

**The**  
**TROMBONE**  
**of**  
**WILLIAM WELLS**  
**“DICKY”**  
**“DICKIE”**

Solographer: Jan Evensmo  
Last update: Oct. 5, 2018

Note: This is a complete solography with comments to every session but only including 1949. There are also some missing items, please assist.

Born: Centerville, Tennessee, June 10, 1909  
 Died: NYC. Nov. 12, 1985

*Introduction:*

Dicky Wells was my first trombone favourite, after listening to and being hypnotized by his 1937 Paris recordings. This resulted later in more serious and comprehensive studies. The solography below is basically the one printed as Vol. 14 (1983) in my Jazz Solography Series, and extended through the nineteen forties.

*Early history:*

Family moved to Louisville, Kentucky, in 1911. Studied music from the age of 10, played baritone horn in the Booker T. Washington Community Centre Band at 13. Trombone from the age of 16, played locally in Lucius Brown's Band, then to New York in drummer Lloyd W. Scott's band (1926). Remained in New York with the band which was later led by Lloyd's brother Cecil Scott. Worked mainly with Cecil Scott until early 1930, then joined Elmer Snowden's Band (1930-31), appeared with Snowden in the film 'Smash Your Baggage'. Worked with Russell Wooding in 1932, also toured with Benny Carter (1932-33), brief spell with Charlie Johnson before joining Fletcher Henderson in 1933, also 'gigged' with Chick Webb's Band at Lafayette Theatre (1933). Again with Benny Carter (early 1934), then joined Teddy Hill in September 1934 and remained with the band for trip to Europe (summer 1937). Joined Count Basie at The Famous Door in July 1938, regularly with Basie until early 1946. (Ref. John Chilton).

*Message:*

The Bill Savory collection contains many Dicky Wells items with Count Basie & His Orchestra, but information cannot be released at this time.

## DICKY WELLS SOLOGRAPHY

### LLOYD SCOTT & HIS ORCHESTRA

NYC. Jan. 10, 1927

Kenneth Roane (tp, an), Gus McClung (tp), Dicky Wells (tb), Fletcher Allen, John Wilhams (cl, as), Cecil Scott (cl, ts, bar), Don Frye (p), Hubert Mann (bjo), Chester Campbell (tu), Lloyd Scott (dm, ldr).

Three titles were recorded for Victor:

37529-1	Harlem Shuffle	Soli 2 and 6 bars. (M)
37529-2	Harlem Shuffle	As above. (M)
37530-2	Symphonic Scrontch	Solo 42 bars. (FM)
37531-1	Happy Hour Blues	Solo 8 bars. (M)
37531-2	Happy Hour Blues	As above. (M)

The recorded beginning of the great trombone of Dicky Wells is quite distanced from his ultimate peak. This is no swing music, and here is no swing trombone but an honest try to swing the most, with rather moderate success. To my ears this music must be evaluated on other criteria than the rest of the sessions in this solography. "Symphonic ..." is the one interesting item, a long but not very improvised solo, strong and promising. The other two items are of passing interest, some slight variations from take to take may attract some 'old-fashioned' readers.

### CECIL SCOTT & HIS BRIGHT BOYS

NYC. Nov. 19, 1929

Bill Coleman (tp), Frankie Newton (tp, vo), Dicky Wells (tb), John Williams, Harold McFerran (as), Cecil Scott (cl, ts, bar), Don Frye (p), Rudolph Williams (bjo), Mack Walker (tu), Lloyd Scott (dm), members of band (vo).

Four titles were recorded for Victor:

57709-1	Lawd, Lawd	Solo 2 bars. (FM)
57710-1	In A Corner	Soli 18 and 8 bars. (M)
57711-2	Bright Boy Blues	Soli 2, 3, 1 and 2 bars. (S)
57712-1	Springfield Stomp	Intro with orch. Soli with orch 8, 6, 14 (mute) and 6 bars. (FM)

Almost three years since the first session, and jazz has changed a lot! So has Dicky Wells, and this session shows him as a personality with his own, easily identifiable style, strong and virile with a vibrato like nobody else. As can be seen from above notations, there are two important tracks, "... Corner" and "... Stomp". Particularly "... Corner" has biting and fascinating trombone soli which 'obviously' belong to DW. The swing era, where the musicians were permitted to stretch out and really improvise, is still future, but I feel the wind is blowing in the right direction.

### LUIS RUSSELL & HIS ORCHESTRA

NYC. Aug. 28, 1931

Henry Allen (tp, vo-70195), Robert Cheek, Gus Aiken (tp), Dicky Wells (tb), Albert Nicholas (cl, as), Henry Jones (as), Greely Walton (ts), Luis Russell (p, ldr), Will Johnson (g, bjo), Pops Foster (b), Paul Barbarin (dm), Chick Bullock (vo-70196,97).

Four titles were recorded for Victor, no (tb) on 70197-1 "Say The Word" but:

70195-1	You Rascal You	Solo 16 bars. (FM)
70196-1	Goin' To Town	Solo with orch 16+8 bars, (ts) on bridge. (FM)
70198-1	Freakish Blues	Solo 12 bars. (SM)

Two years have passed, and swing is here! Luis Russell, what a band! I consider "... Rascal ..." as the first really great DW solo, a melodic approach combined with great force and flexible rhythm. Also "... Town" has some magnificent phrasing. The slow medium "... Blues" may perhaps at first seem somewhat outdated, edgy and weird today, however, with some imagination on the listener's part, this solo also achieves a very solid position as a sensitive and original solo.

### BENNY CARTER & HIS ORCHESTRA

NYC. June 23, 1932

Louis Bacon, Frankie Newton, unknown (tp), Dicky Wells (tb), Wayman Carver (fl, as), Benny Carter (cl, as), Chu Berry (ts), Teddy Wilson (p), unknown (g), Dick Fullbright (b), Sid Catlett (dm), unknown female (vo).

One title, 1765-1 "Tell All Your Daydreams To Me" was recorded for Crown, but no trombone soli.

NYC. Oct. 5, 1932

Similar. Three titles were recorded for Victor, rejected.

**ELMER SNOWDEN & HIS ORCHESTRA /  
SMALL's PARADISE ENTERTAINERS**

NYC. 1932/1933

Leonard Davis, Roy Eldridge (tp), Dicky Wells, George Washington (tb), Otto Hardwick, Al Sears, Wayman Carver (reeds), Don Kirkpatrick (p), Elmer Snowden (bjo), Richard Fullbright (b), Sid Catlett (dm), unknown female (vo).  
Warner Brothers' movie short "Smash Your Baggage", four titles, one has DW:

Bugle Call Rag

Break 4 bars. (FM)

A big fat break, no more! Stupid producers, I'd like to say.

**ALLEN-HAWKINS ORCHESTRA**

NYC. March 27, 1933

Henry Allen (tp), Dicky Wells (tb), Russell Procope (cl, as), Coleman Hawkins (ts), Don Kirkpatrick (p), Lawrence Lucie (g), John Kirby (b, tu?), Walter Johnson (dm).

Two titles were recorded for Perfect:

13183-A Someday Sweetheart

Solo 8 bars. (SM)

13184-A I Wish I Could Shimmy Like My Sister Kate

Solo 18 bars. (M)

Now we are getting close to the reason for a Dicky Wells Solography! Two masterpieces of early trombone, personal and most selfsure in their beauty. DW already seems to master the rhythm of the swing era close to perfection, everything flows so smoothly and at the same time forcefully, with a melodic sense very few trombonists ever achieved. "Someday ..." is one of the never-to-forget trombone treasures, not only for DW but for the instrument as such, and "... Kate" is more or less of the same top quality.

**SPIKE HUGHES**

**& HIS NEGRO ORCHESTRA**

NYC. April 18, 1933

Shad Collins, Leonard Davis, Bill Dillard (tp), Dicky Wells, Wilbur DeParis, George Washington (tb), Benny Carter, Wayman Carver, Howard Johnson (cl, as, fl), Coleman Hawkins (cl, ts), Rod Rodriguez (p), Lawrence Lucie (g), Ernest Hill (b), Kaiser Marshall (dm-13257,58), Sid Catlett (dm-13259,60), Benny Carter (vo-13258), Spike Hughes(arr).

Four titles were recorded for English Decca:

13257-A Nocturne

Solo 16+8 bars, orch on bridge  
(mute). Solo 8 bars. (SM)

13258-A Someone Stole Gabriel's Horn

Solo 8 bars. (FM)

13259-A Pastorale

Solo 16 bars. (SM)

13260-A Bugle Call Rag

Solo 16 bars. (F)

The Spike Hughes sessions appear in almost any Solography on great swing musicians of the early thirties! Enough has been said of the general status of these sides, and those of one month later. Also Dicky Wells seems to find the opportunity challenging. In "Nocturne" he is extensively featured but mostly as a part of the arrangement. Nevertheless, his personal style blossoms. Perhaps "... Horn" is more exciting and colourful? I have a slight weakness for "Pastorale", particularly the first half which is superbly executed. However, "Bugle ..." will probably win a poll on the most remarkable trombone item. It is far from perfect, in fact rather experimental, but the inspired, youthful force seems to have very few competitors in its era.

