

THE RECORDINGS OF
WENDELL CULLY

An Annotated Tentative Personnel - Discography

CULLEY, Wendell, trumpet born: Worcester, Mass., Jan. 08, 1906; died: Los Angeles, California, June 1983
Brother Ray was a drummer. Played with local bands, then moved to New York in 1930. Played with Bill Brown, Horace Henderson, then joined Cab Calloway, left in the summer of 1931. Joined Noble Sissle Orchestra and remained with that outfit for 11 years. Played for Lionel Hampton from 1944 until 1949. Long-time member of Count Basie Band from late 1951 until late 1959. Left music, moved to West Coast where he has achieved considerable success in the insurance business. (Chilton, Who's Who of Jazz)

With Bill Brown's Brownies (1929); Horace Henderson briefly (1930); Cab Calloway (July 1930 into 1931 or 1932); Noble Sissle (1931 - 1942). (Allen, Hendersonia)

Culley, Wendell (Philips) (b Worcester, MA, 8 Jan 1906)
He played with bands around Boston before moving in 1930 to New York, where he performed with Horace Henderson and, until summer 1931, Cab Calloway. He spent 11 years with Noble Sissle, recording in 1934 and 1936-7, and then worked with Lionel Hampton (1944-49); he was principally a section trumpeter, but he occasionally played a solo, as on 'Midnight Sun' (1947, Decca 24429). After another period with Sissle he played with Count Basie's orchestra from 1951 to late 1959. Culley then retired from music, moved to the West Coast, and entered the insurance business. (B. Kernfeld, The New Grove Dictionary of Jazz, 1959)

STYLISTICS

STYLE

Wendell Culley was a typical first-chair lead trumpeter who played the first trumpet parts of the arrangements. In this respect he had to be absolutely reliable and exact, had to own a very good tone, range and rhythm/time. He had not to be a hot soloist, but had to give all his power to lead the band. Yet, his trumpet style when improvising in the early years represents a most personal poetic form of ad-libbing, far from the New Orleans Louis Armstrong way, but full of reserved beauty and modesty.

For the 1920/30s, little can be said about his qualities as a jazz soloist. Later in his career with the Basie Band, he became much renowned for his sparse muted trumpet solo on Count Basie's 'L'il Darlin' in the 1950s.

TOPE

As a first/lead trumpet player, Culley had to own a neutral and voluminous sound and a perfect time.

Culley has nothing of the over-powering trumpet stars of the Swing-Era. Instead, when soloing in his early years, he sounds almost fragile and brittle, pensive and poetic, when playing ad-lib. His tone might well have hardened and become more voluminous in his later years.

VIBRATO

In soloing, Culley plays a widely tensed vibrato with large altitude.

TIME

There is very little solo performance by Culley in his whole musical life, he being a lead/first-part trumpet man. But as he was sought after as such, he must have had a perfect time to be right on the spot at any time of a performance. Count Basie later-on certainly exactly knew what Culley's qualities were.

PHRASING

Culley solos extensively off-beat, disregarding time and order of melody or lyrics sung.

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: Wendell Culley

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Wendell Culley*

- 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: (*Wendell Culley*)

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.

Wendell Culley was a lead – first-trumpet-part – player for his whole career. But he also could add wonderful sensitive trumpet solos to the recorded music. His solo contribution to Count Basie’s ‘L’il Darling’ is something of a legend.

CULLEY, WENDELL

001 JOE STEELE AND HIS ORCHESTRA	New York,	Jun. 04, 1929
Wendell Culley, Ward Pinkett – tpt; Jimmy Archey – tbn;		
Eugene Mikell – alt, clt, bar; Bobby Holmes – alt, clt; Trenton Harris – ten, clt;		
Joe Steele – pno; Percy Richardson – bjo; Frank Smith – bbs; Gerald Hobson – dms;		
Benny Carter – arr (1,2,3,4)		
53808-1 Coal-Yard Shuffle	Vic V-38066,	Frog DGF 8
53808-2 Coal-Yard Shuffle	Vic 741057 (LP),	Frog DGF 12
53809-1 Top And Bottom	Vic V-38066,	Frog DGF 8
53809-2 Top And Bottom	Vic 741057 (LP),	Frog DGF 12

Note: Composer credits are: 53808 (Joe Steele), 53809 (F. Eugene Mikell)

Storyville 1998-9 carries a beautiful and most interesting interview with Gene Mikell by Peter Carr and Al Vollmer which tackles these sides. And nothing more you need to know to enjoy this music to the full. Both tunes have arrangements by Benny Carter – 22 years of age at the time – showing his early use of augmented chords.

Bandleader Joe Steele shines with two 8-bar piano solos in his semi-classical style, encompassing great technique and inventiveness and imagination, but not so much suited for swinging and driving big band music. His nickname ‘Professor’ certainly was not un-justified. His most complex solo spots certainly are settled beforehand.

There is much hot soloing by – above all – Ward Pinkett (all open tpt solos), and Jimmy Archey, Gene Mikell, and Bobby Holmes (6 bars only). Pinkett and Holmes – Bobby, not Charlie! – were not regular members of the band. And, as I have been emphatically pointed to by pianist/composer Anthony Coleman of New York: listen to the all-too-short muted-trumpet solo spot in ‘Top And Bottom’ by Wendell Culley! A. Coleman: “I think you should highly consider crediting the muted solo on ‘Top and Bottom’ by Joe Steele to a young Wendell Culley. Compare to his solo decades later on Basie’s ‘Li’l Darling’. It’s quite moving and chilling - the possibility that someone made two great solos in his life - decades apart. Find me anything by Ward Pinkett that sounds like that. I’m thinking of Moton’s ‘Blue Blood Blues’, for example. It seems to me that if Pinkett could have played like that he would have played like that there” (E-mail to the author).

Notes:

- Storyville 56-80: “Peter Carr says that Freddie White, the banjo player on the Savoy Bearcats sides, and who is now working as a pianist at Saronac Lake, New York, told him that the banjo player on the Joe Steele Victor is Percy Richardson.”

- Storyville 80-80: “Gene Mikell told Peter Carr that he is the baritone sax on the Joe Steel Victor. Bobby Holmes rather than Charlie (to whom he was not related) is the alto, tenor sax is Trenton Harris and the trumpets Ward Pinkett and Wendell Culley. Both tunes are Benny Carter arrangements. Gene Mikell, and several other musicians have commented that not only did Bobby and Charlie share their surname, but that their sound was so alike that both were frequently misidentified even by their closest friends when heard broadcasting – a sort of amusement to them both!”

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2: Ward Pinkett, Jack Wilson or Langston Curl (tpt); James Archey (tbn); Charlie Holmes (alt); F. Eugene Mikell (ten); Harry Carney (bar); Joe Steele (pno, ldr); unknown (bjo); Frank Smith (bbs); unknown (dms).

- Rust*3: Ward Pinkett, Jack Wilson or Langston Curl -t; James Archey -tb; Charlie Holmes -cl -ss -as; F. Eugene Mikell -ts; Joe Garland -bar; Joe Steele -p -ldr; unknown -bj; Frank Smith -bb; Gerald Hobson -d.

- Rust*4,*6: Ward Pinkett, Jack Wilson or Langston Curl, t; James Archey, tb; Charlie Holmes, cl, ss, as; F. Eugene Mikell, ts; Joe Garland, bar; Joe Steele, p, dir; Percy Richardson, bj; Frank Smith, bb; Gerald Hobson, d.

Tunes structures:

Coal-Yard Shuffle Key of Bb / C Victor
 (Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Tag 2 bars ens)(Strain B 16 bars AB ens)(Strain A2 32 bars AA' ens 8 – EM bar 8 – ens 8 – EM bar 8)(Strain A3 32 bars AA' ens 8 – WP o-tpt 8 – ens 8 – WP o-tpt 8)(Strain A4 32 bars AA' JS pno 8 – ens 8 – BH alt 6 – ens 2)(Tag 2 bars ens modulation)(Strain A5 32 bars AA' JA o-tbn 8 – saxes 8 – ens 16)

Top And Bottom Key of F / C / F Victor
 (Intro 8 bars WP o-tpt + ens)(Strain A1 16 bars AABA WP o-tpt + ens)(Interlude 8 bars WP o-tpt + ens modulation)(Strain B1 16 bars AA' saxes 8 – ens 8)(Strain A2 16 bars AABA JS pno 8 – WC m-tpt 8)(Interlude 8 bars ens 5 – WP o-tpt 3)(Strain A3 16 bars AABA JA o-tbn 8 – EM bar 4 – ens 4)(Tag 2 bars ens)

Notable differences of takes:

53808-1: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 1 and 6

53808-2: WP first 8-bar o-tpt solo: tpt plays jumping trills in bars 5 and 8

53809-1: Pace c. 100 bpm / WP m-tpt solo after pno solo starts with: 3 quarter-notes a, eighth-note a, dotted eighth-note bb, sixteenth-note f, 2 quarter-notes d

53809-2: Pace c. 134 bpm / WP m-tpt solo after pno solo starts with: 2 quarter-notes d, half-note d, dotted-eighth-note d, sixteenth-note c, quarter-note bb

002 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jul. 24, 1930

Cab Calloway – voc;

Wendell Culley, Lammar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter 'Foots' Thomas – alt, clt, bar; William Thornton Blue – alt, clt; Andrew Brown – ten, clt, bcl;

Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

E-33353-A Gotta Darn Good Reason To Believe In You

Br 4936,

Chronological Classics 516

E-33353-B Gotta Darn Good Reason To Believe In You

Br uniss. in 78,

Neatwork RP 2065

E-33354 I'll Be A Friend With Pleasure

Br unissued

not on LP/CD

E-33355-A St. Louis Blues

Br 4936,

Chronological Classics 516

Composer credits: E-33353 (Wheeler – Wright); E-33354 (Handy)

Although this still is the personnel of the 'Missourians' – with two additions only – and the 'Missourians' still recorded under their original name, the character of the music has changed, the band usurped and governed by Calloway and diminished to a mainly accompanying role. Dickerson plays the melody in the first title, recognizable by his vibrato.

