cole (dm), Slim Gaillard (vo-404,405).

Four titles were recorded for Variety:

- | | | |
|-------|------------------------------|---|
| 402-1 | I Found A New Baby | As below. (F) |
| 402-2 | I Found A New Baby | Solo with ens 64 bars. In ens 8 bars. (F) |
| 403-2 | The Brittwood Stomp | Solo 32 bars. (F) |
| 404-2 | There’s No Two Ways About It | Intro 4 bars to solo 32 bars in ens. Solo 18+8 bars (last 8 in ens), (ts) on bridge. (FM) |
| 405-1 | ‘Cause My Baby Says It’s So | Solo in ens 32 bars. Solo 8 bars to 8 bars in ens. (FM) |
| 405-2 | ‘Cause My Baby Says It’s So | As above. (FM) |

Note: The information regarding an alternate take -1 of “... About It” on CBS CD “The 1930s – Small Combos” is false.

A fine session though not quite up to the marvellous standard of the previous one under Newton’s own name. Everybody get solo space at the leader’s expense. One may also criticize the choice of material, fast medium is the slowest tempo. However, all four tracks contain fine trumpet playing. “... Brittwood ...” seems to be the most prominent, swinging easily but hard and with a very well constructed solo. “... Baby” is also a driving piece, the very fast tempo notwithstanding. The takes of “... So” are quite different. Postscript of Dec. 5, 2017: An alternate take of “...New Baby” has appeared, not quite as good as the original but great discovery anyway!

TEDDY HILL & HIS ORCHESTRA NYC. April 23, 1937

Personnel as April 1, 1936.

Six titles were recorded for Bluebird, no FN on “I Know Now”, “The You And Me That Used To Be”, “A Study In Brown” and “Twilight In Turkey” but:

- | | | |
|--------|---------------------------------|--------------------------------------|
| 7926-1 | The Lady Who Couldn’t Be Kissed | Solo 8 bars. (M) |
| 7930-1 | China Boy | Solo 16+8 bars, (bar) on bridge. (F) |

Not very much to remember from this Teddy Hill date either. Didn’t the leader like Newton’s playing? A mere two soli out of six possibilities are suspiciously few. They are good but not outstanding. In “China Boy” he tries to play legato in his own half-tempo without being drawn into the frenzied tempo of the band, and he succeeds moderately well. “The Lady ...” is perhaps the best of all the Bluebird soli, having a very charming melodic line. However, as a summing up, the Hill/Newton collaboration is rather easily forgotten.

FRANK NEWTON & HIS UPTOWN SERENADERS NYC. July 13, 1937

Frank Newton (tp), 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 La Fell (vo-558,560).

Four titles were recorded for Variety:

557-1	Lonely Feeling	Straight 16, 8 and 8 bars to coda (mute). (SM)
557-2	Lonely Feeling	As above. (SM)
558-1	Easy Living	Solo 16 bars (mute). (SM)
558-2	Easy Living	As above. (SM)
559-1	The Onyx Hop	In ens 64 bars. (F)
560-2	Where Or When?	Intro 2 bars (mute). Weak obbligato 20 and 20 bars (mute). Solo 12 bars. (SM)

The fast "... Hop" has not very much of interest. "Easy ..." is far better, having charming muted soli. The takes are remarkably different, and to choose one before the other is very difficult. Take 1 can easily be identified by the refreshing growl at the end. Take 2 is perhaps best on the average but has a small fluff near the end. However, "Where ..." represents the most unforgettable piece on this session. The comment does not include the obbligato which is very difficult to evaluate due to bad recording balance. It is the 12 bars solo at the end which is of almost unearthly beauty. A slow build-up, extremely simple in structure, but just so it reveals the genius of its constructor and highlights his sometimes solemn attitude to his music. A real masterpiece, and one of the arguments for perpetuating Frankie Newton's fame. Postscript: It was long believed that this session only produced three titles. However recently a fourth title, "Lonely Feeling", appeared, but it is easy to understand the reject, quite boring and without any real merit, only a few bars towards the end may be of interest, and the two takes are quite similar.

WILLIE SMITH & HIS CUBS **NYC. July 14, 1937**
 Frank Newton (tp), Buster Bailey (cl), Pete Brown (as), Willie "The Lion" Smith (p), Jimmy McLin (g), John Kirby (b), O'Neil Spencer (dm, vo).
 Four titles were recorded for Decca:

62372-A	Get Acquainted With Yourself	Solo 16+8 bars in ens, (cl) on bridge. (FM)
62373-A	Knock Wood	Obbligato 8 bars (mute). Solo 8 bars to 8 bars in ens. (FM)
62374-A	Peace, Brother, Peace	Solo 16 bars (mute). In ens 16 bars. (FM)
62375-A	The Old Stamping Ground	Solo 8 bars (mute). Obbligato 32 bars (mute). Solo 8 bars. (SM)

This session represents quite a disappointment, the vocal is too prominent, and the atmosphere is utterly bleak. The last point does not matter much in a slow medium performance like "... Ground", where his playing is quite satisfactory. In fact, his first muted solo is very sensitive and beautiful. In faster tunes, however, the soloing is rather forced, seems like it is very important to get something done. Particularly "... Peace" is rather unsuccessful. Main impression: Not up to FN's ordinary standard. Last minute addition: Violent disagreement from my friend Arne Johnsrud, who introduced me to Newton's mastership in the first place. Maybe I am too negative, but I still believe there are many much more important sessions.

