

# THE RECORDINGS OF HENRY ALLEN AND HIS NEW YORK ORCHESTRA

## An Annotated Tentative Personnelo - Discography

ALLEN, 'Red' Henry James, trumpet, vocals, composer

Born: New Orleans, Louisiana, 7<sup>th</sup> January 1908; Died: New York City, 17<sup>th</sup> April 1967

Son of the famous New Orleans Brass Band leader, trumpeter Henry Allen (1877 – 1952); Red's uncles, George and Sam, were also parade musicians. Began playing violin, took a few lessons from Pete Bocage, played alto horn briefly before specialising on trumpet. Played in his father's band from an early age – received trumpet tuition from his father and from Manuel Manetta. Giggled with the Excelsior Band (1924), also subbed in Dam Morgan's Band; co-led band with clarinettist John Casimir (1925), played regularly in George Lewis's Band and with John Handy at the Entertainers' Club. Played on the S.S. 'Island Queen' with Sidney Desvignes' Band, returned to New Orleans, then joined King Oliver in St. Louis (April 1927), then travelled to New York with Oliver (1927) – during first trip to New York made recording debut with Clarence Williams. Returned to New Orleans (summer 1927), joined Walter Pichon at the Pelican Café. Worked on riverboats with Fate Marable (1928-29), was then invited to New York to record under own name for Victor, subsequently joined Luis Russell's Band (summer 1929). Worked mainly with Luis Russell until late 1932, also briefly with Fletcher Henderson in 1932. With Charlie Johnson's Band (late 1932 – spring 1933), then joined Fletcher Henderson on a regular basis until November 1934, when he became a member of the Mills Blue Rhythm Band (directed by Lucky Millinder). Remained with Millinder until February 1937 – during this period Red subbed in Duke Ellington's Band and worked briefly in Eddie Condon – Joe Marsala Band. Prolific free-lance recordings during the late 1920s and 1930s with Fats Waller, Victoria Spivey, Wilton Crawley, Putney Dandridge, Billie Holiday, etc. With Louis Armstrong's Orchestra from March 1937 until 28<sup>th</sup> September 1940. After a vacation in New Orleans, returned to New York, gigged with Benny Goodman (late October 1940), then began year's residency with own newly formed sextet at Famous Door, New York. Red's sextet (featuring J.C. Higginbotham) played residencies in New York, Chicago, and Boston before playing in California (February 1943). Long Stint at the Garrick Lounge, Chicago (autumn 1943 to summer 1945), in San Francisco (August 1945), Onyx, New York (November 1945 to February 1946). For the next six years the sextet worked mainly in Chicago and Boston, occasional residencies in California and New York. Red played regularly at the Central Plaza, New York, in 1952 and 1953, appeared occasionally at the Metropole during 1953, then from spring 1954 until May 1965 was regularly featured at the Metropole, also toured with own band – including trip to Bermuda – and toured as a soloist. First visit to Europe in autumn 1959 as a member of Kid Ory's Band, led own sextet/quartet at The Metropole, The Embers, etc., toured Britain as a soloist in 1963, 1964, and 1966. Worked at the Blue Spruce Inn, Long Island (June 1965), L'Intrigue Club, New York (late 1965), Ryan's, New York (1966), etc.; was featured at several U.S. Jazz Festivals in the late 1950s and 1960s. was taken seriously ill in late 1966, shortly after undergoing an operation Red made his final tour of Britain (February – March 1967). He returned to New York City, and died of cancer six weeks later.

(J. Chilton, Who's Who of Jazz)

This personnelo-discography is based on Rust, Jazz And Ragtime Records 1897 - 1942.