Trumpet duties are clearly recognizable: Wendell Cully plays first parts (section leader) and solos hot with open horn, Lammar Wright plays second parts and soft solos, and Dickerson is the main soloist, using mutes frequently. There is only one trombone recognizable, thus Harry White's presence seems to be a matter of the future. We know that Walter 'Foots' Thomas was the author of the bulk of the arrangements from some date on, but William Thornton Blue seems to have been much involved in writing, at least in the saxophone parts. They mostly bear his individual instrumental skill and tricks in the three-part scoring.

The tuba mainly plays four beats to the bar from now on – very "modern". And I love the sound of "Maxey's" ride cymbal.

Notes: on

- *DeLaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: R.Q. Dickerson -Lamar Wright -Wendell Culley -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*4, *6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists ad-lib:

E-33353: *RQD m-tpt 4 + 16; DPW m-tbn 8; AB bcl + ?RQD- tpt obl 30; WTB clt obl 16; WFT bar 8; WTB clt obl 8; RQD m-tpt 2*

E-33355-A: *RQD m-tpt 12; DPW m-tbn + RQD m-tpt 16; EP pno obl 12 + 12 + 12 + 12*

Notable differences of takes:

E-33353-A: *Chorus 1 (after 2+4 bars of ens intro) Dickerson starts melody on third beat of first bar with 2 eighth notes bb - c and 1 quarter note eb*

E-33353-B: *Chorus 1 (after 2+4 bars of ens intro) Dickerson starts melody on second beat of first bar with 2 eighth notes bb - c and 1 quarter note eb*

003 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 14, 1930

Cab Calloway – voc;

Lammar Wright, Wendell Culley, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter 'Foots' Thomas, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;

Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

10134-1 Sweet Jennie Lee

Ban 0847,

Chronological Classics 516

10134-3 Sweet Jennie Lee

Ban uniss. in 78,

Neatwork RP 2065

10135-2 Happy Feet

Ban 0835,

Chronological Classics 516

10135-3 Happy Feet

Ban 0835

not on LP/CD ?

Composer credits: 10134 (Donaldson); 10135 (Yeller - Ager)

Cab Calloway's second own recording session, still with the enlarged 'Missourians', resulted in two titles, only, just like before.

In 'Sweet Jenny Lee' he yells his words in his very own way, what is not necessarily jazzy and tasteful, but it obviously made him known and interesting with the public at the 'Cotton Club', and hence, in the U.S.A. Listen to the almost genial alto saxophonist William Thornton Blue in the first chorus and on clarinet in the last chorus. 'Happy Feet' also features William Th. Blue on clarinet in the first chorus. It's Cab singing then, and subsequently a hot R.Q. Dickerson half-chorus followed by the trumpeters in harmony for the rest of the chorus.

Notes:

- *Ch. DeLaunay, New Hot Discography, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Carey, McCarthy, Jazz Directory, Vol.2: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*4, *6: Cab Calloway -v -dir; R.Q. Dickerson -Lamar Wright -Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d*

- *Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)*

Soloists ad-lib:

10134: *WTB alt 4; WTB alt obl 32, ?WC o-tpt 16; DPW o-tbn 8; WTB clt obl 16; AB ten 8; WTB clt obl 6*

10135-2: *WTB clt 30; AB ten obl 30; MW bjo 4; RQD o-tpt 16*

Notable differences of takes:

- 10134-1: Start of vocal chorus: Calloway sings 'Sweet Jennie Lee' in g', dropping pitch on the g' of 'Lee' to d'
 10134-2: Start of vocal chorus: Calloway sings 'Sweet Jennie' in g', 'Lee' in g (one octave lower)
 10135: As one take only is reissued, comparison is impossible.

004 CAB CALLOWAY AND HIS ORCHESTRA

New York, Nov. 12, 1930

Cab Calloway – voc;
 Lammar Wright, Wendell Culley, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter 'Foots' Thomas, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

10245-1 Yaller Dom 4686 not on LP/CD ?
 10245-2 Yaller Dom 4686, Chronological Classics 516
 10246-1 The Viper's Drag Dom 4686, Chronological Classics 516

Composer credits: 10245 (Myers - Schwab); 10246 (Waller)

After a beautiful trumpet introduction by very probably Wendell Culley, Calloway starts with his somewhat strange dramatic but silly sounding vocal presentation. That's not my taste. 'The Viper's Drag' is a swinger, instead. And Calloway performing a rather comic scat vocal. Drummer Maxey pounds his Chinese nailed tom-tom all through.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vc1, dir).

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- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d); Cab Calloway -v -ldr.

- Rust*4,*6: Cab Calloway -v -dir; R.Q. Dickerson -Lamar Wright -Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists:

10245-2: WC m-tpt 8; ?LW o-tpt 4; WTB alt 2; ?LW o-tpt 2; DPW o-tbn 4; WFT alt 4

10246-1: RQD m-tpt 8; DPW o-tbn 2; WFT alt 2+2+2; DPW o-tbn + WTB clt 8; RQD m-tpt 15; DPW m-tbn 2; WFT bar 16; WC o-tpt 15; DPW o-tbn + WFT bar + AB ten obl 16

005 CAB CALLOWAY AND HIS ORCHESTRA

New York, Dec. 17, 1930

Cab Calloway – voc;
 Lammar Wright, Wendell Culley, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter 'Foots' Thomas, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms
 10330 I Got Rhythm

ARC unissued not on LP/CD

Unfortunately, no test pressing of this title seems to have been found.

Notes:

- Delaunay, *New Hot Discography*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vc1, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d); Cab Calloway -v -ldr.

- Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d); Cab Calloway -v -ldr.

006 CAB CALLOWAY AND HIS ORCHESTRA

New York, Dec. 23, 1930

Cab Calloway – voc;
 Wendell Culley, Lammar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter 'Foots' Thomas – alt, clt, bar; William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms;
 band members choir – voc (1,2); William Thornton Blue – arr (3,4)

E-35878-A Is That Religion ? Br 6020, Chronological Classics 516
 E-35879-A Is That Religion ? Br uniss. in 78, Neatwork RP 2065
 E-35880-A Some Of These Days Br 6020, Chronological Classics 516
 E-35881-A Nobody's Sweetheart Br 6105, Chronological Classics 516
 E-35882-A St. James Infirmary Br 6105, Chronological Classics 516

Composer credits: E-35878 (Parish - Kinkard); E-35880 (Brooks); E-35881 (Kahn – Erdman – Schoebel – Meyers); E-35882 (Primrose)

Here, we have one tune recorded twice with different matrix numbers but same take numbers. But indeed, musical substance is rather diverse.

In 'Some Of These Days' and 'Nobody's Sweetheart' we find two titles arranged by William Thornton Blue showing the same musical devices that he uses in his improvisations (see my William Thornton Blue list elsewhere on this web-site!).

Notes:

- *Delaunay, New Hot Discography*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

Soloists:

E-35878-A: RQD m-tpt 30; AB ten 2; WC o-tpt 1
 E-35879-A: WC o-tpt + WFT alt + WTB clt + RQD m-tpt obl 16 + 30; RQD m-tpt 30; AB ten 2
 E-35880: AB ten 16; WFT bar 6; ?LW o-tpt 15; WTB alt 8; RQD m-tpt 6; WC o-tpt 8; ?LW o-tpt 2; DPW o-tbn 1; WTB alt 1; WTB clt 2+7
 E-35881: DPW o-tbn 2+8; LW m-tpt 23; WFT alt 2; WTB clt 2+16
 E-35882: WC o-tpt 8; WFT bar obl 8; WFT bar 8; WC o-tpt 8

Notable differences of takes:

E-35878-A: Calloway's vocals in the first 24 bars are accompanied by a choir (of band members, probably)
 E-35879-A: Calloway's vocals in the first 8 bars are accompanied by a choir (of band members, probably), thereafter 16 bars by instrumentalists

006 CAB CALLOWAY AND HIS ORCHESTRA

New York, Feb. 17, 1931

Cab Calloway – voc, ldr;

Wendell Culley, Lamar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter 'Foots' Thomas, Arville Harris – alt, clt; Andrew Brown – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10428-3 Dixie Vagabond

Ban 32116, Chronological Classics 516

10429-3 So Sweet

Ban 32116, Chronological Classics 516

Composer credits: 10428 (Calloway – Mills - Haywood); 10429 (Gillespie – Kanter - Shawn)

Obviously, William Thornton Blue, the great and very individual reed player from St. Louis, has left the band at this time. The reed section has lost its pepper. Also, there is no sign of Reuben Reeves as solo trumpeter here. It is still Dickerson here on third – solo – trumpet, although little soloing on this session.