CHARLIE BARNET & HIS ORCHESTRA **NYC. Aug. 5, 1937**
 Frank Newton, Jack Koven, Jimmy Milazzo (tp), Bob Fishel, John d'Agostino (tb), Harry Carrel, Ernie Diven (as), Kurt Bloom (ts), Ludwig Flato (p), George Cuomo (g), John Kirby or Harry Sulkin (b), Joe Dale (dm), The Four Stars (vo-584), Charlie Barnet (sop, as, ts, ldr, vo-582).
 Four titles were recorded for Variety, no FN on 584-1 "If You're Ever In My Arms Again", one alternate not available but:

582-2	Shame On You	Obbligato 24 bars (mute). Solo 8 bars (open). (FM)
583-1	Emperor Jones	Solo 16 bars (mute). (FM)
583-2	Emperor Jones (Jubilesta)	As above. (FM)
585-1	Admiration	Solo 16+8 bars, orch on bridge. (M)
585-2	Admiration	As above? ()

This is something quite different from the preceding lame sessions, and also in fact more interesting than the Teddy Hill sessions when Newton is discussed. Here we hear very firm and inventive trumpet playing, both with and without

mute. Note for instance his rhythmic attack on “Emperor Jones”, it couldn’t be done better! The two takes are similar but with different details and of equal quality. It would be quite wrong on the basis of Hill sessions to believe that Newton did not thrive in a big band. On the contrary it seems that he, given the right material, exploits the orchestral surroundings very much to his benefit.

MAXINE SULLIVAN**NYC. Aug. 6, 1937**

Frank Newton (tp), Buster Bailey (cl), Pete Brown (as), Babe Russin (ts), Claude Thornhill (p), John Kirby (b), O’Neil Spencer (dm), Maxine Sullivan (vo).

Four titles were recorded for Vocalion, no FN on 21474-1 “Annie Laurie” but:

21472-1	Loch Lomond	Solo 8 bars (mute). (M)
21473-1	I’m Coming Virginia	Obbligato 20 bars (mute). (SM)
21475-2	Blue Skies	Solo 8 bars (mute). (M)

Judging from personnel alone one might consider this session rather similar to the W. L. Smith sessions. However, this is wrong, the atmosphere is quite different here and much more intense. The piano playing seems more fit and the vocal more inspiring. This affects FN, who plays very emotionally and cleverly on all items, although he is not featured much. There seems to be an undercurrent of feeling here which makes the records more attractive with sustained listening.

CHARLIE BARNET & HIS ORCHESTRA**NYC. Aug. 13, 1937**

Personnel similar to Aug. 5.

Four titles were recorded for Variety but no FN.

WILLIE SMITH & HIS CUBS**NYC. Sept. 15, 1937**

Personnel as July 14, 1937

Four titles were recorded for Decca:

62593-A	Blues, Why Don’t You Let Me Alone?	Solo 8 bars (mute). In ens 16 bars. (SM)
62594-A	I’ve Got To Think It Over	Solo 16+10 bars, (p) on bridge (mute). In ens 10 bars. (M)
62595-A	Achin’-Hearted Blues	In ens 12 and 4 bars. (SM)
62596-A	Honeymoonin’ On A Dime	In ens 16+8 bars, (as) on bridge. Solo 16 bars (mute). In ens 8 bars. (M)

Like on the previous Cub session, the atmosphere is not too inspired. Since the tempi are rather moderate, some satisfactory soli exist, particularly “Blues ...” and “... Dime” are quite charming though not exactly exciting. “... Over” has a solo which is rather straight. The rest of FN’s contributions are to be found in the ensembles where not much happens. Not bad playing but a session which is easy to forget.

JERRY KRUGER**ACC. BY HER KNIGHTS OF RHYTHM****NYC. Sept. 17, 1937**

Frank Newton (tp), Buster Bailey (cl), Pete Brown (as), Don Frye (p), Jimmy McLin (g), John Kirby (b), O’Neil Spencer (dm), Jerry Kruger (vo).

Two titles were recorded for Variety:

642-2	The Bed Song	Intro 4 bars (growl). Duet with (cl) 16 bars (growl). Obbligato In ens 8 bars (mute). (SM)
643-1	So You Won’t Sing	Solo 16 bars (mute). Faint obbligato in ens 12 bars (mute). (M)

Particularly “... Sing” contains a remarkable piece of swinging music, a firm muted solo, one of the very best of this kind he ever waxed. Also “The Bed ...” is worth noticing, it is unusual to hear Newton growling like here. The effect, however, is highly personal and efficient, both with regard to intro and duet. Variety 666 is definitely an important Newton record!

BUSTER BAILEY & HIS RHYTHM BUSTERS**same date**

Personnel as above but no (vo).

Two titles were recorded for Variety:

644-2	Afternoon In Africa	Solo 8 bars (mute). (M)
645-1	Dizzy Debutante	Solo 32 bars (mute). In ens 4 bars. (F)

This is a very beautiful record, and particularly “Afternoon ...” has always been one of my favourites with its strange, exotic atmosphere. However, FN himself has a minor part in the solo sequence, and he is not even quite successful, note for

instance the ending of his brief solo. The fast “Dizzy ...” is a much more important piece when trumpet playing is discussed. It contains a flashing solo of the very best kind, rhythmic elegant and with a rather light mute. Definitely to be remembered!

MIDGE WILLIAMS & HER JAZZ JESTERS **NYC. Oct. 1, 1937**

Frank Newton (tp), Buster Bailey (cl), Pete Brown (as), Billy Kyle (p), Jimmy McLin (g), John Kirby (b), O’Neil Spencer (dm), Midge Williams (vo).

