

# THE RECORDINGS OF HENRY ALLEN AND HIS 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 Sam Morgan's Band; co-led band with clarinettist John Casimir (1925), played regularly in George Lewis' 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.

**This list contains the recordings of New Orleans trumpet player 'Henry 'Red' Allen and his Orchestra', a collection of various pick-up groups for recording purposes, assembled by Allen in the 1930s, when he was one of the trumpet stars of Harlem music and**

played in various top big bands of the time, as may be seen in his above biography. For these recordings he was joined by the cream of his colleagues from the top Harlem bands, mainly young and fore-ward looking musicians. But also, he liked to include not-so-famous musicians from his hometown when casually available in New York. Not included here are his earlier recordings by his 'New York Orchestra' which were made at the time Allen was with the Luis Russell band and invited by the Victor Company to record under his own name, using the Russell band personnel. These recordings are found at this web-site under 'Henry 'Red' Allen and his New York Orchestra'.

#### HENRY ALLEN AND HIS ORCHESTRA

001 **HENRY ALLEN – COLEMAN HAWKINS AND THEIR ORCHESTRA** New York, Mar. 27, 1933  
 Henry 'Red' Allen – tpt; Dicky Wells – tbn;  
 Russell Procope – alt, clt; Coleman Hawkins – ten;  
 Don Kirkpatrick – pno; Bernard Addison – gtr; *Bob Ysaquierre or John Kirby?* – sbs; *Walter Johnson* - dms  
 13183-A Someday, Sweetheart Br unissued, Chronological Classics 540  
 13184-A I Wish I Could Shimmy Like My Sister Kate Br unissued, Chronological Classics 540  
*Composer credits: 13183 (Spikes – Spikes); 13184 (Piron)*

These first sides of a 'Red' Allen recording band were recorded when Allen still was with the Luis Russell Orchestra, but occasionally doubled in the Henderson band. He teamed up with famous tenor sax star of the Henderson band, Coleman Hawkins.

They assembled the key members of the band to cut two initial sides for Brunswick which curiously were rejected for issue by the ARC company officials. What was the cause? As it seems, British collector John R.T. Davies got hold of the tests and published them on his 'Ristic' label in the 1950/60s.

'Someday, Sweetheart' has a beautiful introduction by Hawkins on his rhapsodic tenor, which is followed by the first chorus, the melody played by Procope's clarinet with a muted trumpet obligato by Red Allen. Then it is Hawkins with one great chorus on his sax in his inimitable style, followed by a quarter chorus taken by fabulous young-star Dicky Wells on trombone and subsequent ensemble with Procope's free clarinet.

'... Sister Kate' has a theme chorus by Allen on open horn, then Procope on clarinet, followed by amazing Dicky Wells, and two choruses by Hawkins. And a final riff-chorus with some ad-lib outings by Procope and Hawkins, again. Fantastic!

Rust\*6 name Bob Ysaquierre as a possibility for the bass player instead of John Kirby. He might have been brought to this session by his band-mate of the Don Redman band, Don Kirkpatrick. I do not know the source for this assumption and it's truth, but comparing bass playing on these sides with Kirby's on the subsequent session shows a much sparer and essential style, and might thus actually be Ysaquierre. Be that as it may, this bass player is part of a tremendous rhythm section, at least partly that of the contemporaneous Fletcher Henderson band.

#### Notes:

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

- Rust\*2,\*3,\*4: Henry Allen (tpt, vcl); Dicky Wells (tbn); Russell Procope (clt, alt); Coleman Hawkins (ten); Don Kirkpatrick (pno); Bernard Addison (?)(gtr); prob John Kirby or Bob Ysaquierre (sbs); Walter Johnson (?)(dms)

- Rust\*3,\*4: Henry Allen -t -v; Dicky Wells -tb; Russell Procope -cl -as; Coleman Hawkins -ts; Don Kirkpatrick -p; Bernard Addison -g; prob John Kirby or Bob Ysaquierre -bb -sb; ?Walter Johnson -d

- Rust\*6: Henry Allen, t, v; Dicky Wells, tb; Russell Procope, cl, as; Coleman Hawkins, ts; Don Kirkpatrick, p; Bernard Addison, g; ?Bob Ysaquierre or John Kirby, sb; ?Walter Johnson, d

- W.C. Allen, *Hendersonia: Henry Allen, trumpet; Dicky Wells, trombone; Russell Procope, clarinet and alto sax; Coleman Hawkins, tenor sax; Don Kirkpatrick, piano; Lawrence Lucie, guitar; John Kirby, bass; Walter Johnson, drums*

#### Solos ad-lib:

13183: CH ten 4; HRA m-tpt obl 32; CH ten 2+32; DW o-tbn 2+7; RP clt 2; CH ten 2

13184: HRA o-tpt 4 + 18; RP clt 18; DW o-tbn 18; CH ten 18 + 18; RP clt 2; CH ten 10

002 **HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA** New York, Jul. 21, 1933  
 Henry 'Red' Allen – tpt, voc; Dicky Wells – tbn;  
 Hilton Jefferson – alt; Coleman Hawkins – ten;  
 Horace Henderson – pno; Bernard Addison – gtr, bjo; John Kirby – bbs, sbs; Walter Johnson - dms  
 13616-1 The River's Takin' Care Of Me Ban 32840, Chronological Classics 540  
 13617-1 Ain'tcha Got Music? Ban 32840, Chronological Classics 540  
 13618-1 Stringin' Along On A Shoe String Ban 32829, Chronological Classics 540  
 13618-2 *Stringin' Along On A Shoe String* Ban 32829, RA-CD-3  
 13619-1 Shadows On The Swanee Ban 32829, Chronological Classics 540  
 13619-2 *Shadows On The Swanee* Ban 32829, RA-CD-3  
*Composer credits: 13616 (Adams – Greer); 13617 (Johnson); 13618 (Adamson - Lane); 13619 (Young – Burke – Spina)*

This is a recording session of mixed quality and significance. Allen and Hawkins share almost all solo space contained herein. And there is very little trombone and just plain 16 bars of Hilton Jefferson alto sax. This in fact is a great pity. 'The River Is Takin' Care Of Me' is a rather un-eventful recording containing a long vocal chorus by Allen and an ad-lib final part. 'Ain't Cha Got Music' then is a nice swinger with soloistic by everyone. Very nice. Listen to Hilton Jefferson's melodic alto solo, and then Hawkins and Wells. Great. 'Stringin' Along On A Shoe String' has fabulous Allen singing a song of Epicurean thoughts and one chorus of Hawkins. 'Shadows Of The Swanee' is a bit weird number with a permanently repeated verse and two improvised 8-bars sequences. A bit boring. Also, as for Walter Johnson's permanent old-fashioned after-beat cymbal strokes. And it is a bit strange that the recording officials obviously requested the banjo and tuba rhythm. They seem to have been two years behind.

The last two numbers are said to feature alternate takes, reissued on CD by Franz Hoffmann, indefatigable chronicler of Henry 'Red' Allen and his work, and editor of these distinct takes. But both takes -2 of the last two titles do not feature differing performances of the soloists,

as far as I am able to differ. So, it seems that Franz Hoffman – publisher of RA-CD-3 nd -4 – is right in writing: “*Together with John R.T. Davies I cannot hear any difference in opposite to an US-Coleman-Hawkins-fan circle around Ren Mocklarare sure to believe differences in clarinet and sax solos.*” (F. Hoffmann, The Henry ‘Red’ Allen & J.C. Higginbotham – Collection part 1a)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Dicky Wells (tb); Hilton Jefferson (as); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); John Kirby (b); Walter Johnson (d)  
 - Rust\*2: Henry Allen (tpt, vcl); Dicky Wells (tbn); Hilton Jefferson (alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (gtr); John Kirby (sbs); Walter Johnson (dms)  
 - Rust\*3,\*4: Henry Allen -t -v; Dicky Wells -tb; Hilton Jefferson -as; Coleman Hawkins -ts; Horace Henderson -p; Bernard Addison -bj -g; John Kirby -sb; Walter Johnson -dm  
 - Rust\*6: Henry Allen, t, v; Dicky Wells, tb; Hilton Jefferson, as; Coleman Hawkins, ts; Horace Henderson, p; Bernard Addison, g, bj; John Kirby, sb, bb; ?Walter Johnson, d  
 - W.C. Allen, *Hendersonia*: Henry Allen, trumpet and vocal; Dicky Wells, trombone; Hilton Jefferson, alto sax; Coleman Hawkins, tenor sax; Horace Henderson, piano; Bernard Addison, guitar, banjo; John Kirby, string bass and tuba; Walter Johnson, drums