**SPIKE HUGHES**

**& HIS NEGRO ORCHESTRA**

NYC. May 18, 1933

Henry Allen, Leonard Davis, Bill Dillard (tp), Dicky Wells, Wilbur DeParis, George Washington (tb), Benny Carter, Howard Johnson (cl, as), Wayman Carver (fl, cl, as), Coleman Hawkins (cl, ts), Chu Berry (ts), Luis Russell (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett (dm), Spike Hughes (arr).

Four titles were recorded for English Decca:

13352-A Arabesque

Solo 16+8 bars, orch on bridge. (M)

13353-A Fanfare

Solo 24 bars. (FM)

13354-A Sweet Sorrow Blues

Solo 12 bars. (SM)

13355-A Music At Midnight

With orch 8 bars (mute). Solo 16+8  
bars (mute), orch on bridge. (FM)

**Same date**

Henry Allen (tp), Dicky Wells (tb), Benny Carter (as), Wayman Carver (fl), Coleman Hawkins, Chu Berry (ts), Rod Rodriguez (p), Lawrence Lucie (g), Spike Hughes (b), Sid Catlett (dm).

One title:

13356-A Sweet Sue, Just You Solo 32 bars. (F)

**NYC. May 19, 1933**

Personnel as May 18 (large group), except Howard Scott (tp) replaces Dillard or Davis, Benny Carter also (sop), Rod Rodriguez (p) replaces Russell.

Four titles:

13359-1 Air In D Flat Solo 16 bars. Lead 8 bars. (M)

13360-A Donegal Cradle Song Lead 8 bars. (SM)

13361-A Firebird Solo 32 bars.(FM)

13362-A Music At Sunrise Solo 8 bars. (M)

**Same date**

Personnel as May 18 (small group). Henry Allen also (vo).

One title:

13363-A How Come You Do Me Like You Do? Solo 16 bars. (M)

Probably May 18/19, 1933 should be considered the most important days in the recording career of Dicky Wells, with a possible exception for his Paris activities. Such a string of highly original pieces of trombone playing is rarely heard, then or now. The soli are not perfect, but this is because DW never holds anything back but gives all he has got, and some more! There is not one item here not belonging to a trombone-hall-of-fame! To choose favourites is very difficult, but maybe the blues, represented by the utterly sad "... Sorrow ..." and the lively "Fanfare" are at the very top? Or perhaps "Air ..." with its hilarious opening?? Or the swinging "Firebird"??? The two small band jam pieces do not rank to the very top. "Sweet Sue ..." has problems in the first part, but the conclusion is magnificent. In "How Come ..." he reaches for too much, and the beginning of the last eight is unsure. However, the main impression of the Spike Hughes sessions is utterly positive and a substantial part of the reason for a Dicky Wells Solography.

**ALLEN – HAWKINS ORCHESTRA****NYC. July 21, 1933**

Henry Allen (tp, vo), Dicky Wells (tb), Hilton Jefferson (as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (g, bjo), John Kirby (b, tu) Walter Johnson (dm).

Four titles were recorded for Melotone, no DB on 13618-1 Stringin' Along On A Shoestring" but:

13616-1 The River's Taking Care Of Me In ens. (SM)

13617-1 Ain't 'Cha Got Music? In ens. Solo 8 bars. (FM)

13619-1 Shadows On The Swanee Solo with ens 8 bars. (SM)

I quote from the Henry Allen Solography: "The first of the Melotone sessions is a charming and attractive one. The atmosphere is friendly and relaxed, and everybody seems to have a splendid time. It is not a blowing session, however, and the soli are therefore rather polite and a little formal". This is not quite correct for DW, who is underfeatured but has a balanced, melodic and completely successful solo on "... Music?".

**FLETCHER HENDERSON & HIS ORCHESTRA****NYC. Aug. 18, 1933**

Russell Smith, Bobby Stark, Henry Allen (tp), Dicky Wells, Sandy Williams (tb), Russell Procope, Hilton Jefferson (cl, as), Coleman Hawkins (cl, ts), Fletcher Henderson (p, arr), Bernard Addison (g), John Kirby (b), Walter Johnson (dm), Horace Henderson (arr).

Four titles were recorded for Vocalion, one has DW:

13828-1 King Porter Stomp Solo 16 bars. (FM)

13828-2 King Porter Stomp As above. (FM)

**NYC. Sept. 22, 1933**

Personnel as Aug. 18, 1933, except Claude Jones (tb) replaces Sandy Wilhams. Horace Henderson (p).

Four titles were recorded for Columbia, one has DW:

265138-2 Nagasaki Solo 4 bars. (F)

As you can see, Fletcher did not give much blowing space to DW. "King ..." has two takes and is particularly interesting for that fact. However, none of them has perfect trombone playing, he seems to work hard but with only moderate success. Bars 3-4 seem obstacles which not are quite overcome. "Nagasaki" is just some bars passing by.

**HORACE HENDERSON & HIS ORCHESTRA** **NYC. Oct. 3, 1933**

Personnel as for Fletcher Henderson Sept. 22.

Six titles were recorded for Columbia, three have DW:

265150-2	Happy Feet	Solo 18 bars. (FM)
265151-1	Rhythm Crazy	Solo 32 bars. (M)
265153-2	Minnie The Moocher's Wedding Day	Solo 32 bars. (FM)

Horace seems more friendly to DW than Fletcher was! Three fine trombone contributions to please us! I enjoy the strong "Rhythm Crazy", where you can hear how flexible his rhythm has become. "... Wedding Day" features DW in a more arranged setting, partly call-and-response with orchestra, but he still manages to create a personal and good, although somewhat modest solo. My favourite here, though, is the lively, inspired and dramatic "Happy Feet", a masterpiece!!

**HENRY ALLEN & HIS ORCHESTRA** **NYC. May 1, 1934**

Henry Allen (tp, vo), Dicky Wells (tb), Buster Bailey (cl, as), Hilton Jefferson (as), unknown (ts), Horace Henderson (p), Lawrence Lucie (g), John Kirby (b, tu), Walter Johnson (dm).

Four titles were recorded for Melotone, no DW on 15146-1 "I Wish I Were Twins" but:

15147-1	I Never Slept A Wink Last Night	In ens. Solo 8 bars. (M)
15148-2	Why Don't You Practice What You Preach?	In ens. (M)
15149-1	Don't Let Your Love Go Wrong	In ens 16 + 8 bars, (as) on bridge. (FM)

Not a very interesting session with regard to DW. He is rather heavy on "... Night", where he mostly fills in. "... Go Wrong" is definitely the most interesting item. He plays rather timidly, but what can you expect with a rumba backing!?

**WINGY MANONE & HIS ORCHESTRA** **NYC. Aug. 15, 1934**

Wingy Manone (tp), Dicky Wells (tb), Artie Shaw (cl), Bud Freeman (ts), Teddy Wilson (p-15629), Jelly Roll Morton (p-15630,31,32), Frank Victor (g), John Kirby (b), Kaiser Marshall (dm).

Four titles were recorded for Special Edition, one has DW:

15630-A	In The Slot	Solo 32 bars. (F)
15630-B	In The Slot	As above. (F)

DW does not get much blowing space here, but the one title, "... Slot", makes you forget your initial disappointment. The two takes present two very strong and colourful trombone soli, some of the very best he ever made!

**TEDDY HILL & HIS ORCHESTRA** **NYC. Feb. 26, 1935**

Bill Dillard (tp, vo), Roy Eldridge, Bill Coleman (tp), Dicky Wells (tb), Russell Procope (cl, as), Howard Johnson (as), Chu Berry, Teddy Hill (ts), Sam Allen (p), John Smith (g), Richard Fullbright (b), Bill Beason (dm).

Four titles were recorded for Melotone, two have DW:

16923-1	Lookie, Lookie, Here Comes Cookie	Solo 8 bars. (FM)
16925-1	When The Robin Sings His Song	Solo 8 bars. (M)

This starstudded orchestra, which at this early time had queer and staccato arrangements but gigantic soli, also appreciated trombone! The two soli here belong to my favorite ones, short, precise, melodic and inventive.

**HENRY ALLEN & HIS ORCHESTRA** **NYC. April 29, 1935**

Henry Red Allen (tp, vo), Dicky Wells (tb), Cecil Scott (cl), Chu Berry (ts), Horace Henderson (p), Bernard Addison (g), John Kirby (b), Gene Stafford (dm).

Four titles were recorded for Vocalion, no trombone on "Body And Soul" but:

17395-1	Rosetta	Solo 16 bars. (FM)
17397-1	I'll Never Say "Never Again" Again	Solo 16+8 bars, (cl) on bridge. Obbligato 16 bars. (FM)

17398-1      Get Rhythm In Your Feet      Briefly in ens coda. (FM)

Here we find one of DW's masterpieces, "Rosetta", a yardstick for swinging trombone! There is by now an atmosphere of elegance not found before in his playing, combined with the same forceful attack. Also "... Again" has some very refined and successful soloing.

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

Personnel as Feb. 26, 1935, except Frankie Newton, Shad Collins (tp) replace Eldridge and Coleman, and Cecil Scott (cl, ts) replaces Berry.