Four titles were recorded for Vocalion:

661-2	The One Rose	Nearly inaudible obligato. Solo 16 bars (mute). (M)
662-1	The Lady Is A Tramp	Part of intro 2 bars. Solo 16 bars. Nearly inaudible obligato. (FM)
663-2	An Old Flame Never Dies	Solo 16 bars. Nearly inaudible obligato. (M)
664-1	Fortune Tellin’ Man	Obligato 12 and 16 bars (mute). Nearly inaudible obligato (growl). (S)

This session is, not surprisingly, rather similar to Maxine Sullivan’s session two months earlier. Personally I clearly prefer Maxine’s singing to Midge’s, but FN has better opportunities here, and he uses them effectively. The best solo is to be found on “... Flame”, a perfect construction on mute and one of his very best in medium tempo. “... Rose” is almost as good and gives a good example of FN’s bold inventiveness, the first half of the solo is ‘only’ a very simple phrase repeated which logically develops into a more complex second half. “Fortune ...” has some very fine muted obligato, while “The Lady ...”, which has the only open horn solo on the session, is more ordinary.

LUCKY MILLINDER & HIS ORCHESTRA **probably early 1938**

Personnel unknown but including Frankie Newton (tp), Don Byas (ts).

Soundtrack from movie “Readin’ And Ritin’”. Date given as 1939, but FN played with Lucky Millinder Dec. 1937 – Feb. 1938 (ref. John Chilton).

Correction of Jan. 14, 2014, information supplied by Mark Cantor: This is all wrong! The correct and full title of the film is “**Readin’ Ridin’ And Rhythm**”.

FN is not present, the trumpet soloist on “Ride, Red, Ride” (Solo with orch 16 bars. (M)) and “Jazz Martini” (Solo with orch 16+8 bars, (ts) on bridge. (FM)) is Frank Galbraith. This is in fact Bill Doggett’s band, taken over by Millinder with the following personnel: Lucky Millinder (vo, ldr), Frank Galbraith, Elton Hill, William “Chiefie” Scott (tp), John “Rocks” McConnell, Bert Clagett, Ed Johnson (tb), Ivy Wilson (sop, ts), Beryl Steiner (as), Ted Barnett (cl, as), Don Byas (ts), Bill Doggett (p), Roscoe Fritz (g), Wellington “Wimpy” Lawrence (b), Shadow Wilson (dm).

The film was released ca. February 1939, making early 1938 way too early for the soundtrack recording. **Fall 1938 or winter 1939** would be much more accurate.

Personal note: I am sorry to be part of misleading the jazz archaeology community! As an excuse: At least I wrote that the soloing was quite anonymous.

BUSTER BAILEY & HIS RHYTHM BUSTERS **NYC. Dec. 7, 1938**

Frank Newton (tp), Buster Bailey (cl, vo-941), Russell Procope (as), Billy Kyle (p), Jimmy McLin (g), John Williams (b), O’Neil Spencer (dm).

Three titles were recorded for Vocalion, no FN on 942-1 “Man With A Horn Goes Berserk” but:

940-1	Chained To A Dream	Solo 16 bars (mute). (M)
941-1	Light Up	Solo 16 bars. (FM)

One of the three sides is good, namely “Chained ...”, where FN contributes with a most sensitive and well constructed piece in an almost slow medium tempo. The refined and rhythmically very clever solo start is quite unforgettable. The other two sides must, however, be considered inferior. “Light Up” has a solo which seems completely out of context. Upon closer listening one perceives qualities but also, incredibly, tendencies towards bad taste. “... Berserk” is a terrible affair, it seems a relief that there is not a trumpet solo here, it would not have had the smallest chance of sounding good under the circumstances.

FRANKIE NEWTON & HIS ORCHESTRA **NYC. Jan. 13, 1939**

Frank Newton (tp), Mezz Mezzrow (cl), Pete Brown (as), James P. Johnson (p), Al Casey (g), John Kirby (b), Cozy Cole (dm).

Six titles were recorded for Bluebird:

31460-1	Rosetta	In ens 32 and 64 bars. (FM)
31461-1	Minor Jive	Soli with ens 16, 24 and 8 bars (mute). (S)

31462-1	The World Is Waiting For The Sunrise	Solo 32 bars (mute). In ens 64 bars. (FM)
31463-1	Who?	In ens 32 bars. (F)
31464-1	The Blues My Baby Gave To Me	Intro to solo 36 bars (open). In ens 4 bars. (S)
31464-2	The Blues My Baby Gave To Me	Intro to solo 36 bars (mute). Solo 12 bars (mute). (S)
31465-1	Rompin'	In ens 24 and 24 bars. (FM)

This is a famous session and rightfully so, considering the fine coplaying between the participants. However, if we look upon it from a trumpet solo point of view, we cannot be but a little disappointed. FN, although being the leader, has chosen to pull the strings instead of taking his share of solo space. He is heard on numerous occasions but mostly improvising collectively, this of course is pleasant enough. The soloing he performs on the faster tunes is not quite up to the top level, although there are some refreshing details, the stuff is not real hot. The slower sides are more interesting, and "The Blues..." must be considered FN's best item from this session. Postscript: The alternate take of "The Blues ..." is quite a surprise inasmuch as FN does not use the mute here! Otherwise he plays equally beautiful, although with a few minor fluffs. Note however that when FN is expected to come in for the final chorus, Pete Brown takes it, and to keep within the three-minutes-limit, the performance is terminated with an ad-lib ensemble. A very exciting discovery, excavated by Dan Morgenstern!!

**PORT OF HARLEM JAZZMEN /
FRANK NEWTON QUINTET**

NYC. April 7, 1939

Frank Newton (tp), J. C. Higginbotham (tb-except 512), Albert Ammons (p), Teddy Bunn (g), John Williams (b), Sid Catlett (dm).