Solos ad-lib:

13616: HRA o-tpt 4 + 16; CH ten 16; HRA voc 32; CH ten 2+ens 8  
 13617: HH pno 4; HRH voc 32; HJ alt 14; HRH o-tpt 4+16+2; CH ten 1+16; DW o-tbn 8; CH ten 1+6; HRH o-tpt 16; CH ten 8  
 13618: HRA o-tpt 4; HH pno 2; HRA m-tpt 31; CH ten 2; HRA voc 31; CH ten 2+24; HRA o-tpt + DW o-tbn 8  
 13619: HRA o-tpt 4; DW o-tbn 8; CH ten 8; HRA o-tpt 8

Discernible differences of takes:

13618-1: After listening for several times, I believe both takes of 13618 as issued on CD to be identical. Only, that the trumpet intro is missing on RA-CD-3, but this certainly is caused by the bad condition of the source disc used.  
 13618-2:  
 13619-1: Here, as well, I feel unable to recognize any differences in the two improvised solos of Coleman Hawkins and Henry  
 13619-2: ‘Red’ Allen. Most interestingly, Walter C. Allen does not list takes -2 of each title in his *Hendersonia*!

**003 HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA**

New York, Nov. 09, 1933

Henry Red Allen – tpt, voc; Bennie Morton – tbn;

Edward Inge – alt, clt; Coleman Hawkins – ten;

Horace Henderson – pno; Bernard Addison – gtr, bjo; Bob Ysaguirre – sbs; Manzie Johnson - dms

14282-1 Hush My Mouth (If I Ain’t Goin’ South)

Ban 32915, Chronological Classics 540

14283-1 You’re Gonna Lose Your Gal

Ban 32901, Chronological Classics 551

14283-2 You’re Gonna Lose Your Gal

Ban 32901, RA-CD-3

14284-1 Dark Clouds

Ban 32915, Chronological Classics 551

14285-1 My Galveston Gal

Ban 32901, Chronological Classics 551

14285-2 My Galveston Gal

Ban 32901, RA-CD-3

Composer credits: 14282 (Sigler – Cleary - Hoffman); 14283 (Young - Monaco); 14284 (Boretz – Samuels); 14285 (Harris – Adlam)

This is the third and last recording session under the name ‘Henry Allen and Coleman Hawkins and their Orchestra’. The group is an off-shoot of the temporary Don Redman Band with added Hawkins on tenor sax and Bernard Addison on guitar.

The titles recorded are little arranged but have a great deal of solos of relaxed high quality. And Allen starts to perform singing on every title.

The items have nice yet not extra-ordinary soloing by everybody in the group. Ed Inge shows himself as an independent soloist using whole-tone sequences and being the most harmonically advanced musician of the group.

‘You’re Gonna Lose Your Gal’ has an un-usual AABA chorus of 12 bars A-parts and 8 bars B-part.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Benny Morton (tb); Edward Inge (cl); Coleman Hawkins (ts); Horace Henderson (p); Bernard Addison (bjo); Bob Ysaguirre (b); Manzie Johnson (d)

- Rust\*2,\*3,\*4,\*6: Henry Allen (tpt, vcl); Benny Morton (tbn); Edward Inge (clt, alt); Coleman Hawkins (ten); Horace Henderson (pno); Bernard Addison (bjo, gtr); Bob Ysaguirre (sbs); Manzie Johnson (dms)

Solos ad-lib:

14282: HRA voc 32; EI clt 16; BM o-tbn 8; EI clt 7; CH ten 1+16; HRA o-tpt 8; ad-lib ens 8

14283: HRA voc 24 + 24; CH ten 24; EI clt 12; ad-lib ens 12; CH ten 2; HRA o-tpt 2

14284: HRA o-tpt 4; Ch ten 30; HH pno 2; HRA voc 330; HH pno 2; HRA o-tpt 8; BM o-tbn 4; HRA o-tpt 1+6

14285: HRA voc 1+30; BM m-tbn 2+16; EI clt 8; BM m-tbn 8; CH ten 2 + 1 +1+8

Discernible differences of takes:

14283-1: Vocal chorus: Red Allen sings a long “mmh” in bar 4 and a short “mmh” in bar 8 of first A-part of vocal chorus

14283-2: Vocal chorus: Red Allen sings a long “mmh” in bar 4 and no “mmh” in bar 8 of first A-part of vocal chorus

14285-1: Vocal chorus: Red Allen starts with “Yow, Sir”

14285-2: Vocal chorus: Red Allen starts with a sequence of five words: “Now hear this for ya” (or similar)

**004 HENRY ALLEN AND HIS ORCHESTRA**

New York, May 01, 1934

Henry Red Allen – tpt, voc; Dicky Wells – tbn;

Buster Bailey – clt, alt, ten (3,4); Hilton Jefferson - alt;

Horace Henderson – pno; Lawrence Lucie – gtr; John Kirby – bbs, sbs; Walter Johnson - dms

15146-1 I Wish I Were Twins

Ban 33081, Chronological Classics 551

15147-1 I Never Slept A Wink Last Night

Ban 33081, Chronological Classics 551

15148-2 Why Don’t You Practice What You Preach?

Ban 33054, Chronological Classics 551

15149-1 Don’t Let Your Love Go Wrong

Ban 33054, Chronological Classics 551

Composer credits: 15146 (Loesser – DeLange - Meyer); 15147 (Razaf - Simon); 15148 (Whiting – Schwartz – Johnson); 15149 (Sigler – Goodhart – Hoffman)

We now have reached the recording sessions under Henry Allen’s own – and exclusive – name. Coleman Hawkins’ withdrawal actually leaves a whole in the band’s sound, as compared with the above sessions. For this reason, obviously, they have Buster Bailey take over tenor sax duties in titles three and four. This is not surprising at all, as Bailey can be examined on a photo of the Fletcher Henderson band of

February 1934 holding a tenor sax and sitting right to Hawkins' side (see W.C. Allen, Hendersonia: first photo insert, Figure 16). (Delaunay and Rust\*2 confusedly add Ben Webster as tenor sax player!) This, by the way, seems to be one of the first four-part reed-sections of a contemporaneous black jazz big band. The main soloist on this session is Henry Allen, blowing trumpet and singing, while Dicky Wells, the top black jazz trombonist at this time, perhaps, has three solos, only. Instead, we have the benefit of hearing melodious Hilton Jefferson more often than before. Bailey delivers three clarinet solos, expectedly fast and most technical, added to his tenor sax parts. Horace Henderson sadly does not solo on these sides, adding a beautiful obligato to Allen's vocal in the second title, only. His great work on piano should be deserved much more! With him the rhythm section swing beautifully and drive the band. And I – KBR - love John Kirby playing the tuba. But don't forget his bass-pluckin'! Fantastic!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Dicky Wells (tb); Hilton Jefferson (cl & as); Ben Webster (ts); Horace Henderson (p); Lawrence Lucie (g); prob John Kirby (b); Walter Johnson (d)*  
 - *Rust\*2: Henry Allen (tpt, vcl); Pee Wee Irwin (tpt); Dicky Wells (tbn); Hilton Jefferson (clt, alt); Ben Webster (ten); Horace Henderson (pno); Lawrence Lucie (gtr); John Kirby (sbs); Walter Johnson (dms)*  
 - *Rust\*3,\*4,\*6: Henry Allen -t -v; Dicky Wells -tb; Buster Bailey -cl; Hilton Jefferson -as; Horace Henderson -p; Lawrence Lucie -g; John Kirby -sb; Walter Johnson -d*

Solos ad-lib:

15146: HRA o-tpt 4; BB clt 2+32; HRA voc + HJ alt obl 32; HJ alt 1+14; HRA o-tpt 16 + 32  
 15147: HJ alt 4; HRA m-tpt 1+8; HRA voc + HH pno obl 30; DW o-tbn 1+8; HRA o-tpt 8; HJ alt 6; BB clt 2+obl 6+4  
 15148: HRA voc 32; HJ alt 16; HH pno 6; HRA o-tpt 2+8  
 15149: HRA voc 31; DW m-tbn 16; HJ alt 8; DW m-tbn 6; BB clt 16; HRA o-tpt 16 + 10

005 HENRY ALLEN AND HIS ORCHESTRA

New York, Jul. 28, 1934

Henry Red Allen – tpt, voc; Keg Johnson – tbn (1,2); Claude Jones – tbn (3,4);  
 Buster Bailey – clt, ten (1,2,4); Hilton Jefferson – alt;  
 Horace Henderson – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms

15471-1	There's A House In Harlem For Sale	Ban 33178,	Chronological Classics 551
15472-1	Pardon My Southern Accent	Ban 33129,	Chronological Classics 551
15473-1	Rug Cutter Swing	Ban 33178,	Chronological Classics 551
15474-1	How's About Tomorrow Night?	Ban 33129,	Chronological Classics 551

*Composer credits: 15471 (Van Heusen - Arlen); 15472 (Johnny Mercer – Matt Malneck); 15473 Henry Allen); 15474 (Trad. arr. Henry Allen)*

The personnel for this session are drawn entirely from the contemporaneous Fletcher Henderson band.