This session is differently dated as March 03 in all Rust editions! Calloway was in residence at the Cotton Club in February 1931, the 'Missourians' being billed as 'Cab Calloway and his Orchestra' from this date on.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- *Carey, McCarthy, Jazz Directory, Vol.2*: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bj); Jimmy Smith (bs); Le Roy Maxey (dms); Cab Calloway (vl, ldr)

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4,*6: Cab Calloway -v -dir; R.Q. Dickerson -Lamar Wright -Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue (s); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10428-3: WC m-tpt 4 + 4 + 4; ?RQD o-tpt 8; AB ten 4 +4; MW gtr 8

10429-3: WC o-tpt 10; AB ten 4 + 4

007 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 03, 1931

Cab Calloway – voc;

Wendell Culley, Lamar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter 'Foots' Thomas, Arville Harris – alt, clt; Andrew Brown – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10428-3 Dixie Vagabond

Ban 32116, Chronological Classics 516

10429-3 So Sweet

Ban 32116, Chronological Classics 516

Composer credits: 10428 (Calloway – Mills - Haywood); 10429 (Gillespie – Kanter - Shawn)

Obviously, William Thornton Blue, the great and very individual reed player from St. Louis, has left the band at this time. The reed section has lost its pepper. Also, there is no sign of Reuben Reeves as solo trumpeter here. It is still Dickerson here on third – solo – trumpet, although little soloing on this session.

This session is differently dated as March 03 in all Rust editions! Calloway was in residence at the Cotton Club in February 1931, the 'Missourians' being billed as 'Cab Calloway and his Orchestra' from this date on.

Notes:

- *Delaunay, New Hot Discography*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue,

Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

Soloists:

10428: WC m-tpt 4 + 4 + 4; ?RQD o-tpt 8; AB ten 4 + 4; AB ten8

10429: WC o-tpt 10; AB ten 4 + 4

008 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 09, 1931

Cab Calloway – voc;

Wendell Culley, Lamar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

E-36212-A Minnie The Moocher

Br 6074,

Chronological Classics 516

E-36213-A Doin’ The Rumba

Br 6074,

Chronological Classics 516

Composer credits: E-36212 (Mills - Calloway); E-36213 (Mills – Perkins - Kenny)

Delaunay and Rust*6 have William Thornton Blue here again! But there aren’t any glimpses of him!

From this session on we can definitely recognize Harry ‘Father’ White on trombone in the band. He will then also be responsible for a good number of arrangements in the future.

And further more: this obviously is the first recording of ‘Minnie The Moocher’, the “femme-fatale” of Harlem and her creator and life-long evaluator Cabell Calloway.

Notes:

- Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

Soloists:

E-36212-A: RQD m-tpt 4; RQD m-tpt obl 8; DPW m-tbn obl 8; RQD m-tpt obl 8; DPW m-tbn obl 8

E-36213-A: HFW m-tbn 18; WFT ten 4 + 4; ?LW o-tpt 4

009 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 03, 1931

Cab Calloway – voc;

live radio broadcast from the Cotton Club

Wendell Culley, Lamar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms, bells;

Lethia Hill – voc (2); Eddie Cantor – step-dance (4); The Cotton Club Trio – voc (6);

Hellmut H. Hellmut - commentator

CRC53039-1 I’ll Make Fun For You

Vic uniss., Bear Family BCD 16340-1 BL

CRC53039-1/40-1 (Please Give Me) Something To Remember You By

Vic uniss., Bear Family BCD 16340-1 BL

CRC53040-1 Minnie The Moocher

Vic uniss., Bear Family BCD 16340-1 BL

The Mystery Song

Vic uniss., Bear Family BCD 16340-1 BL

CRC53041-1/42-1 St. Louis Blues

Vic uniss., Bear Family BCD 16340-1 BL

Just A Gigolo

Vic uniss., Bear Family BCD 16340-1 BL

CRC53043-1 Farewell Blues

Vic uniss., Bear Family BCD 16340-1 BL

These titles were recorded at the Cotton Club for a German Radio Station and transmitted across the ocean. The German announcer presents a horrible mixture of nonsense and trash describing the atmosphere at the Cotton Club.

Notes:

- Rust*2,*3,*4,*6: not listed

Soloists:

CRC53039: RQD o-tpt 16; DPW o-tbn 8; RQD o-tpt 6; AH alt 32; WFT ten 8

CRC53039/40: AH clt obl 8; WFT ten + AH clt obl zo voc 32 + 32 + 24

CRC53040: RQD m-tpt 4; RQD m.tpt obl to voc 8

CRC53041/42: RQD m-tpt 12 + 12; DPW o-tbn + RQD o-tpt chase 16; RQD o-tpt 12

CRC53043 soloist not identifiable because of background noises.

010 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Mar. 09, 1931

Cab Calloway – voc;

Wendell Culley, Lamar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gr; Jimmy Smith – bbs; Leroy Maxey – dms		
10482-2	Mood Indigo	Ban 32152, Chronological Classics 516
10482-3	Mood Indigo	Ban 32152 not on LP/CD
10483-1	Farewell Blues	Ban 32152, Chronological Classics 516
10483-3	Farewell Blues	Ban 32152 not on LP/CD
10484-3	I'm Crazy 'Bout My Baby	Ban 32185, Chronological Classics 516
10484-4	I'm Crazy 'Bout My Baby	Ban 32185 not on LP/CD

Composer credits: 10482 (Ellington – Bigard - Mills); 10483 (Mares – Rappolo - Schoebel); 10484 (Waller – Hill)

Calloway starts to use Ellington-material in his band-book. Only, that there are no words available for 'Mood Indigo'. But the band works well with Arville Harris, now. He certainly does not have Blue's genius, but he is a very accomplished and professional musician, sadly overlooked. 'Farewell Blues' comes over as a "railroad" tune, well founded on the tuba's fast 4/4 beat. Calloway tries out his scat singing. It is Arville Harris' mobile clarinet after him. And listen to Leroy Maxey's fast woodblock drumming at the end. At the same pace, the band performs Fats Waller's 'Im Crazy 'Bout My Baby'. It's a tour-de-force, but they manage it perfectly.

And again, Delaunay and Rust*2,*3 still have William Thornton Blue here in the personnel.

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

10482: *WC m-tpt 16; AH clt 16; WC m-tpt 8; MW gr 8; WC m-tpt 16*
 10483: *AH clt 14; DPW m-tbn 2+14; RQD m-tpt 2+6+2; WFT ten 2+14*
 10484: *RQD o-tpt 4 + 4; HFW o-tbn 8; RQD o-tpt 4; AH alt 7 + 16; ?LW m-tpt 8; AH alt 6; WC o-tpt obl 8; WC o-tpt 8; WFT ten 8.*

Notable differences of takes:

10482 / 83 / 84: *As one take each of these titles is reissued only, comparison is impossible.*

011 CAB CALLOWAY AND HIS ORCHESTRA

New York, May 05, 1931

Cab Calloway – voc;
 Wendell Culley, Lamar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Earres Prince – pno; Morris White – gr; Jimmy Smith – bbs; Leroy Maxey – dms

10602-1	Creole Love Song	Ban 32185, Chronological Classics 516
10602-3	Creole Love Song	Ban 32185 not on LP/CD
10603-3	The Levee Low-Down	Ban 32221, Chronological Classics 516
10604-2	Blues In My Heart	Ban 32221, Chronological Classics 516
10604-3	Blues In My Heart	Ban 32221 not on LP/CD

Composer credits: 10602 (Ellington – Miley - Jackson); 10603 (Brooks - Mills); 10604 (Mills - Carter)

And again an Ellington-title without words: 'Creole Love Call'. But Calloway invents some and sings at the end of the tune. 'The Levee Low-Down' is a swinger, not the least because of Jimmy Smith's four/four tuba playing. Wonderful. And the band is hot and swings. Delaunay and Rust*2,*3 still have William Thornton Blue here. But this is Arville Harris' disregarded facility! Benny Carter's 'Blues In My Heart' is not the convenient material for the young Calloway, I think.