Four titles were recorded for Blue Note:

512-B	Daybreak Blues	Intro. Soli 12 and 12 bars. (S)
515-A	Port Of Harlem Blues	Intro 8 bars (mute). Solo 12 bars (mute). In ens 12 bars (mute). (S)
516-2	Mighty Blues	Solo 24 bars. Solo with ens 12 bars. (S)
517-1	Rocking The Blues	In ens 8 bars. Solo 36 bars. In ens 36 bars. (M)

This Blue Note session may perhaps be considered to be among the two or three best sessions Frankie Newton ever made, if not the very best one. I know, however, that there are different opinions in the matter. This seems to be due to the fact that this is no swingsession, like the Variety sessions, but a blues session with Albert Ammons' piano accompaniment setting the pace. To me this reservation seems out of place because listening immediately reveals soloing so utterly well conceived that one can only sit with open mouth. We have observed that FN's technique not always is perfect, but here he has everything under full control. "Rockin ..." is perhaps FN's very best performance in medium tempo, one fantastic, swinging, dynamic chorus after the other, with a sound so big, mellow and beautiful. The three slow tunes have also perfect playing of uttermost beauty, none can be preferred to the others. A magnifique session!!

**FRANK NEWTON
& HIS CAFÉ SOCIETY ORCHESTRA**

NYC. April 12, 1939

Frank Newton (tp), Tab Smith, Stanley Payne (as), Kenneth Hollon (ts), Ken Kersey (p), Ulysses Livingston (g), John Williams (b), Eddie Dougherty (dm).

Four titles were recorded for Vocalion:

24365-A	Tab's Blues	Soli 12 and 10 bars to coda. (S)
24366-A	Jitters	Soli 8 and 32 bars (mute). (F)
24367-A	Frankie's Jump	Solo 32 bars. (FM)
24368-A	Jam Fever	Soli 32 and 16 bars (mute). (F)
24368-B	Jam Fever	As above. (F)

The interest concentrates around "Jam Fever" with two takes. The difference between them is even greater than expected, almost every bar contain different details from take to take, showing that FN was more of a natural improviser than is generally known. Take B seems to be slightly better than take A. Apart from the fun of comparing alternate takes, there are however other items with better trumpet playing. Particularly "Jitters" is a driving and fresh piece with good soli, and "Tab's Blues" presents a bluesy chorus with some of FN's most typical

phrasing. "... Jump" is a good example of Newton's unevenness at times. The first and third of the four eight-bars structures have charming melodic constructions, note particularly the bridge entrance, while the rest seems to be rather uninspired fill-ins. In all, a varied session with several highlights.

BILLIE HOLIDAY & HER ORCHESTRA **NYC. April 20, 1939**

Frank Newton (tp), Tab Smith (as), Kenneth Hollon, Stanley Payne (ts), Sonny White (p), Jimmy McLin (g), John Williams (b), Eddie Dougherty (dm), Billie Holiday (vo).

Three titles were recorded for Commodore (Newton, Smith and Payne are not present on 24404-A "Yesterdays"):

24403-A	Strange Fruit	Intro. (S)
24403-B	Strange Fruit	As above. (S)
24405-A	Fine And Mellow	Very weak obligato (mute) with (p) 60 bars (whole record). (S)
24406-A	I Gotta Right To Sing The Blues	As below. (SM)
24406-B	I Gotta Right To Sing The Blues	Intro 4 bars (mute). Obligato 12, 14 and 14 bars (mute). (SM)

This is Billie's session, the rest of the personnel is just a bunch of sidemen. One will not find very much trumpet playing, on the other hand: try to listen to the surroundings without noticing the vocal (if possible!), then one discovers several interesting details. The intro on "Strange Fruit" is supposed to be completely straight, but the two takes can yet be identified by the end of the very first phrase, take A has a repetition of notes that take B lacks. The obligato playing is weakly recorded, and one can only 'feel' that it is effective and inspiring on "Fine ...". On "I Gotta ..." it is more evident, and this item must be considered to be FN's best from the session. Postscript: And a lovely alternate of "I Gotta ..." appeared after the above was written! Note first the difference in the intros and then continue!

JIMMIE GORDON & HIS VIP VOP BAND **NYC. April 28, 1939**

Frank Newton (tp), Pete Brown (as), Sam Price (p), unknown (dm), Jimmie Gordon (vo).

Six titles were recorded for Decca:

65494-A	Get Your Mind Out Of The Gutter	Intro with ens 4 bars. Nearly inaudible obligato (mute). Solo 16 bars. (M)
65495-A	Delhia	Nearly inaudible obligato (mute). (S)
65496-A	Do That Thing	Intro with ens 4 bars. Obligato parts and duet with (as). Solo 4 bars to 6 bars in ens. (SM)
65497-A	The Mojo Blues	Obligato parts (mute) with (as). (S)
65498-A	St. Peter Blues	Obligato parts (mute) with (as). (S)
65499-A	If The Walls Could Talk	Intro with ens 4 bars (mute). Obligato parts (mute) with (as). (SM)

This session is perhaps unknown to most FN-fans, and it was tempting to let it stay that way! It is a big disappointment, there is no atmosphere and no constructive trumpet playing, just more or less random phrases. One might have expected an intense blues accompaniment from the hilarious experience of three weeks earlier, but no such thing happens. The most positive details may be found on the slow "... Mojo ..." and "St. Peter ...", where recording balance is best.

**PORT OF HARLEM SEVEN /
FRANK NEWTON QUINTET**

NYC. June 8, 1939

Frank Newton (tp), J. C. Higginbotham (tb-except 531), Sidney Bechet (cl, sop-except 531), Meade Lux Lewis (p), Teddy Bunn (g), John Williams (b), Sid Catlett (dm).