Personnels 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: **Henry Red Allen**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Henry Red Allen*
- 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: (*Henry Red Allen*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

HENRY ALLEN and his New York Orchestra

001 <b>HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA</b>	New York,	Jul. 16, 1929
Henry Red Allen – tpt; J.C. Higginbotham – tbn; Charlie Holmes – alt; Albert Nicholas – alt, clt; Luis Russell – pno; Will Johnson – bjo, gtr; Pops Foster – sbs; Paul Barbarin – dms, vib		
55133-1	It Should Be You	Vic unissued in 78, JSP CD 333
55133-2	It Should Be You	Vic unissued in 78, JSP CD 333
55133-3	It Should Be You	Vic V-38073, JSP CD 332
55134-1	Biffly Blues	Vic unissued in 78, JSP CD 333
55134-2	Biffly Blues	Vic V-38073, JSP CD 332

*Composer credits are: 55133 (Henry Allen, Jr.); 55134 (Henry Allen, Jr.)*

These are Henry ‘Red’ Allen’s first recordings in New York on the invitation of the Victor Recording Company and under his own name – before joining Luis Russell’s Band and one year after his recording session of c. July 1927 with Clarence Williams’ Bottomland Orchestra during his first sojourn in New York with King Oliver. His musicians are Luis Russell’s men, and the Russell band’s trumpet player at this time still must have been Louis Metcalf in July 1929. But Allen was provided with New Orleanian musicians here, as he certainly felt comfortable in their companion and their musical manners. Accordingly, the music recorded has much more of a free Nola ensemble than of a well-rehearsed Harlem big band.

Although all discographies list Teddy Hill on tenor sax, there is nothing heard of a tenor sax on these sides, and we can securely leave him out of the personnel. There is great Higginbotham on trombone – he not from New Orleans, and playing a trombone style far from that of this city’s common traditional slide-horn style. Higgy was Allen’s closest musical co-operator for many decades thereafter. Holmes came from Boston and we do not know Will Johnson’s home region, but all other participants were “home-town” boys.

There are a lot of great musical spots on these two sides, brilliant ones by all wind players, but I especially like the Higginbotham – Nicholas duet on ‘Biffly Blues’. Very beautiful. But not to forget: ‘Red’ Allen plays – by all means – melodically and rhythmically the farthest ranging off-beat phrasing of any jazz musician of classic jazz.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charles Holmes (as); Luis Russell (p & arr); Will Johnson (g); George “Pops” Foster (b); Paul Barbarin (dm)*

- *Rust\*2: Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt); Charlie Holmes (alt); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

- *Rust\*3: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts; Luis Russell -p -cel; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib*

- *Rust\*4,\*6: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts -bar; Luis Russell -p -cel; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib*

Notable differences of takes:

55133-1: *tpt-break in last two bars of first chorus: 1 eighth-note d, 1 quarter-note eb, 2 syncopated quarter-notes ab – ab, 1 half-note d, 2 bended quarter-notes d-eb*

55133-2: *tpt-break in last two bars of first chorus: 2 quarter-notes f – f, trill on f for 5 measures*

55133-3: *tpt-break in last two bars of first chorus: continuous trill for 8 measures*

55134-1: *tpt-break in last two bars of clt/tbn chorus: 1 eighth-note c, 3 syncopated quarter-notes c – c – c, 1 half-note c, 2 eighth-notes c – f, 1 quarter-note ab*

55134-2: *tpt-break in last two bars of clt/tbn chorus: 1 eighth-note c, 3 syncopated quarter-notes c – c – c, 1 eighth-note c, 1 quarter-note c, 2 eighth-notes c – f, 1 quarter-note ab, 1 quarter-note f, 2 eighth-notes f*

002 <b>HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA</b>	New York,	Jul. 17, 1929
Henry Red Allen – tpt; J.C. Higginbotham – tbn; Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten, clt; Luis Russell – pno; Will Johnson – bjo, gtr; Pops Foster – sbs; Paul Barbarin – dms, vib		
53929-1	Feeling Drowsy	Vic unissued in 78, JSP CD 333
53929-2	Feeling Drowsy	Vic unissued in 78, JSP CD 333
53929-3	Feeling Drowsy	Vic V-38080, JSP CD 332
53930-1	Swing Out	Vic unissued in 78, JSP CD 333
53930-2	Swing Out	Vic BB-10702, JSP CD 333
53930-3	Swing Out	Vic V-38080, JSP CD 332

*Composer credits are: 53929 (Henry Allen, Jr.); 53930 (J.C. Higginbotham - Henry Allen, Jr.)*

As on the day before (see above), the Allen “recording” band using Luis Russell’s personell, only that we now have the complete Russell saxophone section including tenor sax player Teddy Hill. Hill, by the way, is listed also playing baritone sax in from Rust\*4 on to \*6, but there definitely is no instance where he really does on these sides. Instead, I believe that one of Rust’s informants believed to hear a baritone, whereas Hill only played his tenor in low register (listen to the tenor solo in ‘Swing Out’.