On trombones, two musicians exchange seats: young Keg Johnson plays the first two titles in his modern stream-line - almost treble - style, being released by Claude Jones for the two last ones. In titles 1 and 2 I believe to hear Buster Bailey on tenor again in ensemble parts.

There is great poetic Jefferson and technical Bailey in all nearby titles. Horace Henderson needs not be mentioned, but here we have another bassist slapping and swinging all along. Wonderful. And listen to Lawrence Lucie's guitar in 'Rug Cutter Swing' playing nice standing obligatos in the middle-eight parts. And don't forget the very light and soft drumming of Walter Johnson, almost drowned by the bass.

- Regarding drumming: it is most important that from this session on, all drumming heard is brushes and no bass-drum and no cymbals. I assume that the recording officials at ARC did not like the drummer's sounds, or – what has been reported for the 1920s – that they were afraid of their masters being ruined. This observation may be pursued until session 013, below.

Notes:

- *Delaunay, New Hot Discography: Henry Allen (tp & vo); Keg Johnson (tb); Buster Bailey (cl); Hilton Jefferson (cl & as); Horace Henderson (p); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm)*  
 - *Rust\*2: Henry Allen (tpt, vcl); Keg Johnson (tbn); Buster Bailey (clt); Hilton Jefferson (alt); Horace Henderson (pno); Lawrence Lucie (gtr); Elmer James (sbs); Walter Johnson (dms)*  
 - *Rust\*3,\*4,\*6: Henry Allen -t -v; Keg Johnson or Claude Jones -tb; Buster Bailey -cl; Hilton Jefferson -as; Horace Henderson -p; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d*

Solos ad-lib:

15471: HH pno 4; HRA o-tpt 1+15; HJ alt 8; KJ o-tbn 1+8; BB clt 1+15; KJ o-tbn 1; HRA o-tpt 1+16  
 15472: KJ o-tbn 8; HRA voc 31; KJ o-tbn 1+16; BB clt 16; HH pno 4; HRA o-tpt 1+16; HJ alt 8; HRA o-tpt 1+10  
 15473: BB clt 32; HJ alt 16; HH pno 8; HJ alt 8; HRA m-tpt 32 + 16; CJ o-tbn 8; HRA m-tpt 8  
 15474: HJ alt 16; BB clt 8; HJ alt 6; HH pno 2; HRA voc + HH pno obl 30; HH pno 4+16; HRA o-tpt 16

006 HENRY ALLEN AND HIS ORCHESTRA

New York, Jan. 23, 1935

Henry Red Allen – tpt, voc; Pee Wee Irwin – tpt; George Washington – tbn;  
 Buster Bailey – clt;  
 Luis Russell – pno; Danny Barker – gtr; Pops Foster – sbs; Paul Barbarin – dms

16671-1	Believe It, Beloved	Ban 33337,	Chronological Classics 551
16671-2	Believe It, Beloved	Ban uniss 78,	Collectors Classics COCD-2
16672-1	It's Written All Over Your Face	Ban 33337,	Chronological Classics 551
16681-1	Smooth Sailing	Ban 33355,	Chronological Classics 551
16682-1	Who's Honey Are You?	Ban 33355,	Chronological Classics 551

*Composer credits: 16671 (Whiting – Schwartz – Johnson); 16672 (Schwartz – Adlam); 16681 (Sherman – Lewis – Ager); 16682 (Gillespie – Coots)*

Pay attention: the chorus of 'Believe It, Beloved' does not have the usual AABA form, but it's ABA here! And: the muted trumpet playing the melody in the first title is played by young white trumpeter Pee Wee Irwin, while Red Allen sings the words on take -1 only, dropping them in take -2 to double his amazing trumpet solo efforts in funk and off-beat. Buster Bailey plays beautifully, while George Washington solos modestly and retained. Buster Bailey plays pensive and melodious, here.

In 'It's Written ...' Irwin again is used to present the melody, and then it is Red Allen shining all over in his inimitable way, singing and trumpet blowing, and stretching out into atonal fields.

The fast 'Smooth Sailing' again has Irwin do the duties and Bailey to shine on his clarinet. Then Allen's nice vocal chorus followed a very good smooth trombone solo by Washington in Harrison-Wells-Morton style, but with his own mark.

The same again happens in 'Who's Honey Are You?': Irwin – the work-horse – presenting the melody. Then it is Allen singing the words. Washington has a nice and surprisingly expert chorus again, rather modern for the time. And virtuosos Bailey on clarinet. The finish – instrumentally and vocally – is performed by 'Red' Allen, the bandleader.

The rhythm-section of entirely New Orleans men swings mightily in strict four-four manner. And George Washington's solo efforts are very good, and not "bad" as expressed by Hugues Panassié in 'Jazz Hot' of November 1936 – what were his criterions?!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); Pee Wee Irwin (tp); George Washington (tb); Buster Bailey (cl); Luis Russell (p); Danny Barker (g); Pops Foster (b); Paul Barbarin (d)*

- *Rust\*2,\*3,\*4,\*6: Henry Allen (tpt, vcl); Pee Wee Irwin (tpt); George Washington (tbn); Buster Bailey (clt); Luis Russell (pno); Danny Barker (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

Solos ad-lib:

16671: LK pno 3; PWE m-tpt 1+24; HRA voc ;

16672: HRA o-tpt 4; PWE m-tpt 16; BB clt 8; PWE m-tpt 8; HRA o-tpt 32; LR pno 8; HRA o-tpt 8

16681: PWE m-tpt 32; BB clt 32; HRA voc 32; GW m-tbn 1+32; HRA o-tpt 32 + 32

16682: HRA o-tpt 8; HRA voc + LR pno obl 32; GW m-tbn 1+30; BB clt 2+32; HRA o-tpt 2+24; HRA voc 4

Notable differences of takes:

16671-1: Henry 'Red' Allen sings in the second chorus.

16671-2: Henry 'Red' Allen does not sing at all in this title/take.

007 HENRY ALLEN AND HIS ORCHESTRA

New York,

Apr. 29, 1935

Henry Red Allen – tpt, voc; Dicky Wells – tbn;

Cecil Scott – clt, ten (3); Chu Berry – ten;

Horace Henderson – pno, arr; Bernard Addison – gtr; John Kirby – sbs; George Stafford - dms

17395-1 Rosetta Voc 2965, Chronological Classics 551

17396-1 Body And Soul Voc 2965, Chronological Classics 551

17397-1 I'll Never Say "Never Again" Again Voc 2956, Chronological Classics 551

17398-1 Get Rhythm In Your Feet (And Music In Your Soul) Voc 2956, Chronological Classics 551

*Composer credits: 17395 (Hines - Woode); 17396 (Heyman – Sour – Eyton - Green); 17397 (Harry Woods); 17398 (Robinson – Livingston)*

This is one of the nicest sessions of 'Red' Allen's recording groups of the 1930s.

We find the master/leader on his absolutely unique trumpet laying the most off-beat style of them all, and with fire, drive and fury. It seems that Allen had snatched the other horn-men from Teddy Hill's band here.

Unfortunately, Dicky Wells has only one occasion to shine in his inimitable own trombone style. But Chu Berry obviously is exposed strongly on his wonderful slim but swinging tenor sax. And then there is Cecil Scott with his high technical facilities that are restrained in favour of his growl style. And there are the decidedly fine rhythmists Horace Henderson, Addison and Kirby. And George Stafford from the Charlie Johnson band!