Three titles were recorded for Blue Note:

531	After Hour Blues	Soli 24 and 12 bars. (S)
532-X	Blues For Tommy	In ens 12 bars. Solo 12 bars. In ens 12 bars. (S)
536-II	Pounding Heart Blues	Intro 4 bars. In ens 12 bars. Solo 24 bars. In ens 12 bars. (SM)

“Pounding ...” is perhaps not quite up to the standard of the previous Blue Note session. He has some trouble in the beginning, and the start of the second chorus is not wholly successful. However, the main result must be considered quite good, and there are several beautiful ideas. “After Hour...” is slightly better and almost top, marred only by a somewhat misplaced wa-wa ending. “Blues For Tommy” is the best item, featuring FN with open horn in the upper range of the instrument. This he does rarely but with extreme sensitivity. Note therefore this item carefully!

**FRANK NEWTON
& HIS CAFÉ SOCIETY ORCHESTRA**

NYC. Aug. 15, 1939

Personnel probably as April 12, 1939 with Bill Dillard (tp), Dicky Wells (tb-25303) added.

Two titles were recorded for Vocalion:

25203-1	Vamp	Solo 26 bars (mute). (FM)
25204-1	Parallell Fifths	Solo with ens 4 bars. Solo with ens 24 bars to coda (mute). (SM)
25204-rh	Parallell Fifths (NC)	Solo with ens 4 bars. (SM)

This is a strange record session with a mixture of novelties, rather superficial material but also wonderful, sensitive parts. FN is the benefit of the record, playing very beautifully. Note particularly the muted solo in “... Fifths”, you cannot get it more personal and memorable. “Vamp” likewise, having faster but still inward directed playing of the kind that almost but not quite collapses into separate pieces. Note also the fantastic and original opening! Postscript: A safety acetate of “... Fifths” exists, but it contains only several aborted introduction after a few bars, only one proceeds as far as FN’s first 4 bars.

**FRANK NEWTON
& HIS CAFÉ SOCIETY ORCHESTRA**

1939

Personnel probably as April 12, 1939 with Billie Holiday (vo-“... Heart”, Joe Turner (vo-“... Sunny Side ... II”) added.

Four titles were broadcasted from Café Society, recorded on aluminium discs:

I’m Gonna Lock My Heart	In ens 8 bars. Solo 16 bars. (SM)
On The Sunny Side Of TS I	In ens 4 bars. Solo with ens 32 bars. In ens 8 bars. (M)
Honeysuckle Rose	Solo 64 bars (mute). (F)
On The Sunny Side Of TS II	Solo 64 bars. (M)

This is not ordinary, quite the contrary! To have the occasion of listening to the Café Society Orchestra live was something I never even dreamt of, futile as it seemed to be. Then these four items turn up, nostalgically reminding us of the good old days. Seen as a whole, they are refreshing with very good and informal presentations by all soloists. FN’s contributions are very different from item to item, and to pick the highlights seems to be more connected with the listener’s own subjective preferences than with real difference in quality. He starts “... Heart” somewhat uncertainly in the opening ensemble, but returns with a magnificent solo, so logical, so emotional, so original, that you just marvel. “Honeysuckle Rose”, in contrast, offers a tight muted, fast playing, comparable only to Roy Eldridge in his best moments. To fill the menu we get three complete choruses of “... Sunny Side ...”, of which I prefer the last chorus on version II, but where all belong to the great relics of the trumpet swing era. A must for all Frankie Newton collectors!!

FRANK NEWTON

unknown date

Frankie Newton (tp), unknown (cl), (as), (rhythm).

Broadcast, one title:

Jitters	Soli 8 and 32 bars (open). (F)
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I found this some days ago on a thirty years old cassette, had forgotten all about it! The arrangement is similar to the April 12, 1939 version, but FN plays open horn now, very nice! It might be the Café Society orchestra, but clarinet instead of tenorsax.

Just in case the following recordings still exist:

MATINEE JAM SESSION

NYC. Jan. 5, 1941

Max Kaminsky, Frankie Newton (tp), J. C. Higginbotham (tb), Pee Wee Russell (cl), Joe Sullivan, Art Hodes, Marlowe Morris (p), Eddie Condon (g), Manzie Johnson (dm) and others.

Recorded by Ralph Berton on Village Vanguard on 16" acetates probably for WNYC. Titles and possible existence today unknown.

MATINEE JAM SESSION**NYC. Jan. 12, 1941**

Dolly Jones Arminra, Frankie Newton (tp), J. C. Higginbotham (tb), Flip Phillips (cl), Lester Young (ts), Stan Facey, Marlowe Morris (p), Eddie Dougherty, Tom Candell (g), Alan Warner (b), Hal West, Lou From (dm) and others.

Recorded by Ralph Berton on Village Vanguard on 16" acetates probably for WNYC. Titles and possible existence today unknown.

Note: An excerpt from this session (without FN) has been shown on internet, thus it may exist in its entirety!!

MATINEE JAM SESSION**NYC. Feb. 10, 1941**

Henry Allen, Frankie Newton (tp), Rod Cless (cl), Happy Caldwell (ts), Joe Sullivan (p), Al Morgan (b), Zutty Singleton (dm), Half Pint Jaxon (vo), probably Nat Story (tb, organizer).

Recorded at Renaissance Casino for later broadcasting. Titles and possible existence today unknown.

FRANK NEWTON & HIS ORCHESTRA**Charlotte, Mich. April 9, 1941**

Personnel unknown but including Frank Newton (tp), Flip Phillips (cl), George Johnson (as), Maxine Sullivan (vo).

Privately owned acetates on Wilcox-Gay Recordio Disc, five titles:

Royal Garden Blues	Soli 8, 8 and 24 bars (mute). (M)
Blue Lou	Solo 32 bars (mute). (M)
Molly Malone	No solo.
Summertime	Soli 16, 16 and 16 bars (mute). (FM)
Jam Fever	Solo with ens 28 bars to fade out. (FM)

These very worn acetates nevertheless contain treasures very few people have had an opportunity to hear. "Summertime" is certainly the most sensational item, offering FN's muted trumpet in abundance and of the very best kind. Also "Blue Lou" and, in particular, "Royal ..." have some very satisfying muted soli, while "Jam Fever"'s open horn never gets time to develop properly before the acetate runs out.