Two titles were recorded for Vocalion, one issued:

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

**NYC. May 4, 1936**

Same. Three titles:

19175-1      At The Rug Cutters' Ball      Solo 8 bars. (F)

19176-1      Blue Rhythm Fantasy      Solo with orch 16 bars. (M)

19177-1      Passionette      Solo 16 bars. (FM)

The Vocalion sessions feature DW on all items. "... Fantasy" is built upon the trombone introduction, very original indeed. However, the brief 8 bars' soli are even more impressive, and "Passionette" is of double length and therefore my particular favourite!

**TEDDY HILL & HIS ORCHESTRA**      **NYC. March 26, 1937**

Personnel as May 4, 1936 plus Beatrice Douglas (vo-06463,65).

Six titles were recorded for Bluebird, two have DW:

06466-1      The Harlem Twister      Solo 16 bars. (F)

06467-1      My Marie      Solo 36 bars. (F)

**NYC. April 23, 1937.**

Same. Six titles, four have DW:

07926-1      The Lady Who Couldn't Be Kissed      Solo 2 bars. (M)

07927-1      The You And Me That Used To Be      Briefly in orch. (M)

07928-1      A Study In Brown      Solo 16 bars. (FM)

07929-1      Twilight In Turkey      Briefly in orch. (F)

**NYC. May 17, 1937**

Personnel as April 23, 1937, except Dizzy Gillespie (tp), Robert Carroll (ts) replace Newton and Scott.

Six titles, four have DW:

010206-1      San Anton      Solo 4 bars. (SM)

010209-1      I'm Feeling Like A Million      Solo 16 bars (mute). (M)

010210-1      King Porter Stomp      Solo 16 bars. (FM)

010211-1      Blue Rhythm Fantasy      Solo with orch 16 bars. (FM)

On the three Bluebird sessions, DW is featured on ca. half of the items, but in many cases rather briefly. The tempi are generally high, and there is something volatile about his playing here, it seems that he always has to stop before really getting started. Certainly he has some magnificent soli here, like "... Stomp", "... Brown" and "... Twister", and the very fast "My Marie", but I feel a little disappointment, the expectations were perhaps too great?

**DICKY WELLS & HIS ORCHESTRA**      **Paris, July 7, 1937**

Bill Coleman (tp, vo-1888). Bill Dillard, Shad Collins (tp-1884,85,86), Dicky Wells (tb), Django Reinhardt (g), Richard Fullbright (b), Bill Beason (dm).

Six titles were recorded for Swing, no trombone on 1886-1 "I Got Rhythm" but:

1884-1      Bugle Call Rag      Solo 32 bars (mute). (FM)

1885-1      Between The Devil And TDBS      Intro 4 bars to solo with ens  
32 bars (mute). Coda 4 bars. (M)

1887-1      Sweet Sue      Soli 32 and 32 bars. 24 bars  
4/4 with (tp) to ens 8 bars. (FM)

1888-1	Hangin' Around Boudon	Solo 12 bars. Obligato 12 bars to solo 12 bars (mute). Duet with (tp) 12 bars. (SM)
1889-1	Japanese Sandman	Solo 32 bars. Duet with (tp) 32 bars. (M)

In the Bill Coleman Solography I wrote: 'It would be tempting to write about the trombone playing, because it is unique in the history of jazz, it is *the* trombone session, but such a task would be out of scope in this Solography'. Well, here we are! This is lovely!! The way Dicky Wells plays 'almost' straight in the introduction to "Sweet Sue" is unforgettable, as is his chase with Bill Coleman. Many will consider 1937 as the peak of DW's artistry, he seems to have everything now. He masters his instrument (if not to perfection), his soli are original in the true and most positive sense, and he swings with great ease. There is no doubt that the rhythm section with Django in front also is an important factor in the making of this masterly session. Note for instance the incredible "... Boudon" with DW playing the blues in abundance, particularly the obligato and the following solo 'must' be canonized, having sensitive playing with a buzz mute. Then "... Sandman" and particularly the duet with Coleman. Or the straight forward, first class chorus on "Bugle ...". Or the easy swinging presentation of "... Blue Sea". No, this is a session which never gets old!!

#### **DICKY WELLS & HIS ORCHESTRA** **Paris, July 12, 1937**

Bill Dillard (tp-1894,95,97), Shad Collins (tp-1894,95,96), Dicky Wells (tb), Howard Johnson (as-1894,95,96,97), Sam Allen (p), Roger Chaput (g), Bill Beason (arr).

Six titles were recorded for Swing:

1894-1	I Found A New Baby	Solo 32 bars. (FM)
1895-1	Dinah	Solo 24 bars. (FM)
1896-1	Nobody's Blues But My Own	8 bars 2/2 with (tp) (mute). (SM)
1897-1	Hot Club Blues	Solo 12 bars (mute). 12 bars 2/2 with (tp/as). (SM)
1898-1	Lady Be Good	Soli 1 and 3 choruses of 32 bars.(FM)
1899-1	Dicky Wells Blues	Solo 7 choruses of 12 bars. (SM)

Less than a week later the ball continues!! One might be tempted to believe the session is less important due to the absence of Coleman and Reinhardt, but this is really not the case. The general atmosphere and performance are the same. With the additional attraction of a most lovely altosax by Howard Johnson, DW plays just heavenly! The trombone playing is so perfect that you will not believe your ears!! The "Hot Club ..." has a blues chorus so magnificent that there was never one alike it. Or the lovely "... My Own", but alas, so little trombone, why? The two fast medium titles, "... Baby" and "Dinah" are also superb, and only a shame that there was no space for a dozen choruses. Listen for instance to the start of the "Dinah" chorus! At last the most famous trombone record of the century, Swing 10!! Four choruses of "Lady ..." and seven blues choruses on "Dicky ..." give a unique evidence to the fact that DW could improvise ad infinitum. These examples are of a quality never to be surpassed. Only a passing thought is saddening. The total production of DW with the Count Basie orchestra cannot compare to this session alone.

#### **COUNT BASIE & HIS ORCHESTRA** **NYC. July 9, 1938**

Buck Clayton, Ed Lewis, Harry Edison (tp), Dicky Wells, Benny Morton, Dan Minor (tb), Earl Warren (as), Jack Washington (as, bar), Herschel Evans, Lester Young (cl, ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Helen Humes, James Rushing (vo).

CBS broadcast "America Dances". Eight titles, two have DW:

Flat Foot Floogie	Solo 8 bars. (M)
One O'Clock Jump	Solo 36 bars. (FM)

#### **NYC. July 23, 1938**

Same. Broadcast from The Famous Door, seven titles but no DW.

#### **NYC. Aug. 9&12, 1938**

Same personnel and place. Five titles but no DW.

We meet DW back in the U. S. A. as a member of the Count Basie organisation. He is, to my surprise, not much featured on these early broadcasts, and the spirit of France does not seem to accompany him. He plays competently but not particularly with great excitement. Note though his three choruses on "... Jump".



**COUNT BASIE & HIS ORCHESTRA****NYC. Aug. 18, 1938**

Personnel as usual.

Bill Savory collection, broadcast, one title:

Flat Foot Floogie

Solo 10 bars. (FM)

**COUNT BASIE & HIS ORCHESTRA****NYC. Aug. 22, 1938**

Personnel as July 9, 1938

Four titles were recorded for Decca, two have DW soli:

64472-A London Bridge Is Falling Down

Solo 16 bars. (FM)

64473-A Texas Shuffle

Solo 16+8 bars,  
(ts-HE) on bridge. (FM)

The first recording session with the Count. There is some prominent trombone lead on "... Mulberry Bush". "Texas ..." has DW soloing alone, while "London ..." features Benny Morton in the opening and DW later. I still do not feel he is quite at home in the band, but particularly his solo on "London ..." is a pretty one.

**COUNT BASIE & HIS ORCHESTRA****NYC. Aug. 23&24, 1938**

Same. Broadcasts from The Famous Door. Seven titles, no DW.

**PEE WEE RUSSELL's RHYTHMAKERS****NYC. Aug. 31, 1938**

Max Kaminsky (tp), Dicky Wells (tb), Pee Wee Russell (cl), Al Gold (ts), James P. Johnson (p), Freddie Green (g), Wellman Braud (b), Zutty Singleton (dm, vo).

Four titles were recorded for HRS:

23391-1 Baby, Won't You Please Come Home

In ens. Solo 10 bars. (M)

23391-2 Baby, Won't You Please Come Home

As above. (M)

23392-1 There'll Be Some Changes Made

In ens. (F)

23392-2 There'll Be Some Changes Made

As above. (F)

23393-1 Horn Of Plenty Blues

Solo 12 bars.  
Obbligato 36 bars. (SM)

23394-1 Dinah

In ens. Solo 18 bars. (F)

This is a swing session I enjoy, with the right kind of rhythm and fine soli! Dicky Wells seems to thrive and produces some of his best soli in his post-European period. "... Changes Made" does not feature DW, and in "Dinah" the comparison to the immortal Swing version is too much. However, in "... Blues" he plays a very fine chorus, to be followed by excellent obbligato. The highlight of the day is no doubt "Baby ..." with a solo on take 1 so good, that I wonder if he really was misplaced in the Basie organization? Note the difference in the tempi of the two takes, take 2 is in fact almost slow medium.

**COUNT BASIE & HIS ORCHESTRA****NYC. Aug. 31, 1938**

Personnel as July 9.