It might be interesting to note that all the tunes recorded are easy-to-play arrangements, probably by one or two of the participants, which sound great and allow for relentless swing. This is supported by the soft drumming of Barbarin, mostly using his small crash-cymbal on after-beats as well as four-to-the-bar, and Pops Foster’s driving slap-tone bass.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charles Holmes (as); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); George “Pops” Foster (b); Paul Barbarin (dm)*

- Rust\*2: Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)

- Rust\*3: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts; Luis Russell -p -cel; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib

- Rust\*4,\*6: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts -bar; Luis Russell -p -cel; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib

Notable differences of takes (partly using John R.T. Davies' notes in Storyville 34-131. Thanks to John R.T.!).

- 53929-1: Allen starts his trumpet solo with 1 quarter-note, 1 eighth-note, and 1 dotted quarter-note bb in the first bar of solo  
 53929-2: Allen starts his trumpet solo with 3 quarter triplet-notes bb in the last bar of preceding verse (tbn – alt) and 1 whole-note bb in the first bar of chorus  
 53929-3: Allen starts his trumpet solo with 2 eighth-notes bb – bb and 1 quarter-note bb in the first bar of chorus (no notes before chorus starts!)  
 53930-1: Allen starts his trumpet solo in middle-eight of tenor sax solo with an upbeat of 6 measures of sustained d in bars 15/16 of tune  
 53930-2: Allen starts his trumpet solo in middle-eight of tenor sax solo with an upbeat of 2 quarter-notes d – d in bar 16 of tune  
 53930-3: Allen starts his trumpet solo in middle-eight of tenor sax solo with an upbeat of 2 quarter-notes d – d and 1 dotted quarter-note d in bar 16 of tune

#### 003 HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA

New York,

Sep. 24, 1929

Henry Red Allen – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; Pops Foster – sbs; Paul Barbarin – dms, vib;

Victoria Spivey – voc (3,4,5,6); The Four Wanderers (Herman Hughes, Charles Clinkscapes – ten voc; Maceo Johnson – bar voc; Oliver Childs – bass voc) – voc quartet (1,2)

55852-1 Make A Country Bird Fly Wild

Vic unissued in 78,

JSP CD 333

55852-2 Make A Country Bird Fly Wild

Vic V-38107,

JSP CD 332

55853-1 Funny Feathers Blues

Vic unissued in 78,

JSP CD 333

55853-2 Funny Feathers Blues

Vic V-38088,

JSP CD 332

55854-1 How Do They Do It That Way?

Vic FXM1-7090,

JSP CD 333

55854-2 How Do They Do It That Way?

Vic V-38088,

JSP CD 332

55855-1 Pleasin' Paul

Vic FXM1-7090,

JSP CD 333

55855-2 Pleasin' Paul

Vic V-38107,

JSP CD 332

*Composer credits are: 55852 (Henry Allen – Paul Barbarin); 55853 (Victoria Spivey); 55854 (Victoria Spivey); 55855 (Henry Allen – Paul Barbarin)*

It seems that we now have to endure a measure of pop elements by four gentlemen singing in quartet to increase sales figures. It certainly is some strange way of quartet singing: one voice singing the melody, two voices humming some indistinct background, and a fourth voice imitating a banjo single-string sound. (I would have preferred the band playing!) And two titles occupied by singer Victoria Spivey for one chorus each, as well. By the way: there is nothing against Miss Spivey and her very personal singing and sound.