JAM SESSION**NYC. Sept. 11, 1941**

Frank Newton (tp), Ike Quebec (ts), Allan Tinney (p), Ebenezer Paul (b), George deHart (dm).

One title was recorded at Clark Monroe's Uptown House by Jerry Newman:

Forniculi, Fornicular, Forniculate	Solo 4 choruses of 32 bars (mute). Duet with (ts) 3 choruses (mute). (M)
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The memory of Jerry Newman with his portable recorder shall be eternally blessed! Among those jazz giants he captured in the informal jam sessions at Monroe's Uptown House, also Frankie Newton is present. This item, which fades in during a piano solo, and which really is "Tea For Two", is very interesting. It contains, as far as I know, the first recording by Ike Quebec, and it also offers a rare occasion to study the excellent work of the legendary pianist Allan Tinney and bassist Ebenezer Paul. FN himself has a good day, giving seven choruses to our benefit. The result is not without flaws, the concentration could be better at times like in the beginning of the third and fourth chorus. However, there is more than enough of first rate soloing with a modern, experimental flavour. A comparison with early Dizzy Gillespie may seem farfetched but perhaps isn't after all!

ART TATUM**NYC. Sept. 16, 1941**

Frank Newton (tp), Art Tatum (p), Ebenezer Paul (b).

Two titles were recorded at Clark Monroe's Uptown House by Jerry Newman:

Lady Be Good	(p) with (tp) acc. 22 bars (mute) (first 10 bars of chorus missing). Duet with (p) 64 and 32 bars (mute). (FM)
Sweet Georgia Brown	(p) with (tp) acc. 32 bars (mute). Duet with (p) 96 and 68 bars. (FM)

I would like to quote the liner notes by Dan Morgenstem on Onyx 205: "Sweet Georgia Brown", I humbly submit, is one of the most remarkable pieces of spontaneously improvised jazz music ever captured by a recording device". I am not sure I will go that far, but the session is certainly something quite extraordinary. The combination trumpet, piano and bass is highly unusual, and

sometimes I miss a drummer or a guitar player to lay down a more firm background. On the other hand, one gets a rare opportunity to study the copleying of two great musicians. It is inappropriate to use the word "solo" in describing FN's contributions, they are so connected with the piano playing that the word "duet" must be used. I agree with Dan when he says: "... it is impossible to take these performances in at even several hearings. You'll find yourself listening first to Art, then to Frank, then to both, again and again". The session cannot be judged by ordinary standards, whether you enjoy its contents or not, it is definitely historical!

JAM SESSION**NYC. Sept. 23, 1941**

Frankie Newton (tp), Corky Corcoran (ts), Al Tinney (p).

One title was recorded at Clark Monroe's Uptown House by Jerry Newman (12"/33 rpm. acetate):

Back To Nature (NC)

Solo 26+32 bars (NC). (FM)

The acetate starts six bars out in FN's chorus on a tune quite identical to "Sweet Georgia Brown". Almost two choruses demonstrate FN's experimental nature, like the second bridge. After one tenorsax chorus, FN's is coming back but is cut short.

MARY LOU WILLIAMS & HER CHOSEN FIVE NYC. March 12, 1944

Frank Newton (tp), Vic Dickenson (tb), Edmond Hall (cl), Mary Lou Williams (p), Al Lucas (b), Jack Parker (dm).

Five titles were recorded for Asch, no FN on "Yesterday's Kisses", one alternate take not available, but:

651	Lullaby Of The Leaves	Solo 16 bars. (S)
652/3-reh.	Little Joe / Roll 'Em	In ens (mute). (M/SM/S)
652	Little Joe	In ens (mute). (M/S)
653	Roll 'Em Pete	Solo 12 bars. (M)
656	Satchel Mouth Baby	Solo 8 bars. (M)
656-alt.	Satchel Mouth Baby	As above? ()

I must admit that I consider this session a mess, rarely coming up with real, coherent music. Experimenting is well enough, but there must be a purpose to it, which seems to be lacking here, at least to my ears. However, there are some good solo spots, and FN is no exception. His slow solo on "Lullaby ..." is the highlight of the day, don't miss it! The two medium soli also rank quite high, although one is surprised by the coarse sound the open horn turns out, particularly in the opening of "Roll 'Em".

JAMES P. JOHNSON'S NEW YORK ORCHESTRA NYC. June 12, 1944

Frank Newton (tp), James P. Johnson (p), Al Casey (g), Pops Foster (b), Eddie Dougherty (dm), unknown (vo-1242).

Six titles were recorded for Asch:

1242	Hesitation Blues	Intro 4 bars (mute). Obligato 24 bars (mute). Solo 12 bars. (SM)
1243	The Boogie Dream	In ens (mute). Duet with (p) 32 bars (mute). (SM)
1246	Four O'Clock Groove	Solo 32 bars to duet with (g) 32 bars. Solo 12 bars. (SM)
1246-alt.	Four O'Clock Groove	As above. (SM)
1247	The Dream (Slow Drag)	Duet with (p) 56 and 16 bars (mute). (SM)
1247-alt.	The Dream	Duet with (p) 36 and 4 bars (mute). (SM)
1247-alt.	The Dream	Duet with (p) 56, 16 and 8 bars (mute). (SM)
1248	Hot Harlem	Duet with (p) 32 bars. Solo 32 bars. In ens 8 bars. (FM)
1250-reh.	Euphonic Sounds	Faint acc. (p) 16 bars. (M)
1250	Euphonic Sounds	No solo.