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

10602: *RQD m-tpt 12; AH clt 12; ?HFW m-tbn 1+12; EP pno 2; ?WC m-tpt 12; WFT ten 2*
 10603: *RQD m-tpt 16; DPW m-tbn 8; RQD m-tpt 8; DPW m-tbn 4; WFT ten 2+2+2; AH clt 8; AH alt 2*
 10604: *?WC m-tpt 8; ?WC m-tpt 4*

012 NOBLE SISSLE AND HIS ORCHESTRA

New York, late 1932/early 1933
 Vitaphone film 'That's The Spirit'

Noble Sissle – voc, ldr;
 Wendell Culley, Clarence Brereton – tpt; Wilbur de Paris – tbn;
 Buster Bailey – clt; unknown, unknown – alt, clt; Ramon Usera – ten;
 Oscar Madera, unknown, unknown – vln;
 Harry Brooks – pno; Howard Hill – gr; Edward Coles – bbs; Jack Carter – dms;
 Cora LaReed – voc, dance (2); Jack Carter, band members – voc (1)

unknown title	not on LP/CD
St. Louis Blues	Harlequin HQ 2038 (LP)
Jig-Time	Harlequin HQ 2038 (LP)

This film can be seen in its entirety on 'www.YouTube' in an original black/white version as well as in a recently colourized version. The personnel is uncertain in parts, but the brass section may well be as given above. The trumpet players were with Sissle from this time on for long, and Wilbur de Paris might be identified by his features. Buster Bailey is easily identified by his physiognomy - and by his instrumental technique which is incomparably stupend, but lacking any sort of off-beat phrasing. Edward Coles and Jack Carter are recognised, and all other players of the personnel are known from Sissle's personnels of later. I am unable to say anything about the alto sax men. There are three violinists playing.

The 'St. Louis Blues' arrangement uses themes of other well-known jazz affiliated songs, as 'Nobody Knows The Trouble I've Seen' and others with nice effects. 'Jig Time' is a fast riff title with Cora LaRedd featured as singer and dancer. There is very fine Clarence Brereton on muted trumpet for two choruses and a B-part by Buster Bailey on clarinet.

'Tiger Rag' is delivered at a breakneck tempo and features Buster Bailey on clarinet throughout, leaving very short room only for other players' breaks.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2,*3: not listed

- LP Harlequin HQ 2038, cover text: "The band was between recording contracts and as research into band personnels has concentrated on recording sessions there is particular uncertainty about just who is heard here. There is a string section which might be studio musicians ghosted by actors on camera, or they might be pit-musicians from the ill-fated 'Shuffle Along of 1933, with which Noble Sissle was associated at the presumed date of filming, or they might be anyone else for that matter!"

Tunes structures:

unknown title Key of F Vitaphone film

(Chorus 1 32 bars AABA ens)

St. Louis Blues Key of G / Gm / G Vitaphone film

(Chorus 1 12 bars ens)(Verse 16 bars ?WdP m-tbn + ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars JC voc + ens)(Chorus 4 12 bars ens + vlns)(Tag 2 bars ens)(Chorus 5 12 bars ens)

Jig Time Key of Eb Vitaphone film

(Intro 4 bars ens)(Chorus 1 32 bars AABA CLR voc + CB m-tpt obl)(Chorus 2 32 bars AABA CB m-tpt 16 - BB clt 8 - CB m-tpt 8)

(Chorus 3 32 bars AABA ens 16 - ?WdP m-tbn 8 - ens 8)

Tiger Rag Key of Bb / Eb / Ab Vitaphone film

(Intro 4 bars ens 2 - BB clt 4)(Strain A 32 bars BB clt + ens)(Strain B 32 bars BB clt + ens)(Chorus 1 32 bars AA' BB clt + ens 30 -

EC bbs 2)(Chorus 2 32 bars AA' BB clt + ens 14 - EC bbs 2 - BB clt 14 - RU ten 2)(Chorus 3 32 bars AA' RU ten 30 - CB m-tpt 2)

(Chorus 4 32 bars AA' CB m-tpt 30 - BB clt 2)(Chorus 5 32 bars AA' BB clt 14 - HH gtr 2 - BB clt 16)(Chorus 6 32 bars AA' BB clt

32)(Coda 4 bars BB clt + ens)

013 NOBLE SISSLE AND HIS INTERNATIONAL ORCHESTRA

Chicago,

Aug. 15, 1934

Noble Sissle - voc, ldr;

Wendell Culley, Demas Dean, Clarence Brereton - tpt; Chester Burrill - tbn;

Harvey Boone - alt, clt; Ramon Usera - alt, vln; James Tolliver - ten; Sidney Bechet - clt, sop;

Oscar Madera - vln;

Harry Brooks - pno; Howard Hill - gtr; Edward Coles - sbs; Jack Carter - dms;

Billy Banks - voc (2); Lavaida Carter - voc (3); band choir - voc (2)

C-9295 Under The Creole Moon

Dec 153, Classic Jazz Masters 22 (LP)

C-9296-A The Old Ark Is Moverin'

Dec 154, Classic Jazz Masters 22 (LP)

C-9297-A Loveless Love

Dec 154, Classic Jazz Masters 22 (LP)

C-9298-A Polka Dot Rag

Dec 153, Classic Jazz Masters 22 (LP)

Composer credits: C-9294 (???); C-9296 (???); C-9297 (Handy); C-9298 (Bechet - Toliver - Sissle)

Now, this is a remarkable session. A singer/bandleader has a recording session - with his own band - and leaves most of the singing to other singers. I'd be interested to get to know the reason! And then: Noble Sissle does not sing a jazz tune, but a some sort of Caribbean song and played in caribbean manner with a corresponding rhythm. This is nice and pleasing, but a bit strange in a jazz context. I'd presume that Mr. Sissle's organization was more inclined to the dance band sector of popular music in the U.S.A.

The second - biblical - title only has two very short band parts, intro and some sort of finale, and apart from these, a long enduring vocal with or without choir part of about 160 bars, which I resist to analyse.

The third title, W. C. Handy's 'Loveless Love', is the fourth version of the tune in this Noble Sissle list, and it - at last - is a jazzy tune with a good female singer (aka Lavada Carter, one of the two sisters of famous trumpet player/singer Valaida Snow, and wife of drummer Jack Carter), she being accompanied in her second chorus by the very fine muted trumpet of Clarence 'Minnow' Brereton, while Wendell Culley obviously plays the initial trumpet solo in the second chorus. A real joy to hear.

The last title is listed to be a co-composition of Sidney Bechet, tenorist James Tolliver, and of bandleader Sissle. A tune in "ragtime" style with a sixteen-bar chorus and fine swing, featuring two rather moderate choruses by tenorist Tolliver and violinist Madera. Both of them not the hottest of the players in the band, but followed in solo by one of the all-time masters of hot jazz, Sidney Bechet. 'Nuff said. Wendell Cully obviously is restricted to his first "lead" trumpet part all through.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); James Toliver, Ramon Usera, Harvey Boone, Sidney Bechet (s); Oscar Madera (v); Harry Brooks (p); Howard Hill (g); Edward Coles (b); Jack Carter (dm)

- Rust*2: Wendell Culley, Demas Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (clt, sop); James Toliver, Harvey Boone (clt, alt); Ramon Usera (ten); Oscar Madera (vln); Harry Brooks (pno); Howard Hill (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl); Billy Banks (vcl); Lavaida Carter (vcl)

- Rust*3,*4,*6: Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Harvey Boone -cl -as; Ramon Usera -as -vn; James Tolliver -ts; Oscar Madera -vn; Harry Brooks -p; Howard Hill -g; Edward Coles -sb; Jack Carter -d; Noble Sissle -v -ldr; Billy Banks -Lavaida Carter -v

Tunes structures:

C-9295 Under The Creole Moon Key of G / Bb Decca

(Intro 6 bars ens)(Vamp 12 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 AABA NS voc + ens)(Verse 16 bars NS voc + ens)

(Bridge bars 4 ens)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens)

C-9296 *The Old Ark Is Moverin'* Key of G Decca
 (Intro 6 bars ens)(Vamp 4 bars ens)(Vocal – choir section un-analysed c. 160 bars)(Band finale 12 bars ens)
 C-9297 *Loveless Love* Key of G/D/G/F Decca
 (Intro 8 bars ens)(Chorus 1 16 bars AB ens)(Chorus 2 16 bars AB WC m-tpt)(Chorus 3 16 bars AB SB sop)(Bridge 8 bars ens 6
 - HB pno 2 mod)(Chorus 4 16 bars AB LC voc)(Chorus 5 16 bars AB LC voc + CB m-tpt obl 14 - JT ten 2)(Chorus 6 16 bars AB
 JT ten)(Chorus 7 16 bars AB JT ten)(Chorus 8 16 bars AB ens)(Chorus 9 16 bars AB ens)(Chorus 10 16 bars AB ens)
 C-9298 *Polka Dot Rag* Key of F/Bb Decca
 (Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Bridge 4 bars SB clt + ens mod)(Strain B1 16 bars ens)(Strain B2 16 bars ens)(Strain B3
 16 bars ?CT ten)(Strain B4 16 bars OM vln)(Strain B5 16 bars ens)(Strain B6 16 bars SB sop)(Strain B7 16 bars SB sop + ens)
 (Strain B8 16 bars ens)(Coda 8 bars ens)

014 NOBLE SISSLE AND HIS ORCHESTRA

New York,

Mar. 11, 1936

Noble Sissle – voc, ldr;

Wendell Culley, Demas Dean, Clarence Brereton – tpt; Chester Burrill – tbn;