There is much great soloing by Allen, Higginbotham, Holmes, and Nicholas, with Teddy Hill a bit below par on his tenor sax. And on 'How Do They Do It That Way?' Russell delivers a seldom but nice vocal accompaniment on the keys, while he contributes a solo half-chorus on 'Pleasin' Paul'.

And again, arrangements are sparse and easy to play.

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charles Holmes (as); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); George "Pops" Foster (b); Paul Barbarin (dm)

- Rust\*2: Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms); Victoria Spivey (vcl)(2,3); The Wanderers (vcl trio)(1)

- Rust\*3: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts; Luis Russell -p -cel; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; Victoria Spivey -v (3,4,5,6); The Wanderers (Herman Hughes -Charles Clinkscapes -tenors, Maceo Johnson -baritone, Oliver Childs -bass) -v (1,2)

- Rust\*4,\*6: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts -bar; Luis Russell -p -cel; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; Victoria Spivey -v (3,4,5,6); The Wanderers (Herman Hughes -Charles Clinkscapes -tenors, Maceo Johnson -baritone, Oliver Childs -bass) -v (1,2)

#### Notable differences of takes:

- 55852-1: bar 9 of trombone solo: eighth pause, then 1 eighth-note Ab, then 3 quarter pause, followed by 2 syncopated quarter-notes F in bar 10  
 55852-2: bar 9 of trombone solo: trombone fluffs first two notes  
 55853-1: first bar of introduction: trombone plays 1 eighth-note D, 1 dotted quarter-note G, 2 eighth-notes F# - G, 2 quarter-notes D  
 55853-2: first bar of introduction: trombone plays 1 eighth-note D, 1 quarter-note A, eighth-pause, 1 eighth-note A, 1 quarter-note G  
 55854-1: trumpet solo after vocal starts with: 1 strong quarter-note high bb on measure one of first bar, quarter pause, 2 eighth-notes high g – ab, 1 quarter-note high bb  
 55854-2: trumpet solo after vocal starts with: 2 quarter-notes bb – c in last bar of vocal chorus, then 1 quarter-note eb in first bar of trumpet chorus  
 55855-1: string-bass plays double-time rhythm in piano solo bar 11  
 55855-2: string-bass plays double-time rhythm in piano solo bar 4

#### 004 HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA

New York,

Feb. 18, 1930

Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, clt, sop; William Thornton Blue – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms;

Will Johnson – voc (2)

58581-2 Sugar Hill Function

Vic V-38140,

JSP CD 332

58582-2	You Might Get Better, But You'll Never Get Well	Vic V-38140,	JSP CD 332
58583-2	Everybody Shout	Vic V-38121,	JSP CD 332
58584-2	Dancing Dave	Vic V-38121,	JSP CD 332

Composer credits are: 58581 (Charles Holmes); 58582 (Russel - Metcalfe); 58583 (Paul Barbarin - Luis Russell); 58584 (Henry Allen - Paul Barbarin)

It is interesting to note that Red Allen procured Thornton Blue as a substitute for an ailing – or otherwise un-accessible - Albert Nicholas. That is proof of Blue's undisputed and exceptional high quality as regarded by other musicians of Harlem. But he is not given any solo space on alto, although he was equally awesome on the sax. Instead, we have even more inspiring soloing by Charlie Holmes than usual. Contrary to John R.T. Davies' note in Storyville 34 (see below), 'Red' Allen leaves all the scored parts for first trumpet to Otis Johnson, what can easily be observed in the middle of the last chorus of 'Sugar Hill Function', where Allen starts his uprising trumpet solo out of the brass section simultaneously with Johnson holding on to the lead. And there is three-part brass work in the arranged portions of the other titles.

With all that splendid soloing by the wind players it should not be overlooked what great job Barbarin does on his drums: listen to his very soft and swinging cymbal playing – not the usual sock-cymbal, but cymbal four-to-the-bar – and his use of the tom-tom, and his snare-drum press-roll work. Very beautiful and decent. And all this together with Pops Foster and his slap-bass, and the light banjo of Will Johnson together with Russell's light four-four piano makes a delightful rhythm section pointing to the future.