I much prefer this session to the previous one on Asch. Here the preparations seem to have been minimized, the atmosphere is more like that of a private recording than of a studio. However, this informality seems to amplify the good cooperation between FN and James P. Johnson, the leader of the date. All items, except "Euphonic Sounds" whose issued version is a piano solo and whose rehearsal with trumpet is rather uninteresting, have trumpet soloing of lasting value. "Hot Harlem" has a notable duet with beautiful open horn and later a full stoptime chorus, successful except for the last four bars. Of the remaining items, "... Dream" and "Four ..." are particularly charming. The first is reminding us of "The Blues My Baby Gave To Me" from the Bluebird session in 1939, the last has a big, ripe open horn sounding very much like a flugelhorn. A good session showing many different sides of FN's personality. Postscript of June 23, 2013: Alternate takes of "... Groove" and "The Dream" have been brought to my attention by Tom Buhmann. For the latter, they seem more like rehearsals than takes, but in any case, valuable findings! Postscript of May 31, 2017: "Euphonic Sounds" on Folkways is the rehearsal listed above, nothing new.

FRANKIE NEWTON**July 1, 1944**

Frankie Newton (tp), J. Fales (tb), J. Moneke (cl), H. Zuirk (p), H. Good (dm).
Acetate home recordings, two titles:

Black And Blue	Solo 16+40 bars, (cl)/(tb) on first bridge, last 8 bars with ens. (SM)
On The Sunny Side Of The Street	Solo with ens 32 and 8 bars. (SM)

A rare, valuable and almost lost discovery, the acetate broke after the music was safely taped! "Black And Blue" was one of Frankie's favorites, according to several of his friends, although he never recorded it commercially. It is easy to understand this after listening to this treasure. He plays majestically with open horn, like on the Blue Note sessions, and the result is quite overwhelming. His fellow musicians are unknown apart from their appearance here, and they are probably young semi-professionals from Greenwich village, where Frankie lived at this time. "... Street" is also very attractive, in fact I find it impossible to try to be sober when discoveries like this are uncovered!!

BUCK RAM ALL STARS**NYC. Sept. 18, 1944**

Frankie Newton, Shad Collins (tp), Tyree Glenn (tb), Earl Bostic (as), Don Byas (ts), Ernie Caceres (bar), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Savoy, no FN on 5715 "Morning Mist" and 5716 "Swing Street" (two takes) but:

5714-x	Twilight In Teheran	Solo 16 bars (mute). (F)
5714-y	Twilight In Teheran	As above. (F)
5717-x	Ram Session	Solo 24 bars (open). (FM)
5717-y	Ram Session	As above. (FM)

"Twilight..." has a muted solo of good quality, though with a hard mute which defeats the sensitive approach. In "Ram ...", he plays in the lower range mostly with yet another mute giving an open, buzzing quality to the sound. The solo is good but not outstanding. Postscript: Alternates have appeared later, and they are so different!!

HANK d'AMICO SEXTET**NYC. Oct. 10, 1944**

Frank Newton (tp), Hank d'Amico (cl), Don Byas (ts), Dave Rivera (p), Sid Weiss (b), Cozy Cole (dm).

Four titles were recorded for National:

9	Hank's Pranks	Solo with ens 8 bars. Solo 16 bars. (M)
10	Juke Box Judy	Solo 32 bars (mute). (FM)
11	Shy Little Witch From Greenwich	Solo 16 bars. (M)
12	Gone At Dawn	Intro to solo 12 bars (mute). Coda. (S)

This session is rather uneven. The best item is without doubt "Gone At Dawn", where FN's slow muted introduction is very good and in the best traditions. "... Judy", also muted, has several good details but lacks the completeness of his best works. The two open horn items, however, are rather disappointing. FN seems to be lost and slightly out of tune, and he never manages to create anything of lasting value.

MISS RHAPSODY**NYC. Nov. 21, 1944**

Frank Newton (tp), Morris Lane (ts), June Cole (p), Harold Underhill (g), Slam Stewart (b), Cozy Cole (dm), Viola Wells "Miss Rhapsody" Underhill (vo).

Four titles were recorded for Savoy:

5751	Blues In My Heart	Obbligato 56 bars (mute). (SM)
5752	Sugar	Weak obbligato 32 bars. Solo 8 bars. Weak obbligato 32 bars. (M)
5753	Down Hearted Blues	Intro 4 bars. Weak obbligato with ens 52 bars. (S)
5754	Sweet Man	Weak obbligato 32 bars. Solo 16 bars to obbligato 32 bars. (M)
5754-alt.	Sweet Man	As above. (M)
5754-bkd	Sweet Man (NC)	Solo 24 bars. (M)
5754-inc	Sweet Man (NC)	Solo 16 bars to obbligato 32 bars. (M)

This is really the good old Frankie Newton, in fact we are reminded of the Blue Note records. "Sweet Man" and "Sugar" have fine obbligato playing with long melodic lines through most of the three minutes. "Sweet Man" has in addition a very, very fine solo with a big, open horn, really an extraordinary performance. The solo in "Sugar" is not quite to that standard, it seems to be too sentimental. "Down ..." is not too important, being too slow, but there is much good jazz trumpet to be heard. His muted obbligato playing on "... Heart", also filling the whole record, is masterly. In all, a very valuable FN session. Postscript: Three additional versions of "Sweet Man" exist!! One is a complete take with FN to open his solo with an elegant upward run, beautiful. The two other takes start with the bass solo (edited?). One of them proceeds to a normal end with some strong notes in bars 12-13, the other is a breakdown when FN tries to prolong his solo when Miss R misses her cue. Lovely discoveries!!

ALBINIA JONES**NYC. Dec. 22, 1944**

Frank Newton (tp), Edmond Hall (cl), Cliff Jackson (p), Leonard Ware (g), Oscar Smith (b), unknown (dm), Albinia Jones (vo).