Sidney Bechet – clt, sop; Chauncey Haughton, Don Pasqual – alt, clt; Gilbert White – ten, flt;

Oscar Madera – vln;

Harry Brooks – pno, cel; Jimmy Miller – gtr; Jimmy Jones – sbs; Wilbert Kirk – dms;

Lena Horne – voc (1,5); Billy Banks – voc (2,3); band choir – voc (2)

60888-A	That's What Love Did To Me	Dec 778,	Chronological Classics 583
60889-A	You Can't Live In Harlem	Dec 778,	Chronological Classics 583
60890-A	I Wonder Who Made Rhythm	Dec 766,	Chronological Classics 583
60891-B	'Tain't A Fit Night Out For Man Or Beast	Col FB-1493,	Chronological Classics 583
60892-A	I Take To You	Dec 847,	Chronological Classics 583
60893-A	Rhythm Of The Broadway Moon	Dec 847,	Chronological Classics 583

Composer credits: 60888 (Cahn - Chaplin); 60889 (Cahn - Chaplin); 60890 (Sissle); 60891 (Cahn - Chaplin); 60892 (Rose); 60893 (Nelson – Rose)

This session features the very first recordings of young Lena Horne, singer, actor, and beauty. And very appealing they are. In the first title there is a hitherto un-listed flute behind Miss Horne in Chorus 2, who must be one of the reedmen – Gilbert White, I assume. Even so, there are celesta sounds at the end of the tune, which probably come from pianist Harry Brooks. Wendell Culley might be the muted trumpet player of the melody.

'You Can't Live In Harlem' is a most lively swinger with Billy Banks' vocals and half-a-chorus by Sidney Bechet on his soprano sax. And otherwise unimposing Chester Burrill on trombone attributes four hot bars in the last chorus. Very fine.

It's Billy Banks again singing – with an un-identified band member in 'I Wonder Who Made Rhythm'. Unfortunately, there is no instrumental soloistic in this item. But it's a nice tune.

'Tain't A Fit Night ...' is some kind of a "killer-diller", very fast, with little soloing, and bandleader Noble Sissle telling a comic story on what happens when the weather turns wild.

'I Take To You' then has the craziest chorus I have ever found: it has an AA'BA'' order, with the first A-part counting 8 bars, the second A-part counting 7 bars, the B-part having 8 bars, and the third A-part then counting 9 bars. This, obviously, is the reason for the trumpet soloist being in disorder in his solo in Chorus 3. But he blows very well. And again, young Lena Horne is a delightful singer.

The last title has Sissle again singing, trombonist Burrill soloing, and a superb Sidney Bechet on his soprano sax. But where is violinist Oscar Madera? He possibly might be hidied by the excellent band ensemble, or he simply was not in the studio as his presence was not needed for recording jazz titles.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); James Toliver, Ramon Usera, Chauncey Haughton, Sidney Bechet (s); Oscar Madera (v); Harry Brooks (p); Howard Hill (g); Edward Coles (b); Jack Carter (dm)*

- Rust*2: *Wendell Culley, Demas Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (clt, sop); James Toliver, Chauncey Haughton (clt, alt); Ramon Usera (ten); Oscar Madera (vln); Harry Brooks (pno); Howard Hill (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl); Billy Banks (vcl); Lena Horne (vcl)*

- Rust*3,*4,*6: *Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Chauncey Haughton -cl -as; Jerome Pasquall, Gil White -ts; Oscar Madera -vn; Harry Brooks -p; Jimmy Miller -g; Jimmy Jones -sb; Wilbert Kirk -d; Noble Sissle -v -ldr; Billy Banks -Lena Horne -v*

Tunes structures:

60888 *That's What Love Did To Me* Key of Ab/Bb Decca
 (Intro 4 bars ens)(Chorus 1 32 bars AABA WC m-tpt 16 – ens 16)(Bridge 2 bars ens mod)(Chorus 2 32 bars AABA LH voc)
 (1/2 Chorus 3 16 bars BA ens 8 – LH 8)

60889 *You Can't Live In Harlem* Key of F/G/Ab Decca
 (Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Bridge 4 bars ens mod)(Chorus 2 32 bars AABA BB voc + ens)
 (Chorus 3 32 bars AABA BB voc + choir mod)(Chorus 4 32 bars AABA SB sop 16 – ens 4 – CB o-tbn 4 – ens 8)

60890 *I Wonder Who Made Rhythm* Key of F/G Decca
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ?WC m-tpt 8 – m-tpts 8 – saxes 8 – ens 8)(Tag 2 bars WK dms)(Verse 24 bars BB voc 4 –
 saxes 2 – BB voc 4 – brass 2 – BB + another + choir voc 14)(Chorus 2 32 bars AABA BB voc + ens)(Bridge 4 bars mod)(Chorus 3 32
 bars AABA ens)

60891 *'Tain't A Fit Night Out For Man Or Beast* Key of Dm Decca
 (Intro 6 bars ens)(Chorus 1 16 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 16 bars AABA NS voc + ens)(Chorus 3 16 bars
 AABA SB sop)(Bridge 4 bars ens)(Chorus 4 16 bars AABA NS voc + ens)(Chorus 5 16 bars AABA CB m-tpt)(Bridge 4 bars ens)
 (Chorus 6 16 bars AABA NS voc + ens)(Chorus 7 16 bars AABA ens)(Chorus 8 16 bars AABA CH alt)(Bridge 4 bars ens)(Chorus 9

16 bars AABA NS voc + ens)

60892 *I Take To You* Key of Ab / Bb

Decca

(Intro 4 bars ens)(Chorus 1 32 bars AA'BA'' ens)(Bridge 4 bars ens)(Chorus 2 32 bars AA'BA'' LH voc + ens)(Tag 1 bar ens)
(Verse 16 bars ens)(Chorus 3 32 bars AA'BA'' CB o-tpt 13 – ens 10 – CB o-tpt 7 – ens 2)(Bridge 4 bars ens)(1/2 Chorus 4 16 bars
BA'' LH voc + ens)(Tag 2 bars LH voc + ens)

60893 *Rhythm Of The Broadway Moon* Key of Eb / Ab

Decca

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Verse 20 bars ens)(Chorus 2 32 bars AABA NS voc + ens)
(Chorus 3 32 bars AABA CB o-tbn 16 – ens 8 – CB o-tbn 8)(Chorus 5 32 bars AABA SB sop 16 – ens saxes – ens 8)

015 NOBLE SISSE AND HIS ORCHESTRA

New York,

Apr. 14, 1937

Noble Sissle – dir;

Wendell Culley, Demas Dean, Clarence Brereton - tpt;

Chester Burrill, George Matthews – tbn;

Sidney Bechet – clt, sop, bsx; Jose Madera, Don Pasqual – alt, clt; James Tolliver, Gilbert White – ten;

Erskine Butterfield – pno; Jimmy Miller – gtr; Jimmy Jones – sbs; Wilbert Kirk – dms;

Billy Banks – voc (5)

M 398-1 Bandana Days

Vri 552,

Mosaic Select 22

M 398-2 Bandana Days

CBS 63093 (LP),

Mosaic Select 22

M 399-1 I'm Just Wild About Harry

Vri 552,

Mosaic Select 22

M 399-2 I'm Just Wild About Harry

CBS 63093 (LP),

Mosaic Select 22

M 400-2 Dear Old Southland

Col C3L 30 (LP),

Mosaic Select 22

Composer credits: M 398 (E. Blake – N. Sissle); M 399 (E. Blake – N. Sissle); M 400 (H. Creamer – T. Layton)

These last recordings of Noble Sissle's Orchestra show the band in full drive and swing, and I am surprised that this organisation did not receive more consent and success by the public.

The first two titles are taken from Sissle's time together with pianist Eubie Blake in the very early 1920s, when both musicians had their high time in the show business. The band is still the same now for five years, and features some potent soloists in Clarence Brereton, both trombonists – George Matthews as a newcomer to the band here – and tenor sax man James Tolliver. Yet, Sidney Bechet is the top hot man in the crew, hailing from New Orleans and is one of the very few musicians being a serious rival of Louis Armstrong's. He can even be heard coaxing around on his bass sax in some spots, here. The reason is, that the band did not have scored parts for Bechet, but to give him some duty when the band played, he was ordered to play the bass sax when he thought it to be opportune.

Of the rather seldom heard instrumental solos on these sides, Bechet takes the majority, and always swings and stomps in fine "Southern" style. It is James Tolliver blowing the tenor sax solos, as I assume. And the fine muted hot trumpet solos are by Clarence 'Minnor' Brereton who – as it seems – spent his whole working life in the Sissle orchestras. But let's not forget modest Wendell Culley, he a wonderful lead trumpet player with a soft and sensitive manner, who later in his life became one of Count Basie's trumpet men, renowned for his solo in Basie's 'Lil Darlin'' in the 1950s.