Bill Savory collection, broadcast from The Famous Door, one title has DW:

Texas Shuffle

Solo with orch 32 bars. (FM)

**NYC. Sept. 6, 1938**

Same. Broadcast from The Famous Door, two titles, one has DW:

Indiana

Solo 32 bars. (M)

**NYC. Sept. 11, 1938**

Same. Bill Savory collection, broadcast from The Famous Door, one title DW:

Texas Shuffle

Solo with orch 32 bars. (FM)

**NYC. Sept. 13, 1938**

Same. Broadcast from The Famous Door, four titles, one has DW:

Indiana (NC)

Solo 32 bars. (FM)

These two airshots together are interesting, because each of the two versions of "Indiana" has DW soloing! The tempo is slightly faster on Sept. 13, but in both cases DW plays inspiredly, and these items may be the most interesting Basie items till now. Postscript: The same goes for the two "... Shuffle"s!

**BILLIE HOLIDAY & HER ORCHESTRA****NYC. Sept. 15, 1938**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (cl, ts), Margaret Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, one has DW:

23469-1	I've Got A Date With A Dream	Soli 8 and 8 bars. (SM)
23469-2	I've Got A Date With A Dream	As above. (SM)

One of the loveliest Billie Holiday items, "... Dream"! When listening to the two takes of this title, I was struck by two facts. One, there are very few comparable recordings with DW, and in fact, this great trombonist is heavily underrecorded in more intimate surroundings than Henderson/Hill/Basie bigbands. Two, the quality of these recordings is unsurpassed, only equalled a few times, and therefore it seems the aftermath has very little knowledge of what DW really represented as an artist. I feel we only have fragments of his music, good ones, yes, as expressed in this book, but not the complete picture. The 32 bars of trombone on this date tell a lot of what we have missed ...

**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 9, 1938**  
 Personnel as July 9, 1938.  
 Broadcast from The Famous Door, one title, but no DW.

**NYC. Oct. 19, 1938**  
 Same. Bill Savory collection, broadcast from The Famous Door, one title:

Texas Shuffle	Solo with orch 32 bars. (FM)
---------------	------------------------------

**NYC. Nov. 6, 1938**  
 Same. Bill Savory collection, broadcast from The Famous Door, one title:

One O'Clock Jump	Solo 36 bars. (M)
------------------	-------------------

**NYC. Nov. 16, 1938**  
 Same. Five titles were recorded for Decca, one has DW:

64750-A	Panassie Stomp	Solo 24 bars. (F)
---------	----------------	-------------------

Now, this is a good one! It seems that DW by now has adapted well to the band, and in "... Stomp" his forceful style really creates some effect. The fast tempo does not bother him, and even if this probably is no real improvisation but a colourful rhythmical picture rather, it is still very interesting. Postscript: Note two 'new' fine trombone soli!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Dec. 23, 1938**  
 Personnel as July 9, 1938 plus Shad Collins (tp). Guest appearance: Hot Lips Page (tp-"Blues With Lips", "Rhythm Man").  
 Concert at Carnegie Hall, three titles but no DW.

**IDA COX & HER BAND** **NYC. Dec. 23, 1938**  
 Buck Clayton (tp), Dicky Wells (tb), Buddy Tate (ts), James P. Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Ida Cox (vo).  
 Concert at Carnegie Hall, one title:

'Fore Day Creep	Part of intro 4 bars to obligato 72 bars. (SM)
-----------------	---

If you go for DW's trombone, do not overlook this very enjoyable item! Ida Cox has the stage for herself, but the three horn men do some admirably collective obligato work. DW is by far the most prominent and interesting performer, and in this pleasant tempo his big trombone sound is unbeatable.

**COUNT BASIE & HIS ORCHESTRA** **unknown dates, probably 1938/39**  
 Personnel as usual.  
 Bill Savory collection, four titles with DW:

Moten Swing	Solo with announcer 24 bars. (M)
One O'Clock Jump	Solo 12 bars. (FM)
One O'Clock Jump	Solo 24 bars. (M)
One O'Clock Jump	Solo 28 bars (NC). (M)

**COUNT BASIE & HIS ORCHESTRA** **NYC. Jan. 5, 1939**  
 Personnel as July 9, 1938 plus Shad Collins (tp).  
 Two titles were recorded for Decca, one has DW:

64852-A	Sing For Your Supper	Solo 8 bars. (M)
---------	----------------------	------------------

**NYC. Feb. 2-4, 1939**  
 Same with Chu Berry (ts) replacing Evans.

Six titles were recorded for Decca, three have DW:

64979-A	Cherokee Pt 1	Solo 16 bars. (F)
64982-A	Jive At Five	With orch 32 and 24 bars. (FM)
64985-A	Oh, Lady Be Good	With orch 8 bars to solo 8 bars. (F)

Of these items, the seemingly least important is in fact the most interesting item. Together with Jack Washington on baritone sax, DW 'makes' the "Jive At Five" with his trombone, no soloing but effective implementation of a clever arrangement. Also "... Good" is worthy of mention, while "Sing ..." and "Cherokee" are more ordinary.

**COUNT BASIE & HIS ORCHESTRA** **Chi. Feb. 13, 1939**  
 Buck Clayton, Shad Collins (tp), Dicky Wells (tb), Lester Young (cl, ts), Count Basie (p, org), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmie Rushing (vo-24511).

Four titles were recorded for Vocalion, one has DW:

24511-1	Goin' To Chicago	Obbligato 12 bars. (M)
---------	------------------	------------------------

A very meagre trombone harvest, but the obbligato is certainly very nice.

**COUNT BASIE & HIS ORCHESTRA** **NYC. March 19/20, 1939**  
 Personnel as Feb. 2, 1939, except Buddy Tate (ts) replaces Chu Berry.  
 Seven titles were recorded for Vocalion, two have DW:

24240-1	Baby, Don't Tell On Me	Obbligato (vo-JR) 36 bars. (M)
24240-2	Baby, Don't Tell On Me	As above. (M)
24242-1	Taxi War Dance	Solo 32 bars. (FM)
24242-2	Taxi War Dance	As above. (FM)

**NYC. April 2, 1939**  
 Same. Bill Savory collection, broadcast, three titles, but no DW.

**NYC. April 5, 1939**  
 Same. Four titles were recorded for Vocalion, one has DW:

24340-A	Miss Thing Pt 1	Soli 10 and 8 bars. (F)
---------	-----------------	-------------------------

**Chi. May 19, 1939**  
 Same. Four titles, two have DW:

2595-C	Bolero At The Savoy	Solo 8 bars. (M)
2596-C	Nobody Knows	Obbligato (vo-JR) 24 bars. (SM)

I am particularly fond of "Baby, Don't Tell ...", where two takes have the most exquisite trombone obbligato, and also of "Nobody Knows" with a similar atmosphere. It seems that DW's talents were best expressed in this domain, as background to Rushing's husky vocal, rather than in the typical swing machine context. However, "Miss Thing" and also the two fine versions of "Taxi ..." seem to defeat this statement somewhat, they are all among the best DW items at the end of the thirties.

**COUNT BASIE & HIS ORCHESTRA** **Chi. May 19, 1939**  
 Personnel probably as March 19/20.  
 Bill Savory collection, broadcast, eight titles, two have DW:

Lady Be Good	Solo 32 bars. (F)
Panassie Stomp	Soli 64 and 8 bars. (FM)

Great soloing here!

**COUNT BASIE & HIS ORCHESTRA** **Chi. June 4, 5 & 10, 1939**  
 Personnel probably as March 19, 1939  
 Broadcasts from Hotel Sherman, seven titles, one has DW:

Moten Swing	Solo with orch 16 bars. (M)
-------------	-----------------------------

Only one solo on three broadcasts and a rather ordinary one.

**COUNT BASIE & HIS ORCHESTRA** **Chi. June 24, 1939**  
 Personnel as March 19.  
 Four titles were recorded for Vocalion, one has DW:

2634-A	How Long Blues	Obbligato (vo-JR) 24 bars. (SM)
--------	----------------	---------------------------------

2634-B	How Long Blues	As above. (SM)
--------	----------------	----------------

Another lovely blues with Rushing and Wells as hand in glove, with two fine versions! Give these a try!

## COUNT BASIE & HIS ORCHESTRA

## NYC, Summer 1939

Personnel as March 19.

Broadcast from The Famous Door, nine titles but no DW.

**NYC. Aug. 4, 1939**

Same. Four titles were recorded for Vocalion but no DW.

**FRANK NEWTON**

**& HIS CAFÉ SOCIETY ORCHESTRA**

**NYC. Aug. 15, 1939**

Frankie Newton (tp), Dicky Wells (tb), Tab Smith, Stanley Payne (as), Kenneth Hollon (ts), Ken Kersey (p), Ulysses Livingston (g), Johnny Williams (b), Eddie Dougherty (dm).

Two titles were recorded for Vocalion, one has DW:

25203-1 Vamp Break 2 bars to solo 24 bars. (FM)

Although DW's presence has been omitted from some discographies, his presence is undisputable, and he plays two very well constructed and inspired blues choruses.