Stafford uses brushes all through this whole recording session. I assume that this brushes-sound had been required by the recording officials to receive a more "modern" or "smooth" sound. It is interesting that we do not hear any other device of drums played throughout, no cymbal, no tom-tom and no bass-drum. Stafford plays single-strokes with his right hand mainly at the beginning of the tunes, changing over to double-strokes by the right hand in the development of the tunes. He drives hard and swings beautifully along, with the occasional use of cross-rhythm accents. Together with Horace Henderson, Bernard Addison, and John Kirby, they make a dream rhythm section of the early swing period. This all to underline a phantastic array of super jazz/early swing soloists.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); Dicky Wells (tb); Cecil Scott (cl); Chu Berry (ts); Horace Henderson (p & arr); Bernard Addison (g); John Kirby (b); George Stafford (dm)*

- *Rust\*2,\*3,\*4,\*6: Henry Allen (tpt/vcl); Dicky Wells (tbn); Cecil Scott (clt); Chu Berry (ten); Horace Henderson (pno/arr); Bernard Addison (gtr); John Kirby (sbs); George Stafford (dms)*

Solos ad-lib:

17395: HRA o-tpt 31; CB ten 2+31; HRA voc + HH pno obl 31; CS clt 2+16; DW m-tbn 15; HRA o-tpt 32+2

17396: BA gtr 2; HRA o-tpt 32; CB ten 2; HRA voc + CB ten obl 8; HH pno 4; HRA o-tpt 32+4

17397: GW o-tbn 16; CS clt 8; GW o-tbn 2+8; HRA voc + GW o-tbn 32; CB ten 32; HRA o-tpt 2+16

17398: CB ten 4; HRA m-tpt + ens 32; CB ten 1+32; HRA voc + CS clt obl 32; HH pno 2+16; HRA o-tpt 2+16; GW o-tbn 1

008 HENRY ALLEN AND HIS ORCHESTRA

New York,

Jul. 19, 1935

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

Albert Nicholas – clt; Cecil Scott – clt, ten;

Horace Henderson – pno, arr; Lawrence Lucie – gtr; Elmer James – sbs; Kaiser Marshall – dms

17845-1 Dinah Lou Voc 2998, Collectors Classics COCD-2

17846-1 Roll Along, Prairie Moon Voc 2997, Collectors Classics COCD-2

17847-1 I Wished On The Moon Voc 2997, Collectors Classics COCD-2

17848-1 Truckin' Voc 2998, Collectors Classics COCD-2

*Composer credits: 17845 (Koehler - Bloom); 17846 (Fiorito – MacPherson – Von Tilzer); 17847 (D. Perker – R. Rainger); 17848 (Koehler – Bloom)*

The whole band swings like mad all the time. 'Red' Allen, who was with Mills Blue Rhythm Band at this time, had collected a fine group of friends and colleagues here. His close friend and accomplice J. C. Higginbotham from the Luis Russel band – he is given a "rabble-rousing" ad-hoc additional solo space of half-a-chorus in 'Prairie Moon' to 'Red' Allen's loss – is on superb trombone. New Orleanian Albert

Nicholas – also a former colleague from the Russell band – is the clarinetist, and he plays tasteful and stylish Creole clarinet, here. While Cecil Scott plays a rough and growling clarinet solo on ‘I Wished On The Moon’ besides his usual virtuoso tenor sax solos in the other sides. And in all titles we have ‘Red’ Allen’s great trumpet virtuosity and his inspiring vocals. All this is accompanied by Horace Henderson with his fine and modestly swinging piano and Lawrence Lucie on guitar and John Kirby on bass. Kaiser Marshall again restricts himself on using his brushes on the skins. Fabulous music!

- Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Albert Nicholas (cl); Cecil Scott (ts); Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Kaiser Marshall (dm)*

- *Rust\*2, \*3, \*4: Henry Allen (tpt, vcl); J.C. Higginbotham (tbn); Albert Nicholas (clt); Cecil Scott (ten); Horace Henderson (pno, arr); Lawrence Lucie (gtr); Elmer James (sbs); Kaiser Marshall (dms)*

- *Rust\*6: Henry Allen, t, v; J.C. Higginbotham, tb; Albert Nicholas, cl; Cecil Scott, cl, ts; Horace Henderson, p, a; Lawrence Lucie, g; Elmer James, sb; Kaiser Marshall, d*

Solos ad-lib:

17845: HRA o-tpt 330; AN clt 2; HRA voc 32; CS ten 1+30; JCH m-tbn 2+16; HRA o-tpt 16

17846: BA gtr 4; AN clt + HRA m-tpt obl 32; HRA voc 31; CS ten 2+32; JCH m-tbn 32 + 16; HRA o-tpt 8; HRA o-tpt + JCH o-tbn 8

17847: JCH m-tbn 30; HH pno 4; HRA voc + HH pno obl 30; HH pno 2; JCH o-tbn 8; HRA m-tpt 8; CS clt 8; HRA o-tpt 8+8

17848: HRA o-tpt 24; JCH o-tbn 7; HH pno 1; HRA voc 32; HH pno 1; HRA o-tpt 16; CS ten 8

**009 HENRY ALLEN AND HIS ORCHESTRA**

New York,

Nov. 08, 1935

Henry “Red” Allen – tpt, voc; J. C. Higginbotham – tbn;

Gene Mikell – alt, clt; Joe Garland – ten, clt;

Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; O’Neil Spencer – dms

18253-2 I Found A Dream

Voc 3097, Collector’s Classics COCD-13

18254-1 On Treasure Island

Voc 3098, Collector’s Classics COCD-13

18255-1 Red Sails In The Sunset

Voc 3097, Collector’s Classics COCD-13

18256-1 Take Me Back To My Boots And Saddle

Voc 3098, Collector’s Classics COCD-13

*Composer credits: 18253 (Gorney – Hartmann); 18254 (Leslie - Burke); 18255 (Williams - Kennedy); 18256 (Powell – Whitcup – Samuels)*

Here, ‘Red’ Allen makes use of the personnel of Mills Blue Rhythm Band, of which ‘Red’ Allen was a member, too (see elsewhere at this web-site!).

Hot trumpet star in Harlem Henry ‘Red’ Allen was a lure for the African-American young public all over New York and vicinity for the record market, and he was given compositions and songs to record that were not seen suited for the top rank bands. Thus, we today find a lot of nice and even rewarding titles in his recorded repertoire that were not recorded again by anybody in later times.

The model of the music made here is the same all the time: ‘Red’ Allen is the bandleader, and he performs in his fantastic Southern trumpet style, with much off-beat rhythm, much blues-drenched phrasing, and always driving and swinging. In that same manner he uses to sing. Higginbotham is his year-long friend and colleague, and he performs adequately with his robust and rousing style. Mikell and Garland were the hot saxophone soloists of the Mills band, and the rhythm section is transposed without any change. As before, the drummer is restrained to brush-work – obviously without the bass-drum and cymbals, and the string-bass plays a strict one-three two-beat rhythm. This certainly is not what they played when performing publicly.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J. C. Higginbotham (tb); Gene Michaels (as); Joe Garland (ts); Edgar Hayes (p); Lawrence Lucie (g); O’Neil Spencer (dm)*

- *Rust\*2: Henry Allen (tpt, vcl); J. C. Higginbotham (tbn); Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (pno); Lawrence Lucie (gtr); Elmer James (sbs); O’Neil Spencer (dm)*

- *Rust\*3, \*4, \*6: Henry Allen -t -v; J. C. Higginbotham -tb; Gene Mikell -as; Joe Garland -ts; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O’Neil Spencer -d*

Solos ad-lib:

18253: EH pno + LL gtr 4; HRA o-tpt 24; JCH o-tbn 8; HRA voc + EH pno obl 31; EH pno 4; HRA o-tpt 16

18254: HRA o-tpt 5; HRA o-tpt 24; JCH o-tbn 8; HRA voc 31; EH pno 1+16; GM clt 8; EH pno 6; GM alt 2+2; HRA o-tpt 22

18255: HRA m-tpt 4 + 31; GM alt 2+2; HRA voc + EH pno obl 32; JCH o-tbn 15; JG ten 1+8; JCH o-tbn 1+6; EH pno 1; HRA o-tpt 36+6

18256: EH pno 4; HRA o-tpt 32 + 8; JCH o-tbn 16; HRA voc + EH pno obl 1+32 + 22; GM alt 2+4; JCH o-tbn 4; EH pno 4, JCH o-tbn 4 ten 1+8; HRA o-tpt 16

**010 HENRY ALLEN AND HIS ORCHESTRA**

New York,

Apr. 01, 1936

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

Willie Humphrey – alt, clt; Cecil Scott – ten;