Notes:

- *Delaney, New Hot Discography:* Henry Allen (tp); J.C. Higginbotham (tb); William Blue (cl); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (d)

- *Rust\*2:* Otis Johnson, Henry Allen (tpt); J.C. Higginbotham (tbn); William Blue (clt, alt); Charlie Holmes (alt); Luis Russell (p); Will Johnson (gtr, vcl); Pops Foster (sbs); Paul Barbarin (dms)

- *Rust\*3:* Otis Johnson -Henry Allen -t; J.C. Higginbotham -tb; William (Thornton) Blue -cl -as; Charlie Holmes -as; Teddy Hill -cl -ts; Luis Russell -p -cel; Will Johnson -bj -g -v; Pops Foster -sb; Paul Barbarin -d -vib

- *Rust\*4:* Henry Allen -t -v; Otis Johnson -t; J.C. Higginbotham -tb; William Thornton Blue -cl -as; Charlie Holmes -cl -ss -as; Teddy Hill -cl -ts -bar; Luis Russell -p -cel; Will Johnson -bj -g -v; Pops Foster -sb; Paul Barbarin -d -vib

- *Rust\*6:* Henry Allen, t, v; Otis Johnson, t; J.C. Higginbotham, tb; William Thornton Blue, cl, as; Charlie Holmes, cl, ss, as; Teddy Hill, cl, ts, bar; Luis Russell, p; Will Johnson, bj, g, v; Pops Foster, sb; Paul Barbarin, d, vib

- *Storyville 34-132:* "Although the Victor files show two trumpet players, and Johnson is logically included here, it should be mentioned that a second trumpet is apparent only on 58583; on this side it is also observed that the trombone is apparently inactive while this second trumpet is playing."

Structure of Tunes:

58581-2 *Sugar Hill Function* Key of Ab / Bb / Eb / Ab Victor

(Intro 16 bars WTB clt 8 – ens 8)(Strain A 1 16 bars AA' TH ten + ens)(Strain A 2 16 bars AA' HRA o-tpt + ens)(Strain B 1 24 bars ABA CH alt + ens)Strain C 8 bars TH ten + ens 4 – ens 4)(Strain D 1 12 bars JCH o-tbn)(Strain D 2 12 bars CH alt)(Strain D 3 12 bars HRA o-tpt)(Strain E 32 bars ABCB saxes)(Strain B 2 24 bars ens 8 – HRA o-tpt 8 – ens 8)(Tag 2 bars ens)

58582-2 *You Might Get Better, But You'll Never Get Well* Key of C Victor

(Strain A 1 24 bars JCH o-tbn – HRA o-tpt 20 – JCH o-tbn br 4)(Strain B 1 32 bars AA'AB WJ voc)(Vamp 8 bars pno + ens)(Strain B 2 AA'AB HRA o-tpt)(Strain B 3 32 bars AA'AB ens 16 – WTB clt 14 – HRA o-tpt 2)(Strain A 3 16 bars HRA o-tpt – JCH o-tbn )

58583-2 *Everybody Shout* Key of Bb Victor

(Intro 8 bars ens)(Strain A 1 16 bars AA' ens 14 – TH ten br 2)(Strain A 2 16 bars AA' TH ten 14 – JCH o-tbn br 2)(Strain B 1 16 bars AA JCH o-tbn 14 – clts br 2)(Tag 2 bars clts)(Strain B 2 16 bars AA clts 14 – WTB clt br 2)(Strain B 3 16 bars AA WTB clt)(Strain B 4 16 bars AA HRA o-tpt)(Strain B 5 16 bars AA ens)(Tag 2 bars ens)

58584-2 *Dancing Dave* Key of Ab Victor

(Intro 8 bars WTB clt 1 + 1 – HRA o-tpt 4)(Chorus 1 18 bars AABA' WTB clt)(Verse 16 bars AB HRA o-tpt)(Chorus 2 18 bars AABA' CH sop)(Chorus 3 18 bars AABA' HRA m-tpt)(Coda 6 bars WTB clt 1 + 1 – HRA o-tpt 2)