## COUNT BASIE'S KANSAS CITY SEVEN

**NYC. Sept. 5, 1939**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Two titles were recorded for Vocalion, one has DW:

25296-1 Dickie's Dream Solo 32 bars. (FM)

25296-2	Dickie's Dream	As above. (FM)
---------	----------------	----------------

25296-3	Dickie's Dream	As above. (FM)
---------	----------------	----------------

The classical performances of “Dickie’s Dream” are among the most important DW items. The existence of three takes (not four!) is very interesting, giving us the chance to compare and evaluate DW’s improvisational style. The structure of the soli is rather similar, but he varies the details admirably to create three different artistic works. The quality is yet another matter, but my opinion is that “... Dream” probably is the best Basie/Wells performance, which means they are his best soli from the period 1938 and onwards. I find the three soli equally good.

## COUNT BASIE & HIS ORCHESTRA

**Glendale, Ca. Nov. 3, 1939**

Personnel as above. Broadcast from Glendale Civic Auditorium, two titles ("One ... " has previously been listed as 1939):

Lady Be Good Solo 32 bars. (F)

One O'Clock Jump                      Solo 4 choruses of 12 bars. (M)

An unusually long solo on “... Jump” and a faster than usual “Lady ...”.

## COUNT BASIE & HIS ORCHESTRA

**NYC, Nov. 6/7, 1939**

Personnel as March 19, 1939.

Eight titles were recorded for Okeh/Columbia, one may have DW:

26279-A Volcano Possibly in orch at the end. (FM)

**NYC. Dec. 24, 1939**

Same plus Benny Goodman Sextet and others.

One title, "Lady Be Good" was recorded at Carnegie Hall but no trombone solo.

## COUNT BASIE & HIS ORCHESTRA

**Boston, Feb. 20, 1940**

Personnel as March 19, 1939, except Al Killian (tp) replaces Shad Collins, and Vic Dickenson (tb) replaces Benny Morton.

Eight titles, NBC broadcast from the Southland Café, two have DW:

Ebony Rhapsody Solo 8 bars. (FM)

[illegible]

**Boston, Feb. 28, 1940**

Same. Bill Savory collection, one title:

I Never Knew

Solo 8 bars. (FM)

**Green Bay, Wisconsin, March 7, 1940**

Same. Broadcast, two titles but no DW.

The collective obligato of DW and Tate on "Baby ..." is very fine and worthy of attention. The brief solo on "Ebony ...", however, is straight and of slight interest.

**COUNT BASIE & HIS ORCHESTRA****NYC. March 19/20, 1940**

Personnel as Feb. 20, 1940.

Six titles were recorded for Okeh/Columbia, two have DW:

26655-1 I Never Knew Solo 8 bars. (FM)

26657-A Let's Make Hey! While The SS Solo 8 bars (1<sup>st</sup> (tb)-solo). (FM)

26657-B Let's Make Hey! While The SS As above. (FM)

**NYC. May 31, 1940**

Same, with Tab Smith (sop, as) added.

Four titles were recorded for Okeh but no DW.

**Chi. Aug. 8, 1940**

Same as May 31. Five titles, one has DW:

3257-A Moten Swing Solo with orch 36 bars. (FM)

**NYC. Oct. 30, 1940**

Same. Five titles, two have DW:

29008-1 What's Your Number? Solo 4 bars. (FM)

29008-2 What's Your Number? As above. (FM)

**NYC. Nov. 19, 1940**

Same. Four titles, one has DW:

29088-1 Love Jumped Out Solo 16 bars. (FM)

29088-2 Love Jumped Out As above. (FM)

29088-3 Love Jumped Out As above. (FM)

There was not much featuring of Dicky Wells in 1940, as is evident from the above listing, you have to hunt for the goods. But they are there for the patient ones! Note for instance the two fine versions of "Let's Make Hey! ..."! Also three versions of "Love Jumped ...", though somewhat pale, are worth mentioning.

**COUNT BASIE & HIS ORCHESTRA****NYC. Dec. 13, 1940**

Personnel as Nov. 19, 1940, except Paul Bascombe (ts) replaces Lester Young.

Four titles were recorded for Okeh, one has DW:

29247-1 Stampede In G Minor Solo 4 bars. (FM)

29247-2 Stampede In G Minor As above. (FM)

29247-3 Stampede In G Minor As above. (FM)

**NYC. Jan 20&22, 1941**

Same. Four titles but no DW.

**NYC. Jan. 28, 1941**

Same except Ed Cuffee (tb) replaces Vic Dickenson and Don Byas (ts) replaces Paul Bascomb. Seven titles, one has DW:

29581-1 Jump The Blues Away Soli 8 and 4 bars. (FM)

29581-2 Jump The Blues Away As above. (FM)

**Chi. April 10, 1941**

Same as Jan. 28 except Coleman Hawkins (ts-3678,80).

Five titles, one has DW:

3677-1 I Do Mean You Solo 4 bars. (FM)

**NYC. May 21, 1941**

Similar. Five titles but no DW.

The very few DW soli to be found from this period are brief, heavily arranged and of slight interest.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Sept. 23, 1941**

Personnel as Jan. 28, except Robert Scott, Eli Robinson, Dicky Wells (tb).

Broadcast from Café Society, one title has DW:

Love Jumped Out Solo 16 bars. (M)

**NYC. Sept. 24, 1941**

Same. Four titles were recorded for Okeh, one has DW:

31356-1 Take Me Back Baby Obbligato 12 bars. (SM)

**NYC. Oct. 1, 1941**

Same. Four titles but no DW.

**NYC. Oct. 2, 1941**

Broadcast from Café Society, two titles have DW:

I Want A Little Girl Obbligato 32 bars. (SM)

Rockin' The Blues Solo 12 bars. (FM)

**NYC. Oct. 6, 7, 10 & 20, 1941**

Broadcasts from Café Society, four titles have DW:

I Do Mean You Solo 4 bars. (FM)

Take Me Back Baby Obbligato 12 bars. (SM)

Down For Double Solo 16 bars. (FM)

Rockin' The Blues Solo 12 bars. (FM)

**NYC. Nov. 3, 1941**

Same. Three titles were recorded for Okeh but no DW.

**NYC. Nov. 17, 1941**

Same. Five titles, two have DW:

31766-1 Down For Double Solo 16 bars. (FM)

31766-2 Down For Double As above. (FM)

31768-1 Harvard Blues Obbligato 24 bars. (SM)

31768-2 Harvard Blues As above. (SM)

**NYC. Nov. 25, 1941**

Same. Broadcast from Café Society, two titles have DW:

Baby, Don't Tell On Me Obbligato 36 bars. (M)

Swinging The Blues Solo 4 bars. (F)

There are several good items to be noted here. For soloing, "Down ..." seems to be the most interesting, but the obbligato parts on "Harvard ...", "... Girl" and others will probably be considered of more lasting value, highly original as they are.

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Jan. 21, 1942**

Personnel as Sept. 23, 1941

Four titles were recorded for Columbia, but no DW.

**NYC. April 3, 1942**

Same. Three titles, one has DW:

4226-1 I'm Gonna Move To Outskirts Of Town Obbligato 2 bars. (SM)

**NYC. July 27, 1942**

Same. Seven titles, two have DW:

889-1 Ride On Solo 4 bars. (S)

893-1 Ain't It The Truth Solo 8 bars. (M)

893-2 Ain't It The Truth As above. (FM)

This represented the conclusion of the ‘old’ solography, but a few more years will be added now:

Bigband personnel including Dicky Wells (tb) who left the band in late 1945. Numerous recording sessions. Below will be listed information from Chris Sheridan's "Count Basie – A Bio-Discography", many items have not been available:

Broadcasts from Trianon Ballroom:

**Soutgate, Ca., Aug./Sept. 1942**

Shorty George  
Swinging The Blues  
King Porter Stomp

“Pabst Blue Ribbon Beer broadcast:

## Swinging The Blues

**LA, June 7, 1943**

## Them There Eyes

Bill Coleman (tp), Dicky Wells (tb), Lester Young (ts), Ellis Larkins (p), Freddie Green (g), Al Hall (b), Jo Jones (dm).

Four titles were recorded for Signature:

19003	I Got Rhythm	Solo 64 bars. (F)
19004-1	I'm Fer It Too	Solo 24 bars. (S). Soli 12 and 4 bars. (FM)
19004-2	I'm Fer It Too	As above but 6 against 4 bars. (S/FM)
1919-1	Hello Babe	Break to solo 8 bars. (FM)
1919-2	Hello Babe	As above. (FM)
1920	Linger Awhile	Break to solo 32 bars. (FM)

This is DW's first recording date under his own name since he was in Paris in 1937, and with a few exceptions he has not had the opportunity to record with a small group for all these years either. This is therefore a crucial point in his recording career, and a moment to stop and take a good luck at, and listening to, his music. \*Everybody' know that this session is highly memorable, but this fact is mostly due to Pres and his tenorsax, and also Bill Coleman's trumpet. DW himself takes only a brief solo on "Hello ..." but is more ambitious on the remaining three items (note that "I Got ..." and "... It Too" are 12" rpm. recordings). On "Linger ..." he takes a great solo, but note that his sound has been more coarse compared to the thirties. This is also marked on "I Got ...", but another thing is more worrying, although he still swings like few others on his instrument, the logic of his improvisations is not the same anymore, unmotivated phrases pop up here and there. Take his second chorus on "... It Too" as a good example, rough and exciting, but he would not have chosen those solutions back then. It seems that a process of slow deterioration of DW's artistry has begun to take place (as the same time as Pres' ...), but for the time being, his still pleases us very much with his trombone playing.