Norman Lester – pno; Lawrence Lucie – gtr; Elmer James – sbs; Cozy Cole – dms

18907-1 The Touch Of Your Lips

Voc 3215, Collectors Classics COCD-13

18908-1 Lost

Voc 3214, Collectors Classics COCD-13

18909-1 I’ll Bet You Tell That To All The Girls

Voc 3214, Collectors Classics COCD-13

18910-1 Every Minute Of The Hour (Every Hour Of The Day)

Voc 3215, Collectors Classics COCD-13

*Composer credits: 18907 (Ray Noble); 18908 (Ohman – Mercer - Teetor); 18909 (Tobias - Stept); 18910 (Charles & Nick Kenny)*

And again, it’s the same procedure as in all these sessions before. But there are some differences here: first, we have Norman Lester on piano. He obviously was not one of the top-rank pianists, and he only appears three times in the discos: with a King Oliver recording band in 1930, with the obscure but not bad (!) Harlem big band of Bill Brown (see elsewhere at this web-site!) in 1929 – together with the young John Kirby – and with Henry Allen at this session. He is given a piano solo in ‘Lost’ which is taken over after 12 bars by trombonist Higginbotham. Did Lester himself not want to continue, or was he ordered not to do so? We don’t know, but it is an un-common situation at all these sessions. Second: We find Willie Humphrey from New Orleans here in the alto chair, and all he’s got to solo is a three-bars clarinet break in ‘Every Minute Of The Hour’. In this break he probably tries to play “modern” or “freak”, as he uses some strange harmonics. I would suggest that he did not really feel at home with these top musicians of Harlem, New York, and he tried to reward expectations properly. We know that New Orleans musicians “abroad” were like just like a big family! But his stay in New York was of short duration, only. He also recorded with the Mills Blue Rhythm Band. And third: Cozy Cole - star drummer to come – follows the before mentioned

way the rhythm section has to go (see above), but he dares to use sticks sometimes playing short drum licks and short cymbal parts. I only hope that he was not fired afterwards!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Willie Humphries (as); Cecil Scott (ts); Norman Lester (p); Lawrence Lucie (g); Cozy Cole (dm)*  
 - *Rust\*2,\*3: Henry Allen (tpt, vcl); J.C. Higginbotham (tbn); Willie Humphries (alt); Cecil Scott (ten); Norman Lester (pno); Lawrence Lucie (gtr); Elmer James (sbs); Cozy Cole (dms)*  
 - *Rust\*4,\*6: Henry Allen, t, v; J.C. Higginbotham, tb; Willie Humphries, cl, as; Cecil Scott, ts; Norman Lester, p; Lawrence Lucie, g; Elmer James, sb; Cozy Cole, d*

Solos ad-lib:

18907: NL pno 4; HRA o-tpt 30; NL pno 2+2; HRA voc 30; JCH o-tbn 2+8; HRA o-tpt 24  
 18908: HRA o-tpt 16; HRA voc 32; NL pno 12; JCH o-tbn 20; CS ten 1+16; HRA o-tpt 32  
 18909: HRA o-tpt 24; JCH o-tbn 8; HRA voc 32; JCH o-tbn 32; HRA o-tpt 1+32; CS ten 30; HRA o-tpt 4+16+2  
 18910: HRA m-tpt 15; WH clt 1+2; HRA voc 15; CS ten 1+15; JCH o-tbn 1+6; HRA o-tpt 2+24

011 HENRY ALLEN AND HIS ORCHESTRA

New York,

May 21, 1936

Henry Allen – tpt, voc; J. C. Higginbotham – tbn;

Cecil Scott – ten, clt; Happy Caldwell – ten, clt;

Jimmy Reynolds – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson – dms

19300-1 You

Voc 3244, Collectors Classics COCD-13

19301-1 Tormented

Voc 3245, Collectors Classics COCD-13

19302-1 Nothing's Blue But The Sky

Voc 3245, Collectors Classics COCD-13

19303-1 Would You?

Voc 3244, Collectors Classics COCD-13

*Composer credits: 19300 (Adamson - Donaldson); 19301 (Will Hudson); 19302 (Newman - Spina); 19303 (Freed - Bown)*

Oh yes, this is beautiful and first-class early swing music, a little tame, perhaps. Henry 'Red' Allen on trumpet and singing. It is pop music of the 1930s. Allen's long-time colleague and friend "Higgy" Higginbotham on trombone and a bunch of respected reedmen of the time. Listen to Happy Caldwell's improvised modulation from C to Eb leading into the last chorus of 'You'. He is also heard leading over from the first ensemble chorus to Allen's vocal in 'Would You?'.

But, what of the other reedmen listed in the discos? After proper listening I would deny the presence of an alto sax on these sides, quite in contradiction to what I have noted before! We accordingly have a two-part reed section behind the solos, consisting of two tenors. Cecil Scott is hitherto listed as clarinetist, and also on tenor since Rust\*6, but the short clarinet solo heard in 'Nothing's Blue But The Sky' does not show his very individual features known. Yet, the tenor sax solos in the last chorus in 'Nothing's Blue But The Sky' I would attach to Scott, not Caldwell as Jan Evensmo in his Tenor Sax Solography does. The tenor sound decidedly is Scott's.

At no point I do hear Tab Smith, who had just joint Mills' Blue Rhythm Band and was featured there as an exuberant alto soloist. Insofar it would be incomprehensible that he would not have been given any solo spot at all on these sides. Yet, he is much in the foreground at Allen's next recording session of June 19, just a few weeks later. It is thus my assumption that there simply is no altoist on these sides, and that the background was played by two tenor saxophones.

The little-known Jimmy Reynolds plays very good Teddy Wilson influenced sparkling piano. He is further known only from his recordings with Hot Lips Page and Jabbo Smith. The other participants play and deliver a very unobtrusive but solid rhythm, as can be expected from Fletcher Henderson band musicians.

'You' is a very special tune of the AABA form, in that it has 64 bars instead of the regular 32.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Tab Smith (as); Happy Caldwell (ts); Jimmy Reynolds (p); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm)*

- *Rust\*2: Henry Allen (tpt, voc); Arville Harris (clt); Happy Caldwell (ten); Jimmy Reynolds (pno); Lawrence Lucie (gtr); Elmer James (sbs); Walter Johnson (dms)*

- *Rust\*3,\*4: Henry Allen -t -v; J.C. Higginbotham -tb; Cecil Scott -cl; ?Tab Smith -as; Happy Caldwell -ts; Jimmy Reynolds -p;*

*Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d*

- *Rust\*6: Henry Allen, t, v; J.C. Higginbotham, tb; Cecil Scott, cl, ts; ?Tab Smith, as; Happy Caldwell, ts; Jimmy Reynolds, p;*

*Lawrence Lucie, g; Elmer James, sb; Walter Johnson, d.*

Solos ad-lib:

19300: HRA o-tpt 56; JCH o-tbn 2; HRA voc 62; HC ten 4; HRA o-tpt 16

19301: HRA m-tpt 4 + 8; JR pno 4; HRA voc + JR pno obl 32; JR pno 8; HRA o-tpt 16; JR pno 2; HRA o-tpt 2

19302: HRA o-tpt 30; JCH o-tbn 2+2; HRA voc + JR pno obl 32; JR pno 16; HC clt 8; JR pno 8; CS ten 16; HRA o-tpt 16; CS ten 2

19303: HRA o-tpt 24; HC ten 2; HRA voc 30; JCH o-tbn 2+32; HRA o-tpt 1+32

012 HENRY ALLEN AND HIS ORCHESTRA

New York,

Jun. 19, 1936

Henry "Red" Allen – tpt, voc; J. C. Higginbotham – tbn;

Tab Smith – alt; Joe Garland – ten;

Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; O'Neil Spencer – dms

19451-1 Take My Heart

Voc 3261, Collector's Classics COCD-13

19452-1 Chloe

Voc 3262, Collector's Classics COCD-13

19453-1 You're Not The Kind

Voc 3262, Collector's Classics COCD-13

19454-1 On The Beach At Bali-Bali

Voc 3261, Collector's Classics COCD-13

*Composer credits: 19451 (Young - Ahlert); 19452 (Kahn - Moret); 19453 (Hudson - Mills); 19454 (Sherman - Meskill - Silver)*

This "Henry Allen and his Orchestra" formula tends to become mass-production now, and it lacks its earlier tension and musical surprise and high musicality, I am sorry to say. It certainly is wonderful jazz/dance music, but there is little new. Except for Tab Smith on alto sax with his virtuoso staccato style, who joined the Mills Blue Rhythm in late 1935. He has three solos on these sides, and just these give the whole performance a tremendous lift.