And let's not forget the rhythm section, that swings mightily.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); Sidney Bechet, Ramon Usera, Chauncey Haughton, Gil White (s); James Toliver (p); Jimmy Miller (g); Jimmy Jones (b); Wilbur Kirk (dm)*

- Rust*2: *Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tbn); Sidney Bechet (clt, sop); Chauncey Haughton (clt, alt); Ramon Usera; Gil White (ten); Oscar Madera (vln); James Toliver (pno); Jimmy Miller (gtr); Jimmy Jones (sbs); Wilbur Kirk (dms)*

- Rust*3,*4: *Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Chauncey Haughton -cl -as; Jerome Pasquall, Gil White -ts; Oscar Madera -vn; Erskine Butterfield -p; Jimmy Miller -g; Jimmy Jones -sb; Wilbert Kirk -d; Noble Sissle -v -ldr*

- Rust*6: *Noble Sissle -v -ldr; Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet, Chauncey Haughton -cl -ss; Gilbert White, Bernard Pasquall -ts; Oscar Madera -vn; Erskine Butterfield -p; Jimmy Miller -g; Jimmy Jones -sb; Wilbert Kirk -d*

Tunes structures:

M 398 *Bandana Days* Key of C / Db / Eb

Variety

(Intro 16 bars WK dms 4 – ens 12)(Chorus 1 32 bars AA' ens)(Chorus 2 32 AA' SB sop + ens)(Bridge 4 bars ens mod)(Chorus 3 32 bars AA' ?WC m-tpt + ?clt)(Chorus 4 32 bars AA' CB m-tpt 2+24 – ens 2 – GW ten 2 – ens 4 mod)(Chorus 5 32 bars AA' ens 16 – SB sop 1+8 – ens 8)

M 399 *I'm Just Wild Anout Harry* Key of Eb / C / Eb

Variety

(Intro 8 bars ens)(Chorus 1 36 AA' ens)(Chorus 2 36 bars AA' saxes 16 – ?JT ten 8 – ens 12)(Bridge 4 bars ens mod)(Chorus 3 36 bars AA' ens 34 – SB sop 2)(Chorus 4 36 bars AA' SB sop + ens)(1/2 Chorus 5 20 bars ens)

M 400 *Dear Old Southland* Key of F / Fm

Variety

(Intro 4 bars SB sop + ens)(Strain A1 16 bars SB sop + ens)(Strain B1 16 bars SB sop + ens)(Strain B2 16 bars SB sop + ens)(Strain A2 16 bars BB voc + ens)(Strain A3 16 bars CB m-tpt + ens)(Strain A4 16 bars SB sop + ens)(Tag 2 bars SB sop + ens)

Notable differences of takes:

M 398-1: S. Bechet sop, start of solo: 1 whole-note c, 3 eight-notes a-f-d, 1 quarter-note g, 1 half-note g

M 398-2: S. Bechet sop, start of solo: 1 whole-note c, 3 eight-notes a-f-d, 1 three-quarter-note g

M 399-1: S. Bechet sop, final notes of solo: 1 quarter-note c, 1 half-note c

M 399-2: S. Bechet sop, final notes of solo: 4 eighth-notes eb-e-eb-e, 1 half-note C

016 NOBLE SISSE AND HIS ORCHESTRA

Hollywood,

Nov. 1943

Noble Sissle – ldr;

Jubilee Show No. 56

Probably: Edna Williams, Wendell Culley, George Winfield, Demas Dean – tpt;

Niccolai El-Michelle aka HerbFlemming, Chester Burrill – tbn;
 Jerome Don Pasquall – alt, clt; Ben Whitted, Eugene Mikell – alt; Paul Cubinar – ten;
 Harry Brooks – pno; Jimmy Jones – sbs; Wilbert Kirk – dms;
 Dorothy Webster, Edna Williams – voc

Intro / One O'Clock Jump	The Jubilee Shows Vol. 10 501 1010
Skater's Waltz	The Jubilee Shows Vol. 10 501 1010
Sunday, Monday And Always	The Jubilee Shows Vol. 10 501 1010
Blues In The Night	The Jubilee Shows Vol. 10 501 1010
Sign Off / One O'Clock Jump	The Jubilee Shows Vol. 10 501 1010

017 LIONEL HAMPTON AND HIS ORCHESTRA

Los Angeles,

Oct. 16, 1944

Lionel Hampton – vib, ldr;
 Wendell Culley, Snooky Young, Lamar Wright, Joe Morris, Dave Page – tpt;
 Vernon Porter, Andrew Penn, Luther Sonny Craven, Allen Durham, Fred Beckett – tbn;
 George Dorsey, Gus Evans – alt; Arnett Cobb, Fred Simon – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Charles Harris, Ted Sinclair – sbs; Fred Radcliffe – dms;
 Dinah Washington – voc; Milt Buckner – arr (1,2,3); Lionel Hampton – arr (4)

L3644	Million Dollar Smile	Decca 18719,	Chronological Classics 803
L3645	The Lamplighter	Decca 18910,	Chronological Classics 803
L3646	Overtime	Decca 18669,	Chronological Classics 803
L3647	Tempo's Boogie	Decca 18910,	Chronological Classics 803

018 LIONEL HAMPTON AND HIS ORCHESTRA

Los Angeles,

Nov. 17, 1944

Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Snooky Young, Lamar Wright, Joe Morris, Dave Page – tpt;
 Vernon Porter, Andrew Penn, Luther Sonny Craven, Allen Durham, Fred Beckett – tbn;
 George Dorsey, Gus Evans – alt; Arnett Cobb, Fred Simon – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Charles Harris, Ted Sinclair – sbs; Fred Radcliffe – dms;
 Rubel Blakey – voc (5)

Chop Chop (Shark Face)	Jazz Society 605,	Palm Club PC-08 (LP)
Trolley Song	Jazz Society 605,	Palm Club PC-08 (LP)
What A Difference A Day Made		Palm Club PC-08 (LP)
Hamp's Boogie		Palm Club PC-08 (LP)
Some Day		Palm Club PC-08 (LP)

019 LIONEL HAMPTON AND HIS ORCHESTRA

New York,

Jan. 22, 1945

Lionel Hampton – vib, ldr;
 Wendell Culley, Snooky Young, Lamar Wright, Joe Morris, Dave Page – tpt;
 Andrew Penn, Luther Sonny Craven, Allen Durham, Al Hayse, Fred Beckett – tbn;
 Herbie Fields – alt, clt; Gus Evans – alt; Arnett Cobb, Fred Simon – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Charles Harris, Ted Sinclair – sbs; Fred Radcliffe – dms

VP-1125	Vibe Boogie	V-Disc 404-A,	Chronological Classics 922
VP-1126	Screamin' Boogie	V-Disc 428-A,	Chronological Classics 922

020 LIONEL HAMPTON AND HIS ORCHESTRA

New York,

Apr. 15, 1945
 Carnegie Hall

Lionel Hampton – vib, pno, dms, ldr;
 Wendell Culley, Al Killian, Lamar Wright, Joe Morris, Dave Page – tpt;
 Abdul Hamid, Al Hayse, John Morris, Andrew Penn – tbn;
 Herbie Fields – alt, clt, sop; Gus Evans – alt; Arnett Cobb, Jay Peters – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Charles Harris, Ted Sinclair – sbs; Fred Radcliffe – dms;
 Dinah Washington – voc (7); Dizzy Gillespie – tpt (1); Leonard Feather – pno (7)

Red Cross	Dec DL8088 (LP)
Hamp's Blues	Dec DL8088 (LP)
I Know That You Know	Dec DL8088 (LP)
Loose Wig	Dec DL8088 (LP)
Hamp's Boogie Woogie	Dec DL8088 (LP)
Oh, Lady Be Good	Dec DL8088 (LP)
Evil Gal Blues	Dec DL8088 (LP)
Flying Home	Dec DL8088 (LP)

021 LIONEL HAMPTON AND HIS SEPTET

New York,

May 21, 1945

Lionel Hampton – vib, pno, ldr;
 Wendell Culley – tpt; Herbie Fields – alt, clt; Arnett Cobb – ten;
 Johnny Mehegan – pno; Billy Mackell – grt; Charles Harris – sbs; George Jones – dms;
 Dinah Washington – voc (3)
 Dinah Washington – voc (3)

72871-A	Dublin' With Dublin	Br 04005 (UK),	Chronological Classics 922
72872-A	Ribs And Hot Sauce	Dec 24513,	Chronological Classics 922
72873-A	Blow Top Blues	Dec 23792,	Chronological Classics 922
72874-	Two Finger Boogie	Dec 23838,	Chronological Classics 922