Bigband personnel including Dicky Wells (tb).

## Lang-Worth Transcriptions:

Down For Double	Solo with orch 16 bars. (FM)
Rockin' The Blues	Solo 16 bars. (FM)

These are good and confident soli.

**KANSAS CITY SEVEN****NYC. March 22, 1944**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (ts), "Prince Charming" alias Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dm).

Four titles were recorded for Keynote, no DW present on 23-1 "Lester Leaps In" but:

21-1	After Theatre Jump	Soli 32, 4 and 4 bars. (FM)
21-2	After Theatre Jump	Solo 32 bars. (M)
22-1	Six Cats And A Prince	Solo 64 bars. (FM)
22-2	Six Cats And A Prince (NC)	As below. (FM)
22-3	Six Cats And A Prince	Solo 32 bars. (FM)
24-1	Destination K. C.	Soli 32 and 4 bars. (F)
24-2	Destination K. C.	As above. (F)

A great session with a similar atmosphere to DW's own above, but with Buck Clayton replacing Bill Coleman, and the Count to make the difference. DW seems to play with better logic here, and his variations on the different takes are most satisfactory. Sometimes he erupts violently, and there seems to be a sort of personality change in DW around the middle forties. Listening closely to these items, one can however still marvel at the force and enthusiasm he shows for his music. Note how he swings "Destination ..." in high tempo!

**KANSAS CITY SIX****NYC. March 28, 1944**

Bill Coleman (tp), Dicky Wells (tb), Lester Young (ts), Joe Bushkin (p), John Simmons (b), Jo Jones (dm).

Four titles were recorded for Commodore:

4746-1	Three Little Words	Solo 8 bars. (FM)
4746-2	Three Little Words	As above. (M)
4746-3	Three Little Words	As above. (M)
4746-4	Three Little Words	As above. (FM)
4747-1	Jo Jo	Solo 24 bars. (M)
4747-2	Jo Jo	As above. (M)
4747-3	Jo Jo	As above. (M)
4747-4	Jo Jo	As above. (M)
4748-1	I Got Rhythm	Solo 64 bars. (F)
4748-2	I Got Rhythm	As above. (F)
4748-3	I Got Rhythm	As above. (F)
4749-1	Four O'Clock Drag	Solo 12 bars. (S)
4749-2	Four O'Clock Drag	Solo 24 bars. (S)

The personnel is quite similar to that of DW's own session of late 1943, and the results are somewhat similar too. Many alternate takes show that DW certainly improvises on his horn. Take "Three ...", having a brief solo with the two first versions starting with a scream to frighten people, but the two last are more relaxed. "Jo Jo", on which he takes two blues choruses, have also great variations with take 3 being the best one. Three strong variations on "... Rhythm", not everything in good taste, but it seems that he is best in upper tempo these days, have perhaps not time to think out his 'humorous' and/or eccentric phrases? He is impressing taking two full choruses, no signs of physical weakness. Finally nice slow blues choruses on "... Drag". The DW vintage 1944 is not quite the quality of the 1930s, the technique fails him sometimes (as occasionally on "... Drag"), but when he is at his best, as here, he still is an outstanding trombone player!



**COUNT BASIE & HIS ORCHESTRA****NYC. April 2 or 3, 1944**Bigband personnels including Dicky Wells (tb).  
Concert in Carnegie Hall:

Ain't Misbehavin'

Solo with orch 16 bars. (M)

**NYC. April 7, 1944**

Broadcast from Hotel Lincoln:

Ain't It The Truth

Solo with orch 8 bars. (M)

Take Me Back Baby

Obbligato 12 bars. (SM)

**NYC. April 10, 1944**

Postscript of Sept. 2018: Sunenblick collection, two titles have DW:

Tush

Solo with orch 34 bars. (M)

Harvard Blues

Obbligato 36 bars. (S)

**NYC. April 14, 1944**

Same.

King Porter Stomp

Solo 32 bars. (F)

**NYC. April 17, 1944**

Same.

Avenue C

Solo 24 bars. (F)

**NYC. April 17, 1944**

Postscript of Sept. 2018: Sunenblick collection, one title has DW:

Harvard Blues

Obbligato 36 bars. (S)

"King Porter ..." is typical for DW arriving to the middle forties, competent playing but that's it, he does not thrill us like he did before in his younger days.

**EARL WARREN & HIS ORCHESTRA****NYC. April 18, 1944**

Bigband personnel including Dicky Wells (tb), in fact Count Basie's Orchestra with Clyde Hart (p) replacing Count Basie.

Four titles were recorded for Savoy, one has DW:

5443-1 Tush

Solo with orch 34 bars. (FM)

5443-2 (78) Tush

As above. (FM)

"Tush" is one of DW's feature numbers these days, good trombone playing but lacking the extra which makes great and unforgettable jazz music.

**COUNT BASIE & HIS ORCHESTRA****NYC. April 19, 1944**

Bigband personnel including Dicky Wells (tb).

Postscript of Sept. 2018: Sunenblick collection, two titles have DW:

Take Me Back Baby

Obbligato 12 bars. (SM)

Swinging The Blues

Break. (F)

**NYC. April 24, 1944**Bigband personnel including Dicky Wells (tb).  
Broadcast from Hotel Lincoln (AFRS ONS No. 228):

Ain't Misbehavin'

Solo with orch 16 bars. (M)

**NYC. April 24, 1944**

Same.

Jazz Me Blues

Solo 4 bars. (M)

Avenue C

**NYC. April 25, 1944**

Postscript of Sept. 2018: Sunenblick collection, two titles have DW:

Basie Blues

Breaks. (S)

Ain't Misbehavin'

Solo 16 bars. (M)

**NYC. May 1, 1944**

Postscript of Sept. 2018: Sunenblick collection, three titles have DW:

There'll Be Some Changes Made	Solo 8 bars. (FM)
Out The Window	Solo 16+8 bars, (ts-LY) on bridge. (F)
One O'Clock Jump	Solo 24 bars. (M)

**NYC. May 2, 1944**

Postscript of Sept. 2018: Sunenblick collection, two titles have DW:

Dinah	Solo 8 bars. (FM)
King Porter Stomp	Solo 48 bars. (FM)

DW is reported to be present on a session led by MEZZ MEZZROW, NYC. May 2, 1944, Carnegie Hall, one title: "Lady Be Good", trombone solo 64 bars. (FM), but this is not correct.

**COUNT BASIE & HIS ORCHESTRA****NYC. April/May 1944**

Bigband personnel including Dicky Wells (tb).  
Broadcast from Hotel Lincoln:

Dinah	Solo with orch 8 bars. (M)
-------	----------------------------

**NYC. April/May 1944**

Same.

Tush	Solo with orch 34 bars. (FM)
------	------------------------------

**NYC. May 5, 1944**

AFRS "Down Beat" transcriptions:

Avenue C	Solo with orch 24 bars. (F)
Harvard Blues	Obbligato 36 bars. (S)
Beaver Junction	

**NYC. May 9, 1944**

Postscript of Sept. 2018: Sunenblick collection, two titles have DW:

There'll Be Some Changes Made	Solo 8 bars. (FM)
Avenue C	Solo with orch 24 bars. (FM)

**NYC. May 13, 1944**

Broadcast from Hotel Lincoln:

Tush
Harvard Blues

**NYC. May 15, 1944**

Same (AFRS ONS No. 242):

There'll Be Some Changes Made
Avenue C

**NYC. May 16, 1944**

Postscript of Sept. 2018: Sunenblick collection, two titles have DW:

Beaver Junction	Solo 8 bars. (M)
Avenue C	Solo with orch 24 bars. (FM)

**NYC. May 17, 1944**

Same.

I Never Knew
I Want A Little Girl

**NYC. May 20, 1944**

Same.

Ain't It The Truth	Solo with orch 8 bars. (FM)
--------------------	-----------------------------

Lang-Worth transcriptions.		<b>NYC. May 25, 1944</b>
Tush		Solo 32 bars. (FM)
Ain't It The Truth		Solo with orch 8 bars. (FM)
Broadcast from Hotel Lincoln.		<b>NYC. May 27, 1944</b>
Harvard Blues		
Down For Double		
Recording session for VDisc:		<b>NYC. May 27, 1944</b>
Beaver Junction		Solo 8 bars. (M)
Basie Strides Again		Solo with orch 24 bars. (F)
Broadcast from Hotel Lincoln:		<b>NYC. May 29, 1944</b>
Harvard Blues		
Same.		<b>NYC. May 30, 1944</b>
The Jumpin' Jive		
Same.		<b>NYC. May 30, 1944</b>
There'll Be Some Changes Made		Solo 8 bars. (FM)
Avenue C		Solo with orch 24 bars. (FM)
Jazz Me Blues		Solo with orch 24 bars. (FM)
Postscript of Sept. 2018: Sunenblick collection, two titles have DW:		<b>NYC. May 30, 1944</b>
Beaver Junction		Solo 8 bars. (M)
There'll Be Some Changes Made		Solo 8 bars. (FM)
Same.		<b>NYC. May 1944</b>
Beaver Junction		
Avenue C		

Large number of opportunities with the Basie band as you can see from the above, but one is not tempted to go into every solo. They are most interesting when you start comparing the different versions of the same tune, then DW still shows he is a born improviser, even if the results not always are that interesting.