The AABA chorus of 'Take My Heart' includes 34 bars, a two-bars tab added to the last A-part.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J. C. Higginbotham (tb); Tab Smith (as); Joe Garland (ts); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O'Neil Spencer (dm)*  
 - *Rust\*2: Henry Allen (tpt, voc); Joe Garland (ten); Edgar Hayes (pno); Lawrence Lucie (gtr); Elmer James (sbs); O'Neil Spencer (dms)*  
 - *Rust\*3,\*4,\*6: Henry Allen -t -v; J. C. Higginbotham -tb; Tab Smith -as; Joe Garland -ts; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O'Neil Spencer -d*

Solos ad-lib:

19451: HRA o-tpt 33; HRA voc + EH pno obl 33; JCH m-tbn 16; TS alt 17; HRA o-tpt 4 + 18  
 19452: HRA o-tpt 32; HRA voc + EH pno obl 30; TS alt 2+30; HRA o-tpt 2+31; JG ten 1+8; HRA o-tpt 1+8  
 19453: HRA o-tpt 16; EH pno 4; HRA voc + EH pno obl 32; LL gtr 4; HRA o-tpt 16  
 19454: HRA o-tpt 4; HRA o-tpt 8; HRA voc + EH pno obl 30; HRA o-tpt 8; TS alt 8

013 HENRY ALLEN AND HIS ORCHESTRA

New York,

Aug. 05, 1936

Henry Red Allen – tpt, voc;

Rudy Powell – alt, clt; Tab Smith – alt; Cecil Scott – ten;

Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; Cozy Cole - dms

19659-1 When Did You Leave Heaven?

Voc 3302, Collectors Classics COCD-13

19660-1 Am I Asking Too Much?

Voc 3292, Collectors Classics COCD-13

19661-1 Until Today

Voc 3292, Collectors Classics COCD-13

19662-1 Algiers Stomp

Voc 3302, Collectors Classics COCD-13

*Composer credits: 19659 (Bullock - Whiting); 19660 (Himber - Grennard); 19661 (Davis – Coots - Levant); 19662 (Henry 'Red' Allen)*

Much the same kind of music as before: 'Red' Allen taking most of the solos – either instrumental or vocal – and then there still is little room for the other musicians. Short bridges for the pianist – and obligatos behind Allen's voice – and a few solos by the reed players. As a novelty we do not have a trombonist anymore, instead we find three saxophones. Rudy Powell with his unmistakable "dirty" clarinet gets one solo chorus in the last title, as do Tab Smith with his frantic eighth-notes staccatos and Cecil Scott on his busy tenor sax. And another novelty: Cozy Cole plays nice press-rolls in the first three tunes. Only in 'Algiers Stomp' he uses brushes, switching to high-hat cymbals with sticks. Most of the musicians of this group were from Mills Blue Rhythm Band, while Cozy Cole was with Stuff Smith at this time, while Rudy Powell was with Fats Waller, and Cecil Scott came from Albert Socarras' Orchestra.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); Rudy Powell (cl & as); Tab Smith (as); Cecil Scott (ts); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); Cozy Cole (dm)*

- *Rust\*2,\*3,\*4,\*6: Henry Allen (tpt, vcl); Rudy Powell (clt, alt); Tab Smith (alt); Cecil Scott (ten); Edgar Hayes (pno); Lawrence Lucie (gtr); Elmer James (sbs); Cozy Cole (dms)*

Solos ad-lib:

19659: HRA o-tpt 23; EH pno 2; HRA voc + EH pno obl 31; HRA o-tpt 2+20  
 19660: HRA o-tpt 1+4 + 30; EH pno 2; HRA voc 1+32; TS alt 15; HRA o-tpt 1+16  
 19661: HRA o-tpt 16 + 1+6; HRA voc 30; EH pno 2; HRA o-tpt 16  
 19662: HRA o-tpt 4; TS alt 32; RP clt 31; CS ten 1+31; HRA o-tpt 32+4

014 HENRY ALLEN AND HIS ORCHESTRA

New York,

Aug. 31, 1936

Henry Red Allen – tpt, voc;

Albert Nicholas – alt; Pete Clark – alt; Ted McRae – ten;

Clyde Hart – pno; Lawrence Lucie – gtr; John Kirby – sbs; Cozy Cole - dms

19780-2 Darling, Not Without You

Voc 3305, Collectors Classics COCD-13

19781-1 I'll Sing You A Thousand Love Songs

Voc 3306, Collectors Classics COCD-13

19782-1 Picture Me Without You

Voc 3306, Collectors Classics COCD-13

19783-1 (Trouble Ends) Out Where The Blue Begins

Voc 3305, Collectors Classics COCD-13

*Composer credits: 19780 (Silver – Sherman - Heyman); 19781 (Al Dubin – Harry Warren); 19782 (Ted Koehler – Jimmy McHugh); 19783 (Cliff Friend)*

All Allen's performances now slowly develop into solo concerts for trumpet – but fantastic! - with occasional soloistic spots for Allen's co-musicians. At this session Allen has assembled one of the young lions of jazz piano, Clyde Hart, two reed-men from the Chick Webb band – Pete Clark and Ted McRae, and Cozy Cole again, who glows with his very soft press-roll rhythm. And under Allen's vocal in 'Out Where The Blue Begins' he even ventures to use the woodblock. Really nice! The reed section sound to have three pieces, but where then is Albert Nicholas? OK, Pete Clark mostly was a section player, but Nicholas was an old companion of Allen's from NOLA and from the Luis Russell Band, and a beautiful clarinetist, and I strongly had expected to hear some solo of his clarinet. And all the discos list him as clarinetist! But: nothing! A pity! But then, there is that low-burning and very flexible string bass of John Kirby again. Very nice and warm.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Albert Nicholas (cl); Pete Clark (as); Ted McRae (ts); Clyde Hart (p); Lawrence Lucie (g); John Kirby (b); Cozy Cole (d)*

- *Rust\*2,\*3,\*4,\*6: Henry Allen (tpt, voc); Albert Nicholas (clt); Pete Clark (alt); Ted McRae (ten); Clyde Hart (pno); Lawrence Lucie (gtr); John Kirby (sbs); Cozy Cole (dms)*

Solos ad-lib:

19780: HRA o-tpt 15; CH pno 2; HRA voc 32; TMR ten 1+16; HRA o-tpt 32  
 19781: HRA voc 32; CH pno 32; TMR ten 16; HRA o-tpt 1+32 + 32  
 19782: HRA o-tpt 30; HRA voc 30; CH pno 2; HRA o-tpt 16  
 19783: HRA o-tpt 15; HRA voc 31; TMR ten 8; HRA o-tpt 24

015 HENRY ALLEN AND HIS ORCHESTRA

New York,

Oct. 12, 1936

Henry Red Allen – tpt, voc;

Gene Mikell – alt; Tab Smith – alt; Ted McRae – ten;

Clyde Hart – pno; Danny Barker – gtr; John Kirby – sbs; Cozy Cole - dms

20049-1 Midnight Blue

Voc 3339, Collectors Classics COCD-15



20050-1	Lost In My Dreams	Voc 3340,	Collectors Classics COCD-15
20051-1	Sitting On The Moon	Voc 3340,	Collectors Classics COCD-15
20052-1	Whatcha Gonna Do When There Ain't No Swing?	Voc 3339,	Collectors Classics COCD-15

*Composer credits: 20049 (Leslie - Burke); 20050 (Mitchell - Stept); 20051 (Mitchell - Stept); 20052 (Neiburg)*

It is surprising to note that Allen obviously favours Chick Webb's tenor sax player Ted McRae, as he gets more solo space than anybody else, except for Allen himself. And he reveals himself as a very tasteful and sensitive jazz tenor sax soloist, while with the Webb band he gets very little occasion to show off. And then there is Tab Smith again with his exiting fast staccato runs. Gene Mikell – if he is with our group here listed as clarinetist – is not identifiable, but might be present as first reed player. And on guitar we hear Danny Barker, one of the younger musicians from New Orleans, just like 'Red' Allen himself.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Gene Michaels (cl); Tab Smith (as); Ted McRae (ts); Clyde Hart (p); Danny Barker (g); John Kirby (b); Cozy Cole (d)*