- 022 **LIONEL HAMPTON AND HIS ORCHESTRA** New York, May 21, 1945
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Al Killian, Lamar Wright, Jr., Dave Page, Joe Morris – tpt;
 Abdul Hamid, Al Hayse, John Morris, Andrew Penn – tbn;
 Herbie Fields – alt, clt; Gus Evans – alt; Arnett Cobb, Jay Peters – ten; Charles Fowlkes – bar;
 Dardanelle Breckenridge – pno; Billy Mackell – gr; Ted Sinclair, Charles Harris – sbs; George Jones – dms;
 female choir – voc (1)
 72875-A Someday Dec (Swiss) BM 30811, Chron. Classics 922
 72876-A Beulah's Boogie Dec 18719, Chronological Classics 922
 72881-A Playboy Dec (Swiss) BM 30811, Chron. Classics 922
 72882-A Punch And Judy Dec 23639, Chronological Classics 922
- 023 **LIONEL HAMPTON AND HIS ORCHESTRA** Los Angeles, Dec. 01, 1945
 Lionel Hampton – vib, pno, ldr;
 Probably:
 Wendell Culley, Al Killian, Lamar Wright, Jr., Dave Page, Joe Morris – tpt;
 Abdul Hamid, Al Hayse, John Morris, Andrew Penn – tbn;
 Herbie Fields – alt, clt; Gus Evans – alt; Arnett Cobb, Jay Peters – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – gr; Ted Sinclair, Charles Harris – sbs; George Jones – dms;
 female choir – voc (1)
 L4008-A Slide, Hamp, Slide Dec 18754, Chronological Classics 922
 L4009-B Hey! Ba-Ba-Re-Bop Dec 18754, Chronological Classics 922
- 024 **HAMP – TONE ALL STARS** Los Angeles, late 1945
 Wendell Culley, Joe Morris – tpt;
 Herbie Fields – alt, ten, clt; Arnett Cobb – ten; Charlie Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – gr; Charlie Harris – sbs; George Jenkins – dms
 HJ 001, A 2624 Down Home Ham-Tone 102 on LP/CD ?
 HJ 002, A 2625 Jenny Ham-Tone 107 on LP/CD ?
 HJ 004, A 2627 Shebna Ham-Tone 102 on LP/CD ?
- 025 **HERBIE FIELDS with HAMP – TONE ALL STARS** Los Angeles, late 1945
 Wendell Culley, Joe Morris – tpt;
 Herbie Fields – alt, ten, clt; Arnett Cobb – ten; Charlie Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – gr; Charlie Harris – sbs; George Jenkins – dms
 HJ 003 Gate Serene Blues Ham-Tone 107 on LP/CD ?
- 026 **BING CROSBY AND LIONEL HAMPTON AND HIS ORCHESTRA** New York, Jan. 21, 1946
 Bing Crosby – voc;
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Joe Morris, Lamar Wright, Jr., Dave Page, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – gr; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Lionel Hampton – voc (2)
 73287-A Pinetop's Boogie Woogie Dec 23843, Chronological Classics 922
 73288-A On The Sunny Side Of The Street Dec 23843, Chronological Classics 922
- 027 **LIONEL HAMPTON AND HIS ORCHESTRA** New York, Jan. 29, 1946
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Joe Morris, Lamar Wright, Jr., Dave Page, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – gr; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Lionel Hampton – voc (2)
 73324-A Rockin' In Rhythm – Part 1 Dec 24415, Chronological Classics 922
 73325-A Rockin' In Rhythm – Part 2 Dec 24415, Chronological Classics 922
 73326- Gay Notes Dec uniss 78, Chronological Classics 922
- 028 **LIONEL HAMPTON AND HIS ORCHESTRA** New York, Jan. 31, 1946
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Joe Morris, Lamar Wright, Jr., Dave Page, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – gr; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Lionel Hampton – voc (2)
 73332- Cobb's Idea Dec uniss 78, Chronological Classics 946
 73333-A Air Mail Special – Part 1 Dec 18880, Chronological Classics 946
 73334-A Air Mail Special – Part 2 Dec 18880, Chronological Classics 946

- 029 **LIONEL HAMPTON AND HIS ORCHESTRA** New York, early 1946
 Lionel Hampton – vib, pno, ldr; broadcast
 probably:
 Wendell Culley, Joe Morris, Lamar Wright, Jr., Dave Page, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Sugar Chile Robinson – pno (4,5); Madeleine Green – voc (6)
 Loose Wig Palm Club PC-08 (LP)
 Moonglow Palm Club PC-08 (LP)
 Chasing The Chase Palm Club PC-08 (LP)
 Caldonia Boogie Palm Club PC-08 (LP)
 Susie's Boogie Woogie Palm Club PC-08 (LP)
 I'm Gonna Have That Guy Palm Club PC-08 (LP)
- 030 **LIONEL HAMPTON AND HIS ORCHESTRA** Los Angeles, Sep. 09, 1946
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Joe Wilder, Richard Duke Garrette, Leo Sheppard, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Curley Hamner – dms (3); Joe Comford – sbs (4)
 L-4287- Playboy Dec uniss 78, Chronological Classics 946
 L-4288- Cobb's Idea Dec uniss 78, Chronological Classics 946
 L-4289-A Tempo's Birthday Dec 23696, Chronological Classics 946
 L-4290-A Adam Blew His Hat Dec 24015, Chronological Classics 946
- 031 **LIONEL HAMPTON AND HIS ORCHESTRA** Los Angeles, Sep. 17, 1946
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Joe Wilder, Richard Duke Garrette, Leo Sheppard, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Lionel Hampton – voc (1)
 L-4297-A The Pencil Broke (And That's All She Wrote) Dec 23696, Chronological Classics 946
 L-4298- Empty Glass (Normania) Dec uniss 78, Chronological Classics 946
 L-4299-A Hamp's Walkin' Boogie Dec 23839, Chronological Classics 946
- 032 **LIONEL HAMPTON AND HIS ORCHESTRA** Los Angeles, Sep. 17, 1946
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Joe Wilder, Richard Duke Garrette, Leo Sheppard, Jimmy Nottingham – tpt;
 Jimmy Wormick, Michael Booty Wood, Al Hayse, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Arnett Cobb, Johnny Griffin – ten; Charles Fowlkes – bar; Jack Kellso – clt;
 Milt Buckner – pno; Billy Mackell – grt; Ted Sinclair, Charles Harris – sbs; George Jenkins – dms;
 Lionel Hampton – voc (1)
 L-4300-A Don't Let The Landlord Gyp You Dec 23834, Chronological Classics 946
 L-4301-A I'm Minding My Business (And Baby, My Business Is You) Dec 23834, Chronological Classics 946
 L-4302- Dig Those Vibes Dec uniss 78, Chronological Classics 946
 L-4303-A Reminiscing Mood Dec 24015, Chronological Classics 946
- 033 **LIONEL HAMPTON AND HIS ORCHESTRA** Los Angeles, Aug. 06, 1947
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Leo Sheppard, Duke Garrette, Jimmy Nottingham, Kenny Dorham – tpt;
 Britt Woodman, Jimmy Wormick, Luther Sonny Craven, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Jack Kelson – alt, clt; Morris Lane, John Sparrow – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Joe Comfort, Charles Harris – sbs; Earl Walker – dms;
 Winie Brown – voc (1,3)
 L-4481 You Better Be Satisfied Dec uniss 78, Chronological Classics 994
 L-4482 Hamp's Got A Duke Dec 24248, Chronological Classics 994
 L-4483 Gone Again Dec 24248, Chronological Classics 994
 L-4484 Three Minutes on 52nd Street Dec 24249, Chronological Classics 994
- 034 **LIONEL HAMPTON AND HIS ORCHESTRA** Los Angeles, Nov. 03, 1947
 Lionel Hampton – vib, pno, ldr;
 Wendell Culley, Leo Sheppard, Duke Garrette, Snooky Young, John Teddy Buckner – tpt;
 Britt Woodman, Jimmy Wormick, James Robinson, Andrew Penn – tbn;
 Bobby Plater, Ben Kynard – alt; Jack Kelson – alt, clt; Morris Lane, John Sparrow – ten; Charles Fowlkes – bar;
 Milt Buckner – pno; Billy Mackell – grt; Joe Comfort, Charlie Mingus – sbs; Earl Walker – dms;
 Ben Kynard, Milt Buckner – arr (2); Bobby Plater – arr (3)
 L-4528 Goldwyn Stomp Dec 24505, Chronological Classics 994
 L-4529 Red Top Dec 24281, Chronological Classics 994
 L-4530 Giddy-Up Dec 24281, Chronological Classics 994