Postscript of Oct. 2018: Note the appearance of several DW soli from Hotel Lincoln April 10 – May 30, 1944 (Sunenblick collection). Several interesting trombone performances!

**JAMMIN' THE BLUES** **LA. Aug. 1944**  
 Collective personnel: Harry Edison (tp), Dicky Wells (tb), Lester Young, Illinois Jacquet (ts), Marlowe Morris (p), Barney Kessel (g), Red Callender, John Simmons (b), Sid Catlett, Jo Jones (dm), Marie Bryant (vo).  
 Film short "Jammin' The Blues", six titles, two have DW:

Blues For Marvin	Solo 24 bars. (FM)
One Hour (If I Could Be With You)	Solo 18 bars. (M)

A famous session with lots of exciting music, but DW takes a rather modest role, and his soli here are competent but not particularly exciting.

**COUNT BASIE & HIS ORCHESTRA** **LA. Sept. 11, 1944**  
 Harry "Sweets" Edison, Ed Lewis, Al Killian (tp), Eli Robinson, Robert Scott, Louis Taylor, Dicky Wells (tb), Jimmy Powell, Earl Warren (as), Buddy Tate,

Lester Young (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dm), Thelma Carpenter, Jimmy Rushing (vo).  
AFRS Jubilee No. 96. Postscript of Sept. 2018: Note alternate take of "...C".

Avenue C	Solo with orch 24 bars. (FM)
Avenue C alt.	As above. (FM)
Harvard Blues	Obbligato 36 bars. (S)
<b>LA. Oct. 2, 1944</b>	
AFRS Jubilee No. 99.	
Dinah	Solo 8 bars. (FM)
<b>LA. Oct. 1944</b>	
AFRS Downbeat No. 150.	
Dinah	Solo 8 bars. (FM)
<b>NYC. Oct. 30, 1944</b>	
Broadcast. "For The Record".	
Harvard Blues	Obbligato 36 bars (vo-JR). (S)
<b>NYC. Dec. 6, 1944</b>	
Recording session for Columbia.	
33953-1 Taps Miller	Solo 16 bars. (M)
33954-1 Jimmy's Blues	Obbligato 24 bars. (S)
33954-2 Jimmy's Blues	Obbligato 12 bars. (S)
<b>NYC. Dec. 1944</b>	
Broadcast from Hotel Lincoln.	
Beaver Junction	Solo 8 bars. (M)
<b>NYC. Dec. 27, 1944</b>	
Same.	
Taps Miller	Solo 16 bars. (FM)
<b>NYC. Jan. 1, 1945</b>	
Same.	
Love Jumped Out	Break to solo with orch 16 bars. (M)
<b>NYC. Jan. 11, 1945</b>	
Recording session for VDisc:	
Taps Miller	Solo 16 bars. (FM)
Jimmy's Blues	Obbligato 24 bars. (S)
Take Me Back Baby	Obbligato 12 and 12 bars. (SM)
<b>NYC. Jan. 25, 1945</b>	
Broadcast from Hotel Lincoln (AFRS ONS 551).	
Paging Mr. Green	
<b>NYC. Jan. 31, 1945</b>	
Same.	
Unidentified	
I'm Fer It Too	Solo 4 bars. (FM)
Taps Miller	
Avenue C	Solo with orch 24 bars. (F)
<b>NYC. Feb. 13, 1945</b>	
Lang-Worth transcriptions.	
Sugar Hill Shuffle	
Harvard Blues	Obbligato 36 bars (vo-JR). (S)

I'm Fer It Too

Solo 4 bars. (FM)

**Dover, NJ. Feb. 24, 1945**

Broadcast (AFRS SB 607).

Harvard Blues

Obbligato 36 bars (vo-CB!!). (S)

DW is now one of several solists in the Basie band, and not at all the most used nor most interesting one, but he has always something to say in a progressively slightly erratic style. Note particularly the various versions of "Harvard ...", on these he gives his very best, and they are all quite different.

**COUNT BASIE & HIS ORCHESTRA****NYC. Feb. 26, 1945**

Personnel same/similar to above.

Recording session for Columbia:

34352-1 (78) Avenue C

Break to solo with orch 12 bars. (FM)

34352-2 Avenue C

As above. (FM)

34352-3 Avenue C

Break to solo with orch 24 bars. (FM)

34352-4 Avenue C

As above. (FM)

This is an interesting item to be noted, four takes is not seen nor heard everyday!!

**FREDDIE GREEN & HIS KANSAS CITY SEVEN****NYC. May 7, 1945**

Buck Clayton (tp), Dicky Wells (tb), Lucky Thompson (ts), Sammy Benskin (p), Freddie Green (g), Al Hall (b), Shadow Wilson (dm), Sylvia Syms (vo-4907).

Four titles were recorded for Duke, two issued, no DW on 4907 "I'm In The Mood For Love" but:

4909 Sugar Hips

Solo 16 bars. (M)

A relaxed trombone solo of good quality in an exciting session.

**COUNT BASIE & HIS ORCHESTRA****NYC. May 14, 1945**

Bigband personnel including Dicky Wells (tb).

Recording session for VDisc.

High Tide

Solo 32 bars. (M)

San Jose

Solo with orch 8 bars. (M)

**LA. July 9, 1945**

AFRS Jubilee No. 141.

Gotta Be This Or That

**COUNT BASIE ALL-STARS****LA. July 15, 1945**

Harry Edison, Snooky Young (tp), Ted Donnelly, Dicky Wells (tb), Lucky Thompson (ts), Rudy Rutherford (cl, bar), Count Basie, Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmy Rushing (vo).

"Lamplighter broadcast", The Street of Paris club, four titles, no DW solo on "Body And Soul" and "Evenin'" but:

Royal Garden Blues

Solo 12 bars. (FM)

I Got Rhythm

Solo/chase with (tb-TD) 64 bars. (FM)

An unusual, informal Basie jam session with a lot of messy ensembles and brilliant tenorsax playing. DW keeps a low profile though. "... Rhythm" could have been interesting, but everything is so disorganized that nothing really happens.

**COUNT BASIE & HIS ORCHESTRA****LA. July 16, 1945**

Bigband personnel including Dicky Wells (tb).

AFRS Jubilee No. 142.

Avenue C

**LA. July 23, 1945**

AFRS Jubilee No. 143.

High Tide

**LA. Aug. 8, 1945**

AFRS Jubilee Xmas Show.

Jumping At Ten

Solo 16 bars (2<sup>nd</sup> (tb)-solo). (FM)**LA. Sept. 17, 1945**

AFRS Jubilee No. 148.

Taps Miller

**LA. Oct. 1, 1945**

AFRS Jubilee No. 150/224.

San Jose

Solo with orch 8 bars. (FM)

Tush

Solo with orch 32 bars. (FM)

**LA. Oct. 9, 1945**

Recording session for Columbia:

1565-1 (78) High Tide Solo/straight with orch 8 bars. (M)

1565-2 High Tide As above. (M)

1565-3 High Tide As above. (M)

DW left Count Basie for awhile, suffering from stomach problems, to be replaced by George Matthews.

**BENNY CARTER & HIS ORCHESTRA****NYC. Jan. 7, 1946**

Emmett Berry, Shorty Rogers, Joe Newman (tp), Neal Hefti (tp, arr) Trummy Young, Alton "Slim" Moore, Sandy Williams, Dicky Wells (tb) Benny Carter (tp, as, arr), Russell Procope (as), Tony Scott (cl, as), Flip Phillips, Don Byas (ts), Willard Brown (as, bar), Sonny White (p), Al Casey (g), John Simmons (b), J. C. Heard (dm), James Cannady (arr).

Three titles were recorded for DeLuxe, one has DW:

168 Diga Diga Doo Solo 16 bars. (F)

168-alt. Diga Diga Doo As above. (F)

Strong item with high temperature! DW is starting his soli with forceful screams but cools down later.

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

George Treadwell (tp), Dicky Wells (tb), Budd Johnson (ts), Cecil Scott (bar), Jimmy Jones (p), Al McKibbin (b), Jimmy Crawford (dm), Sarah Vaughan (vo-1033).

Four titles were recorded for HRS, no DW on 1033-1 "We're Through" and 1035 "Opera In Blue" but:

1034-2 Bed Rock Solo 16 bars. (FM)

1036-1 Drag Nasty – The Walk Solo 8 bars. (S)

DW does not have many recording sessions under his own name, so why doesn't he take his own opportunity to blow? Maybe because of his 'eccentricity' as he has been characterized, as evident particularly in his solo on "Bed ...".

**BUCK CLAYTON's BIG EIGHT****NYC. July 24, 1946**

Buck Clayton (tp), Trummy Young, Dicky Wells (tb), George Johnson (as), Billy Taylor (p, cel), Brick Fleagle (g), Al McKibbin (b), Jimmy Crawford (dm).