**005 HENRY ALLEN, Jr. AND HIS NEW YORK ORCHESTRA**

New York, Jul. 15, 1930

Otis Johnson, Henry Red Allen – tpt; Jimmy Archey – tbn;  
Charlie Holmes, Albert Nicholas – alt, clt; Greely Walton – ten, clt;  
Luis Russell – pno; Will Johnson – bjo, gtr; Ernest 'Bass' Hill – bbs; Paul Barbarin – dms, vib;  
Henry Red Allen – voc (1,4,5,6)

62343-2	Roamin'	Vic 23006,	JSP CD 332
62344-1	Singing Pretty Songs	Vic unissued in 78,	JSP CD 333
62344-2	Singing Pretty Songs	Vic 23338,	JSP CD 332
62345-2	Patrol Wagon Blues	Vic 23006,	JSP CD 332
62346-1	I Fell In Love With You	Vic unissued in 78,	JSP CD 333
62346-2	I Fell In Love With You	Vic 23338,	JSP CD 332

Composer credits are: 62343 (Chick Smith); 62344 ( - ); 62345 (Porter Grainger); 62346 (H. Allen, Jr.)

This again is the contemporary Russell band, Foster only replaced by tuba player 'Bass' Hill, performing very soft and cautiously, using long-sustained notes all along. But I assume that he didn't feel too well with it. I miss Pops Foster's slap-bass. And I miss Nicholas, too (see below).

We find Red Allen's first recorded vocals here on these sides. And it is all great big band work, the most impressive being 'Patrol Wagon Blues'. 'Singing Pretty Songs' and 'I Fell In Love With You' are fast romping blowing numbers. But, let me tell you that I very much deplore Mr. 'Bass' Hill for trying to find a way to replace Pops Foster's immense string-bass work with a tuba. He had to fail.

Notes:

- *Delaney, New Hot Discography:* Henry Allen, Otis Johnson (tp); James Archey (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Greely Walton (ts); Luis Russell (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (d)

- *Rust\*2:* Henry Allen (tpt, vcl); Otis Johnson (tpt); Jimmy Archey (tbn); Albert Nicholas (clt); Charlie Holmes (alt); Greely Walton (ten); Luis Russell (pno); Will Johnson (gtr); Ernest Hill (bbs); Paul Barbarin (dms)

- *Rust\*3,\*4,\*6:* Henry Allen -t -v; Otis Johnson -t; James Archey -tb; Albert Nicholas -cl-as; Charlie Holmes -cl -ss -as; Greely Walton -ts; Luis Russell -p -cel; Will Johnson -bj -g; Ernest Hill -bb; Paul Barbarin -d -vib

- *Storyville 34-132:* "Although Albert Nicholas might reasonably be expected to have appeared on this final session, there is nothing on the records by which he can be identified – which is unusual in the light of performances on the earlier recordings."

Notable differences of takes (partly using John R.T. Davies' notes in Storyville 34-131. Thanks to John R.T.):

- 62344-1: *Bridge before trombone solo: alto sax plays across last two bars.  
Allen ends the tune with a phrase, impossible to entirely recognise, starting with a row of pronounced quarter-notes high f, and ending in a muddle of saxophone notes without a definable trumpet line.*
- 62344-2: *Bridge before trombone solo: trumpet plays single long note during 2 bar alto sax passage.  
Allen ends the tune with a last long-held note f (sixth of Ab-major).*
- 62346-1: *Last line of vocal: "I fell in love".  
Allen's last trumpet phrase at the tune's end is 2 quarter-notes c – d, 1 half-note f, 1 quarter-note d, 1 eighth-note c, 1 half-note a*
- 62346-2: *Last line of vocal: "You fell in love with you" (!).  
Allen's last trumpet phrase at the tune's end is 2 eighth-notes c – d, 1 half-note f, 4 eighth-notes d – c – a – F, 1 half-note D*

This 'Henry Red Allen and his New York Orchestra' list has to be seen in conjunction with my list on 'Luis Russell and his Orchestra', elsewhere on this website.

K. – B. Rau  
04-01-2023  
10-01-2023