- *Rust\*2: Henry Allen (tpt, voc); Gene Michaels (clt); Tab Smith (alt); Ted McRae (ten); Clyde Hart (pno); Danny Barker (gtr); John Kirby (sbs); Cozy Cole (dms)*

- *Rust\*3,\*4,\*6: Henry Allen -t -v; Gene Mikell -cl; Tab Smith -as; Ted McRae -ts; Clyde Hart -p; Danny Barker -g; John Kirby -sb; Cozy Cole -d*

Solos ad-lib:

20049: HRA o-tpt 8; CH pno 2; HRA voc + CH pno obl 32; TMR ten 16; HRA o-tpt 1+20

20050: HRA o-tpt 16; HRA voc 31; TMR ten 16; HRA o-tpt 16

20051: CH pno 4; HRA o-tpt 31; CH pno 1; HRA voc 30; TS alt 2+30; HRA o-tpt 2+32

20052: HRA o-tpt 30; CH pno 2; HRA voc 32; CH pno 1+8; TS alt 8; HRA o-tpt 8

**016 HENRY ALLEN AND HIS ORCHESTRA**

New York,

Nov. 17, 1936

Henry Red Allen – tpt, voc;

Gene Mikell – alt, clt; Tab Smith – alt; Cecil Scott – ten;

Clyde Hart – pno; Danny Barker – gtr; John Kirby – sbs; Cozy Cole - dms

20267-1 Did You Mean It?

Voc 3377, Collectors Classics COCD-15

20268-1 In The Chapel In The Moonlight

Voc 3377, Collectors Classics COCD-15

20269-1 Here's Love In Your Eye

Voc 3389, Collectors Classics COCD-15

20270-1 When My Dream Boat Comes Home

Voc 3389, Collectors Classics COCD-15

*Composer credits: 20267 (Dixon - Greer); 20268 (Hill); 20269 (Robin - Rainger); 20270 (Friend - Franklin)*

Again, we have Allen and his previous personnel, yet with Cecil Scott on tenor sax. And they make that same sort of music. There is fine clarinet from the very under-rated Gene Mikell, a modest Tab Smith here, nice Cecil Scott, Clyde Hart on piano who does that oompah rhythm although he does not seem to like it, fine guitar by Danny Barker with a loose and flexible guitar rhythm, and great and very tasteful Cozy Cole, even using his bass-drum here. Some years later he became very obtrusive on his cymbals.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: probably: Henry Allen (tp & vo); Gene Michaels (cl); Tab Smith (as); Ted McRae (ts); Clyde Hart (p); Lawrence Lucie (g); John Kirby (b); Cozy Cole (dm)*

- *Rust\*2: probably similar: Henry Allen (tpt,vcl); Gene Michaels (clt); Tab Smith (alt); Ted McRae (ten); Clyde Hart (pno); Danny Barker (gtr); John Kirby (sbs); Cozy Cole (dms)*

- *Rust\*3,\*4,\*6: probably similar: Henry Allen -t -v; Gene Mikell -cl; Tab Smith -as; Ted McRae -ts; Clyde Hart -p; Danny Baker -g; John Kirby -sb; Cozy Cole -d*

Solos ad-lib:

20267: HRA o-tpt 4+15; HRA voc + CH pno obl 30; TS alt 2+16; GM clt 15; CS ten 1+16; HRA o-tpt 16

20268: HRA o-tpt 4+8; HRA voc 30; CS ten 2+16; HRA o-tpt 18

20269: HRA o-tpt 8 + 30; CH pno 2; HRA voc 31; CH pno 16; GM clt 14; TS alt 2+8; HRA o-tpt 24

20270: CH pno 4; HRA o-tpt 30; HRA voc + CH pno obl 32; CS ten 2+30; HRA o-tpt 2+32

**017 HENRY ALLEN AND HIS ORCHESTRA**

New York,

Dec. 29, 1936

Henry Red Allen – tpt, voc;

Tab Smith – alt, clt; Cecil Scott – ten, clt, bar;

Billy Kyle – pno; Danny Barker – gtr; Johnny Williams – sbs; Cozy Cole - dms

20458-1 I Adore You

Voc 3422, Collectors Classics COCD-15

20459-1 He Ain't Got Rhythm

Voc 3432, Collectors Classics COCD-15

20460-1 This Year's Kisses

Voc 3432, Collectors Classics COCD-15

20461-2 Let's Put Our Heads Together

Voc 3422, Collectors Classics COCD-15

*Composer credits: 20458 (Robin - Rainger); 20459 (Berlin); 20460 (Berlin); 20461 (Harburg - Arlen)*

This session includes to titles of very un-common harmonic changes and structures. 'He Ain't Got Rhythm' seems to have a 40-bars chorus – or a structure of 18 + 8 + 14 bars, which is very un-common. And 'This Years Kisses' seems to be constructed by 28-bars choruses. Very strange.

Rust\*2 has Tab Smith only as reed player. Rust\*3,\*4 have an unknown clarinet/tenor/baritone player, whose name is given as Cecil Scott in Rust\*6. By listening I assume this to be correct. It is decidedly Scott's clarinet in 'I Adore You'. Scott is remembered as a baritone player in the recordings of Cecil Scott and his Bright Boys of 1929, where he also appears on his band photo carrying a baritone. And he was a keen tenor sax player in the Teddy Hill and Clarence Williams bands. But what happens in 'Let's Put Our Heads Together'? There is a clarinet solo that I would not attach to Cecil Scott, but to Tab Smith because of tone and the rapid suggestion of arpeggio eighth-notes. This solo then is succeeded by the baritone which must be Scott, as it is succeeded by an alto solo un-mistakably played by Tab Smith. Very nice is the rhythm section with Billy Kyle's fluent piano and Cozy Cole's light drumming. And not to forget Barker's guitar and probably John Williams on bass.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Featuring: Henry Allen (tp & vo); Tab Smith (as); Billy Kyle (p)*

- *Rust\*2: Henry Allen (tpt, vcl); Tab Smith (alt); Billy Kyle (pno); Danny Barker (gtr); ?John Williams (sbs); unknown (dms)*

- *Rust\*3,\*4: Henry Allen -t -v; unknown -cl -ts -bar; Tab Smith -as; Billy Kyle -p; Danny Barker -g; ?John Williams -sb; unknown -d*

- Rust\*6: Henry Allen, t, v; Cecil Scott, cl, ts, ?bar; Tab Smith, as; Billy Kyle, p; Danny Barker, g; ?John Williams, sb; unknown, d

Solos ad-lib:

20458: HRA o-tpt 15; BK pno 2; HRA voc 31; BK pno 2+8; CS clt 6; HRA o-tpt 2+16  
 20459: HRA o-tpt 14; BK pno 2; HRA voc 40; BK pno 1+18; CS bar 8; HRA o-tpt 14 + 42  
 20460: BK pno 4; HRA o-tpt 12; clt 2; HRA voc 26; TS alt 2+26; HRA o-tpt 2+16  
 20461: BK pno 4; HRA o-tpt 30; HRA voc 31; BK pno 16; TS clt 15; CS bar 2+14; TS alt 2+14; HRA o-tpt 2+32

018 HENRY ALLEN AND HIS ORCHESTRA

New York,

Mar. 04, 1937

Henry Red Allen – tpt, voc;

Buster Bailey – clt; Tab Smith – alt; Sonny Fredericks – ten;

Billy Kyle – pno; Danny Barker – gtr; Johnny Williams – sbs; Alphonse Steele – dms

20759-2	After Last Night With You	Voc 3524,	Collectors Classics COCD-15
20760-1	Goodnight, My Lucky Day	Voc 3490,	Collectors Classics COCD-15
20761-1	There´s A Kitchen Up In Heaven	Voc 3490,	Collectors Classics COCD-15
20762-2	I Was Born To Swing	Voc 3524,	Collectors Classics COCD-15

Composer credits: 20759 (Barker); 20760 (Koehler - Stept); 20761 (Bernard - Leaman); 20762 (Russell - Harrison)

And again, we have the same formula as before. There is a new tenor sax player, Sonny Fredericks, who plays a good and tasteful saxophone. Rust\*6 lists him as tenorist with the Buddy Johnson band of 1939. The drummer is Alphonse Steele, one of the very many Harlem musicians who did not find a place in the front-row of the music business. Yet, he was known for his fine press-roll drumming. In 1947 he was part of Bunk Johnson´s band at the Stuyvesant Casino in New York.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp & vo); Buster Bailey (cl); Tab Smith (as); Sonny Fredericks (ts); Billy Kyle (p); Danny Barker (g); John Williams (b); Alphonse Steele (dm)