035 LIONEL HAMPTON AND HIS ORCHESTRA	Los Angeles,	Nov. 10, 1947
Lionel Hampton – vib, pno, ldr; Wendell Culley, Leo Sheppard, Duke Garrette, Walter Williams, John Teddy Buckner – tpt; Britt Woodman, Jimmy Wormick, James Robinson, Andrew Penn – tbn; Bobby Plater, Ben Kynard – alt; Jack Kelson – alt, clt; Morris Lane, John Sparrow – ten; Charles Fowlkes – bar; Milt Buckner – pno; Billy Mackell – gtr; Joe Comfort, Charlie Mingus – sbs; Earl Walker – dms; Milt Buckner – arr (1); Charlie Mingus – arr (2); Bill Doggett – arr (3); Sonny Burke – arr (4)		
L-4543	Hawk's Nest	Dec 24505, Chronological Classics 994
L-4544	Mingus Fingers	Dec 24428, Chronological Classics 994
L-4545	Muchacho Azul (Blue Boy)	Dec 24428, Chronological Classics 994
L-4546	Midnight Sun	Dec 24429, Chronological Classics 994
036 LIONEL HAMPTON AND HIS ORCHESTRA	New York,	Jan. 28, 1949
Lionel Hampton – vib, pno, ldr; Wendell Culley, Leo Sheppard, Duke Garrette, Walter Williams, Benny Bailey – tpt; Lester Bass, Jimmy Wormick, Al Grey, Benny Powell – tbn; Bobby Plater, Johnny Board – alt; Gene Morris, Billy Williams, John Sparrow – ten; Ben Kynard – bar; Albert Ammons – pno; Wes Montgomery – gtr; Roy Johnson – sbs; Earl Walker – dms; Sonny Parker – voc (2); Lionel Hampton, Rick Brown – voc (3)		
74730	Hamp's Boogie No. 2	Dec 24607, Chronological Classics 1161
74731	Hamp's Gumbo	Dec uniss 78, Chronological Classics 1161
74732	Beulah's Sister's Boogie	Dec 24699, Chronological Classics 1161
74733	Wee Albert	Dec 24699, Chronological Classics 1161
037 LIONEL HAMPTON AND HIS ORCHESTRA	New York,	Apr. 26, 1949
Lionel Hampton – vib, pno, ldr; Wendell Culley, Leo Sheppard, Duke Garrette, Walter Williams, Benny Bailey – tpt; Lester Bass, Jimmy Wormick, Al Grey, Benny Powell – tbn; Bobby Plater, Johnny Board – alt; Gene Morris, Billy Williams, John Sparrow – ten; Ben Kynard – bar; Doug Duke – pno; Wes Montgomery – gtr; Roy Johnson – sbs; Earl Walker – dms; Sonny Parker – voc		
74853	What's Happenin', Baby?	Dec 24642, Chronological Classics 1161
74854	Drinking Wine, Spo-Dee-O-Dee, Drinking Wine	Dec 24642, Chronological Classics 1161
74855	Moonglow	Dec uniss 78, Chronological Classics 1161
038 LIONEL HAMPTON AND HIS ORCHESTRA	New York,	May 10, 1949
Lionel Hampton – vib, pno, ldr; Wendell Culley, Leo Sheppard, Duke Garrette, Walter Williams, Ed Mullens – tpt; Lester Bass, Jimmy Wormick, Al Grey, Chippie Outcald – tbn; Bobby Plater, Johnny Board – alt; Gene Morris, Billy Williams, John Sparrow – ten; Ben Kynard – bar; Francis Gaddison – pno; Wes Montgomery – gtr; Roy Johnson – sbs; Earl Walker – dms; Betty Carter – voc (1); The Hamptones (John Wilton, Fred Hamilton, Raymond Johnson, Richard Palmer) – voc (2)		
74897	The Huckle-Buck	Dec 24652, Chronological Classics 1161
74898	Baby, You're Great	Br (G) 82619, Chronological Classics 1161
039 LIONEL HAMPTON AND HIS ORCHESTRA	New York,	May 10, 1949
Lionel Hampton – vib, pno, ldr; Wendell Culley – tpt; Gene Morris - ten; Ben Kynard – bar; Doug Duke – org; Wes Montgomery – gtr; Roy Johnson – sbs; Earl Walker – dms; Joe James, Lionel Hampton – voc		
74899	Lavender Coffin	Dec 24652, Chronological Classics 1161
<p>From here on, Wendell Culley was lead trumpet player with the internationally famous Count Basie Band. This means that his business was not to solo, but to lead (playing first parts) the trumpet section of the band and thus being responsible for the band-sound. Culley most seldom played solo among others, but did so in 'L'il Darlin'' – composed and arranged by Neal Hefty - at most of all Basie concerts. This title I have listed at his first recording – and best - in session 063 below. I have not tried to find out any other solo of Culley's.</p>		
040 COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 17, 1952
041 COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 25, 1952
042 COUNT BASIE AND HIS ORCHESTRA	New York,	Jul. 22/23, 1952
043 COUNT BASIE AND HIS ORCHESTRA	New York,	Jul. 26, 1952
044 COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 12, 1952
045 TONY SCOTT AND HIS ORCHESTRA	New York,	Jun. 20, 1953

Tony Scott – clt, ldr;
 Wendell Culley, Reunald Jones, Joe Newman, Idrees Sulieman – tpt;
 Benny Green – tbn;
 Charlie Fowlkes, Cecile Payne – bar;
 Dick Katz – pno; Freddie Green – gtr; Milt Hinton – sbs; Irv Kluger – dms;
 Jackie Paris – voc (3)

84885	The Blues Have Got Me	Brunswick 80237	on LP/CD ?
84886	Time To Go	Brunswick 80237	on LP/CD ?
84887	Opus No. One	Coral 6120180237	on LP/CD ?

046	COUNT BASIE AND HIS ORCHESTRA	New York,	Aug. 13, 1953
047	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 12, 1953
048	COUNT BASIE AND HIS ORCHESTRA	New York,	Aug. 16, 1954
049	COUNT BASIE AND HIS ORCHESTRA	New York,	May 17, 1955
050	COUNT BASIE AND HIS ORCHESTRA	New York,	Jul. 26, 1955
051	COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 04, 1956
052	COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 05, 1956
053	COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 11, 1956
054	COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 23, 1956
055	COUNT BASIE AND HIS ORCHESTRA	New York,	Apr. 28, 1956
056	COUNT BASIE AND HIS ORCHESTRA	New York,	May 01, 1956
057	COUNT BASIE AND HIS ORCHESTRA	New York,	Jun. 25, 1956
058	COUNT BASIE AND HIS ORCHESTRA	New York,	Jun. 26, 1956
059	COUNT BASIE AND HIS ORCHESTRA	New York,	Jun. 27, 1956
060	COUNT BASIE AND HIS ORCHESTRA	Los Angeles,	Apr. 1957
061	COUNT BASIE AND HIS ORCHESTRA	New York,	Sep. 19, 1957
062	COUNT BASIE AND HIS ORCHESTRA	New York,	Sep. 28, 1957
063	COUNT BASIE AND HIS ORCHESTRA	New York,	Oct. 21, 1957
Wendell Culley, Snooky Young, Thad Jones, Joe Newman – tpt; Henry Coker, Al Grey, Benny Powell – tbn; Marshal Royal – alt, clt; Frank Wess – alt, flt; Frank Foster, Eddie Davis -ten; Charlie Fowlkes – bar; Count Basie – pno, ldr; Freddie Green – gtr; Eddie Jones – sbs; Sonny Payne – dms			
12468	Flight Of The Foo Birds		Mosaic MD10-149 I
12469	Double-O		Mosaic MD10-149 I
12470	L'il Darlin'		Mosaic MD10-149 I
12471	Whirly Bird		Mosaic MD10-149 I
12472	Duet		Mosaic MD10-149 I
12473	The Kid From Red Bank		Mosaic MD10-149 I
12474	Midnight Blues		Mosaic MD10-149 I
12475	Teddy The Toad		Mosaic MD10-149 I

This – as far as I know – is the first recording of Wendell Culley's beautiful solo-number with the Basie Band, 'L'il Darlin'. And the most attractive one, as is reported. There are alternate ones on live recordings by the band on LP/CD of the subsequent years.

064	COUNT BASIE AND HIS ORCHESTRA	New York,	Oct. 22, 1957
065	COUNT BASIE AND HIS ORCHESTRA	New York,	Mar. 04, 1958
066	COUNT BASIE AND HIS ORCHESTRA	New York,	Apr. 03, 1958
067	COUNT BASIE AND HIS ORCHESTRA	New York,	Apr. 04, 1958
068	COUNT BASIE AND HIS ORCHESTRA	New York,	Apr. 14, 1958
069	COUNT BASIE AND HIS ORCHESTRA	New York,	Apr. 28, 1958
070	COUNT BASIE AND HIS ORCHESTRA	New York,	Apr. 29, 1958

071	COUNT BASIE AND HIS ORCHESTRA	New York,	May 26, 1958
072	COUNT BASIE AND HIS ORCHESTRA	New York,	May 27, 1958
073	COUNT BASIE AND HIS ORCHESTRA	New York,	Sep. 03, 1958
074	COUNT BASIE AND HIS ORCHESTRA	New York,	Oct. 13, 1958
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Oct. 14, 1958
076	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 10, 1958
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 18, 1958
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 20, 1958
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Jan. 23/24, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	May 22, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	May 23, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	May 24, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	May 31, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Jul. 28, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Sep. 24, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 16, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 18, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 18, 1959
075	COUNT BASIE AND HIS ORCHESTRA	New York,	Dec. 28, 1959

Besides all these commercial recording sessions with Lionel Hampton and Count Basie and their Orchestras listed above, Wendell Culley may be heard on a multitude of broadcasts and concerts of these bands, fixed on record or CD. See the general and special discographies. But - as always at this web-site - I am only interested in and tackling his recordings of the shellac era before 1943. Yet, I have made the effort to list the first commercial recording session to feature 'L'il Darlin'' by the Count Basie Band of 1957. This title in this form was a mainstay of the Basie regular programs because of the beauty of Culley's muted trumpet solo.