Five titles were recorded for HRS, no DW on 1048-3 "Sentimental Summer" but:

1047-4 Saratoga Special Solo 16 bars. (FM)

1047-6 Saratoga Special As above. (FM)

1049-3 Harlem Cradle Song Solo with ens 32 bars. (SM)

1049-5 Harlem Cradle Song As above. (SM)

1050-2 My Good Man Sam Solo 16 bars. (M)

1051-3 I Want A Little Girl Solo 16 bars (mute). (M)

Compared to real swing music, this Buck Clayton session has certain limitations, with a passive rhythm section and a semi-modern atmosphere. However there are fine DW trombone soli here (note that also Trummy Young is featured). To quote Dan Morgenstern on "Harlem ...", the most interesting item: "DW is very fine on take one, playing without his customary irony and with flowing ideas; on take 2, he feels just slightly less inspired, though the bridge is fine". A charming "..."

Girl” should also be particularly noted, with TY taking 16 bars before DW digs in with his muted trombone, exciting!

**COUSIN JOE VOCAL WITH  
DICKIE WELLS’ BLUE SEVEN**

**NYC. 1947**

Shad Collins (tp), Dicky Wells (tb), Pete Brown (as), Billy Kyle (p), Danny Barker (g), Lloyd Trotman (b), Woodie Nichols (dm).

Six titles were recorded for Signature, four issued, no DW on 439 “Come Down Baby” but:

440	Bachelor’s Blues	Obbligato 24 bars to solo 12 bars. (SM)
441	Don’t Pay Me No Mind	Obbligato 12 bars. (M)
442	Stop To Conquer	Obbligato 8 bars. (S)

DW plays nice background here but surprisingly limits himself to one solo.

**ILLINOIS JACQUET & HIS ORCHESTRA**

**NYC. Jan. 7, 1947**

Joe Newman, Fats Navarro, Marion Hazel, Miles Davis (tp), Gus Chappell, Fred Robinson, Ted Kelly, Dicky Wells (tb), Ray Perry, Jimmy Powell (as), Illinois Jacquet, Clay Nicholas (ts), Leo Parker (bar), Bill Doggett, Leonard Feather (p), Al Lucas (b), Shadow Wilson (dm).

Four titles were recorded for Aladdin, one has DW:

NR97	Jivin’ With Jack The Bellboy	Solo 6 bars. (FM)
------	------------------------------	-------------------

A brief but typical DW solo in his frantic style of the time..

**SY OLIVER & HIS ORCHESTRA**

**NYC. Jan. 9, 1947**

Bill Coleman, Lammar Wright, Lyman Vunk, Robert “Skeets” Reid (tp), Dicky Wells (tb, vo-39), Gus Chappell, Bill Granzow (tb), Henry Wells (tb, vo), George Dorsey, Eddie Barefield (as), Fred Williams, Gale Curtis (ts), Willard Brown (bar), Billy Kyle (p), Aaron Smith (g), George Duvivier (b), Wallace Bishop (dm), Sy Oliver (vo, arr), Billy Moore (arr).

Four titles were recorded for MGM, three issued, two have DW:

39	Hey Daddy-O	Soli 2, 2, 2, 10 and 2 bars. (M)
41	Slow Burn	Soli 4 and 4 bars. (SM)

Typical DW and his style on these items. Particularly “Hey ...” is interesting, in fact a 32 bars interplay with vocal ensemble.

**DUSTY FLETCHER**

**NYC. Jan. 30, 1947**

Hot Lips Page (tp), Dicky Wells (tb), Budd Johnson (ts), Billy Kyle (p), Aaron Smith (g), George Duvivier (b), Jack Parker (dm), Dusty Fletcher (vo).

Two titles (with Part 1&2) were recorded for National, no DW on 224/225 “I’m Going Back In There” but:

226/227	Dusty Fletcher’s Mad Hour	Solo 8 bars. (S)
---------	---------------------------	------------------

This session is all jokes, and we are lucky to have one brief and typical trombone solo.

**SY OLIVER & HIS ORCHESTRA**

**NYC. April 1, 1947**

Bill Coleman, Frank Galbreath, Wallace Wilson (tp), Lammar Wright (tp, arr), Dicky Wells, Gus Chappell, Fred Robinson (tb), Henry Wells (tb, vo), George Dorsey, Eddie Barefield (as), Ernie Powell, Willard Brown (ts), Buddy Weed (p), Aaron Smith (g), George Duvivier (b), Jimmy Crawford (dm), Sy Oliver (vo, arr). Five titles were recorded for MGM, four issued, one has DW:

101-1	Lammars’s Boogie	Soli with orch 8 and 8 bars. (FM)
-------	------------------	-----------------------------------

Competent and colourful playing without being particularly noteworthy.

DW returned to Count Basie, replacing Eli Robinson in Aug./Sept. 1947.

**COUNT BASIE & HIS ORCHESTRA**

**Chi. Oct. 19, 1947**

Emmett Berry, Harry Edison, Ed Lewis, Eugene “Snooky” Young (tp), Ted Donnelly, Bill Johnson, George Matthews, Dicky Wells (tb), Preston Love, C. Q. Price (as), Paul Gonsalves, Buddy Tate (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing, Bob Bailey (vo).

Recording session for Victor:

1092-1	Seventh Avenue Express	Solo with orch 24 bars. (F)
--------	------------------------	-----------------------------

**LA. Dec. 8/9, 1947**

Same.

2169-1      Your Red Wagon      Solo with orch 10 bars to coda. (SM)

2171-1      Just A Minute      Solo with orch 8 bars. (M)

Back with Basie, DW is still a soloist but seems to be even more of a sideman than before. "Seventh ..." shows him filling out his part in the great organization with a bit of screaming.

**COUNT BASIE & HIS ORCHESTRA****Pasadena, Ca., Jan. 1948**

Emmett Berry, Harry Edison, Ed Lewis, Eugene "Snooky" Young (tp), Ted Donnelly, Bill Johnson, George Matthews, Dicky Wells (tb), Earl Warren, C. Q. Price (as), Paul Gonsalves, Buddy Tate (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing, Toni Harper (vo).

AFRS Jubilee No. 269, recorded at McCormack Hospital.

X-1

Royal Garden Blues

Spasmodic

One O'Clock Jump

**Pasadena, Ca., Jan. 1948**

AFRS Jubilee No. 270, recorded at McCormack Hospital.

One O'Clock Jump

**COUNT BASIE & HIS ORCHESTRA****NYC. Sept. 11, 1948**

Emmett Berry, Harry Edison, Jimmy Nottingham, Clark Terry (tp), Ted Donnelly, Bill Johnson, George Matthews, Dicky Wells (tb), Preston Love, Bernie Peacock (as), Paul Gonsalves, Wardell Gray (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Singleton Palmer (b), Shadow Wilson (dm), Jimmy Rushing, Dinah Washington (vo).

Broadcast from Royal Roost:

X-1

Solo with orch 8 bars. (M)

The King

Solo 8 bars. (F)

**NYC. Sept. 14, 1948**

Same.

Spasmodic

Soli 8 and 4 bars. (F)

The King

Solo 8 bars. (F)

X-1

Solo with orch 8 bars. (FM)

**NYC. Sept. 18, 1945**

Same.

X-1

Solo with orch 8 bars. (FM)

The King

As above? ( )

**NYC. Sept. 25, 1948**

Same.

Spasmodic

Soli 8 and 4 bars. (F)

High tide

Solo with orch 16 bars. (M)

The King

Solo 8 bars. (F)

**NYC. Nov. 1948**

Same except George Ballard (dm) replaced Wilson.

AFRS Jubilee No. 310/329.

Hey Pretty Baby

Sorry, but not much to say about DW's soloing in this late Basie period. Note however that he plays quite differently on the various versions of the same tune, like "X-1" and "The King".



From the Victor recording sessions of 1949, there is only one DW item:

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 13, 1949**

Personnel as above except William Parker (ts), Gene Wright (b) replace Gray and Palmer.

Recording session for Victor:

1821-1      St. Louis Baby      Solo 8 bars. (M)

An eccentric solo, typical for DW these days, concludes his second stay with Count Basie. There are no further trombone soli before he concludes his contract with Victor in February 1950.

**BILLIE HOLIDAY WITH  
BUSTER HARDING's ORCHESTRA** **NYC. Aug. 17, 1949**

Bigband personnel including Dicky Wells (tb), Billie Holiday (vo).

Two titles, "Ain't Nobody's Business" and "Baby Get Lost", were recorded for Decca, but no DW.

This is the termination point for the extended version of the old Dicky Wells solography. However, he continues to play his trombone for another twenty years, so why not? ...

*Late history:*

With Sy Oliver's band (late 1946-67). Rejoined Count Basie from 1947 until 1950, then worked in Jimmy Rushing's band before going to France in October 1952, toured Europe with Bill Coleman's Swing Stars. Returned to New York in February 1953, worked with Lucky Millinder (autumn 1953), briefly with Earl Hines in 1954, then free-lancing with various leaders, mainly in New York. Toured Europe in autumn 1959 and spring 1961 with Buck Clayton's All Stars. Joined Ray Charles' bigband in November 1961 for 18 months. During summer of 1963 worked in Reuben Phillips' band at The Apollo, New York. Toured Europe as a soloist in 1965. Continued to play regularly with various leaders, mainly in New York. Since 1937 has regularly led own recording bands, has also appeared on many free-lance recordings. In late 1968 toured Europe with Buddy Tate's band, played at New Orleans Jazz Fest in June 1969. Dicky Wells has written a book on jazz, 'The Night People'.

Total: 284 sessions, last in 1981.

... ooo ...