Six titles were recorded for National, 25 "Albinia's Blues", 27 "Silver Dollar" and 28 "Don't You Wear No Black" are unissued and presumably lost but:

26	Fine And Mellow	Obbligato (mute) with (cl) 36 and 12 bars. (S)
	I Love My Man	Intro 4 bars (open). Obbligato (mute) 12 bars. Solo 4 bars (open). Obbligato (open) with (cl) 12 bars. (S)
	What's The Matter With You?	Obbligato (mute) with ens. Solo 12 bars (mute). Coda 4 bars (mute). (FM)

Typical blues session and rather messily structured, so no surprise it being rejected for 78. rpm.. FN is not well recorded, but listening closely there are good moments to be found. Particularly the open intro on "I Love ..." has a suggestion of the great trumpeter. Also good background on this item. And finally, the elegant muted solo on "... The Matter ...", note this one!

JOE TURNER ACC. BY**PETE JOHNSON'S ALL STARS****NYC. Feb. 2, 1945**

Frank Newton (tp), Don Byas (ts), Pete Johnson (p), Leonard Ware (g), Al Hall (b), Doc West (dm). Joe Turner (vo).

Four titles were recorded for National:

33	S. K. Blues Pt 1	Solo 2 bars. Obbligato 12 and 12 bars, last with (ts). (S)
34	S. K. Blues Pt 2	Solo 12 bars (mute). Solo with ens 4 bars. (S)
35-alt.	Johnson And Turner Blues	Obbligato 12 bars. Solo 12 bars. (SM)
35	Johnson And Turner Blues	Obbligato 12 and 12 bars. Solo 12 bars, last part with (vo) and ens. (SM)
36	Watch That Jive	Obbligato 12 bars. Solo 12 bars. Duet with (ts) 12 bars. (SM)

This is a quite convincing session with regard to Newton. He seems to be in very good shape, and the sound quality of the records is much better than usual on

National. His muted solo on “S. K ... II” is one of his best from the post war era. Two forceful open horn soli plus some excellent obbligato make the session quite delightful. The recently issued alternate of “Johnson ...” gives another opportunity to study FN’s inventiveness. However, some grandiose fluffs reduce the main impression substantially.

STELLA BROOKS **NYC. May 7, 1946**

Frank Newton (tp), George Brunies (tb-except 285), Sidney Bechet (cl-except 285), Joe Sullivan (p), Jack Lesberg (b), George Wettling (dm).

Eight titles were recorded for Disc, 284 “Ballin’ The Jack” was rejected, 285 “West End Blues” and “Rabbit Foot Blues” have no FN present but:

280	As Long As I Live	Duet with (cl) 16 bars (mute). Very weak obbligato with ens 8 bars. (SM)
281	I’m A Little Piece Of Leather	Solo with ens 12 bars. Weak obbligato with ens 8 bars. (SM)
282	St. Louis Blues	Weak obbligato with ens 40 and 24 bars. (SM)
283	Jazz Me Blues	Weak obbligato with ens 20 and 20 bars. Solo 8 bars. (M)
286	I’ll Never Be The Same	Weak obbligato with ens 32 and 32 bars. (SM)

Although Frankie Newton continued to play for at least another five years, more or less regularly, this is his last recording session. He might have had a more worthy sortie. The personnel on the session is impressive enough, but the vocal is below par, and the sound quality on Disc is not good. The ensemble playing is prominent, and solo space is only scarcely given. One may hear the trumpet quite often, but is seldom presented with something arousing interest. There are three contributions that can be characterized as soli or duets: a muted one on “As Long ...” and two open horn ones on “Jazz Me ...” and “I’m A Little ...”. They are, however, good and worth noticing. “As Long ...” is perhaps the better one with excellent Bechet supplementing Newton. Note also “I’m A Little ...”, it has some minor fluffs but is otherwise good, and rarely do we hear FN so strong and Armstrong-like in his musical approach.

FRANKIE NEWTON **unknown**

Frankie Newton (tp), unknown (tb), (cl), (p), (dm).

Acetate, one title:

Tiger Rag	In ens 30 bars. Solo 32 bars to ens 32 bars to coda. (F)
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This performance recently came to my attention. Probably it stems from the late forties or early fifties, the rhythm section seems to be without guitar and bass, thus sounding rather inflexible, and the accompanying musicians are on a modest artistic level. And why they chose a hopeless item like “Tiger Rag” is absolutely not evident. Nevertheless it is a great pleasure to find a hitherto unknown Frankie Newton item, and his solo has his qualities and personality, four bars are enough, and you know it is him.

New information of May 2017:

FRANKIE NEWTON & THE CRIMSON STOMPERS **Boston, Jan. 7, 1951**

Frankie Newton (tp), Jim Baby (cnt), Larry Eanet (tb, p-“... You”), Oliver Taylor (cl), Hoagy Dunham (p), John Field (b), Walt Gifford (dm), Barbara Leacock (vo-“... You”).

Three titles recorded on 33” acetate, source unknown:

8:49	Basin Street Blues	In ens. Solo 32 bars. (S)
6:30	Lady Be Good	In ens. Solo 64 bars. In ens. (FM)
3:31	Embraceable You	Weak obbligato parts. Coda. (S)

This trad group is probably a good example of FN’s working conditions through his last years. He is only one of several soloists and although by far the most interesting one, the magic of yesterday is no longer quite present. “Lady ...” shows that his technique not always support him in this tempo, although there are several interesting details reminding us of his old unique style. “... You” has no interest, being a piano/vocalduet with some faint ensemble background. The highlight is “Basin ...”, in the slow tempo here our man gives us a very nice solo reminding us that he belongs to the true immortal great artists on his trumpet.

No further recording sessions.

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