- Rust\*2, \*3, \*4, \*6: Henry Allen (tpt, vcl); Buster Bailey (clt); Tab Smith (alt); Sonny Fredericks (ten); Billy Kyle (pno); Danny Barker (gtr); John Williams (sbs); Alphonse Steele (dms)

Solos ad-lib:

20759: HRA o-tpt 14; BB clt 4; HRA voc 31; BK pno 16; TS alt 16; HRA o-tpt 32+8  
 20760: BK pno 4; HRA o-tpt 8; HRA voc 32; SF ten 1+16; HRA o-tpt 16  
 20761: HRA o-tpt 24; TS alt 1+8; HRA voc 32; BB clt 32; HRA o-tpt 32  
 20762: DB gtr 2; HRA o-tpt 24; SF ten 8; HRA voc 31; BK pno 24; BB clt 8; BK pno 8; TS alt 16; HRA o-tpt 16+8

019 HENRY ALLEN AND HIS ORCHESTRA

New York,

Apr. 29, 1937

Henry "Red" Allen – tpt, voc;

Glyn Paque – alt, clt; Tab Smith – alt; Harold Arnold – ten;

Luis Russell – pno; Danny Barker – gtr; Johnny Williams – sbs; Paul Barbarin – dms

21070-1	Sticks And Stones	Voc 3564,	Collectors Classics COCD-15
21071-1	Meet Me In The Moonlight	Voc 3574	not on LP/CD ?
21071-2	Meet Me In The Moonlight	Voc 3574,	Collectors Classics COCD-15
21072-1	Don´t You Care What Anyone Says?	Voc 3574,	Collectors Classics COCD-15
21073-1	A Love Song Of Long Ago	Voc 3564,	Collectors Classics COCD-15

Composer credits: 21070 (Cavanaugh – Razaf - Palmer); 21071 (Stillman – Dillon - Ernie); 21072 (Cahn - Chaplin); 21073 (Kahn - Romberg)

Quite obviously, Allen had brought the rhythm section of Louis Armstrong´s big band – of which he also was a member - into the studio. Except for Johnny Williams, the men were from New Orleans, and thus a bit different from the New York musicians. Russell mostly plays a very simple two-handed staccato four-four rhythm without variations, and Barbarin delivers a light brush rhythm in 'Sticks And Stones' and press-rolls in in the other titles. It is interesting to note that both men have difficulties to keep time and play a "modern" New York rhythm. Glyn Paque was part of the Willie Bryant band in 1936 and 1937. He went to Europe later and further lived life-long in Switzerland. Harold Arnold seems to have come from the Mid-West, having recorded with Loyd Hunter´s Serenaders in Chicago in 1931. At the time of the Allen recordings, he seems to have been part of Mills Blue Rhythm Band.

The recorded music is in the manner of before, well played and swinging, but a bit tedious in the long run.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp & vo); Glyn Pacque (cl); Tab Smith (as); Harold Arnold (ts); Luis Russell (p); Danny Barker (g); Johnny Williams (b); Paul Barbarin (dm)

- Rust\*2, \*3, \*4, \*6: Henry Allen (tpt, vcl); Glyn Pacque (clt); Tab Smith (alt); Harold Arnold (ten); Luis Russell (pno); Danny Barker (gtr); John Williams (sbs); Paul Barbarin (dms)

Solos ad-lib:

21070: HRA o-tpt 4+16; LR pno 4; HRA voc 32; TS alt 16; GP clt 8; HA ten 8; HRA o-tpt 32  
 21071: HRA o-tpt 14; HRA voc 31; HA ten 1+8; HRA o-tpt 24  
 21072: HRA o-tpt 16; LR pno 4; HRA voc 31; GP clt 1+16; TS alt 16; HA ten 16; HRA o-tpt 16  
 21073: HRA m-tpt 2 + 30; HRA voc 31; GP clt 2+16; TS alt 16; HRA o-tpt 32

Notable differences of takes:

21071: As take -1 of this does not seem to be reissued anywhere, - if issued at all - comparison is impossible.

020 HENRY ALLEN AND HIS ORCHESTRA

New York,

Jun. 19, 1937

Henry "Red" Allen – tpt, voc;

Bingie Madison – alt, clt; Charlie Holmes – alt; Harold Arnold – ten;

Luis Russell – pno; Danny Barker – gtr; Pops Foster – sbs; Paul Barbarin – dms

21275-2	Till The Clock Strikes Three	Voc 3607,	Collectors Classics COCD-15
21276-2	The Merry-Go-Round Broke Down	Voc 3594,	Collectors Classics COCD-15
21277-1	You´ll Never Go To Heaven (If You Break My Heart)	Voc 3594,	Collectors Classics COCD-15
21278-1	The Miller´s Daughter, Marianne	Voc 3607,	Collectors Classics COCD-15

Composer credits: 21275 (Hill); 21276 (Friend - Franklin); 21277 (Bryan - Santley); 21278 (Hill – Kennedy - Grosz)

Rust\*6 and Franz Hoffmann list Charlie Holmes as added in the second title of this session. Yet, there decidedly is no Tab Smith on these sides – he would certainly have soloed – and Charlie Holmes is in the alto seat entirely, soloing clearly also in the third title, without any doubt! Furthermore, also without any doubt, it is Pops Foster on his slapped string-bass at this session. Rust\*6 still has Johnny Williams. Thus, we have an extract from Louis Armstrong's Orchestra of the time, except for tenor saxophonist Arnold. Again, a title with a complicated structure had been recorded in 'The Merry-Go-Round Broke Down' with its 4-bars inserts at the end of all the A-parts of the chorus. And listen to the beautiful Charlie Holmes alto solo in this title. It has not been recognised as such, before! The overall conception of the music is still the same as before.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp & vo); Ed Hall (cl); Tab Smith (as); poss Bingie Madison (ts); Luis Russell (p); Danny Barker (g); Pops Foster (b); unknown (dm)  
 - Rust\*2: Henry Allen (tpt, vcl); Edmond Hall (clt); Tab Smith (alt); Bingie Madison (?)(ten); Luis Russell (pno); Danny Barker (gtr); Pops Foster (sbs); Paul Barbarin (?)(dms)  
 - Rust\*3: Henry Allen -t -v; ?Glyn Paque -cl; Tab Smith -as; Harold Arnold -ts; Luis Russell -p; Danny Barker -g; ?Pops Foster -sb; ?Paul Barbarin -d  
 - Rust\*4: Henry Allen -t -v; Glyn Paque -cl; Tab Smith -as; Harold Arnold -ts; Luis Russell -p; Danny Barker -g; ?Pops Foster -sb; Paul Barbarin -d  
 - Rust\*6: Henry Allen, t, v; Glyn Paque, cl; Tab Smith, as; Charlie Holmes, as (2); Harold Arnold, ts; Luis Russell, p; Danny Barker, g; John Williams, sb; Paul Barbarin, d  
 - F. Hoffmann, *The Henry "Red" Allen & J.C. Higginbotham Collection 1b*: Red Allen (t, v); Bingie Madison (cl); Tab Smith, Charlie Holmes (as); Harold Arnold (ts); Luis Russell (p); Danny Barker (g); Pops Foster (b); Paul Barbarin (d). Red Allen confirmed the presence of Bingie Madison & Barbarin in *Jazz Monthly 11/66*; Charlie Holmes was hired specially for his 20b solo on 21276-2 only.

Solos ad-lib:

21275: LR pno 2; HRA o-tpt 8; HRA voc 31; HA ten 8; GP clt 8; HRA o-tpt 16  
 21776: HRA o-tpt 7 + 1+7; HRA voc 40; CH alt 1+18; GP clt 12; HA ten 1+7; PB dms 2; HRA o-tpt 7; HA ten 4; HRA o-tpt 7; PF sbs 4; HRA o-tpt 16+4  
 21777: HRA o-tpt 6; CH alt 32; HRA voc + GP clt obl 32; GP clt 1+16; HRA o-tpt 1+16  
 21778: HRA m-tpt 32; LR pno 2; HRA voc 32; HA ten 1+16; HRA o-tpt 16

021 HENRY ALLEN AND HIS ORCHESTRA

New York,

Sep. 07, 1937

Henry "Red" Allen – tpt, voc;

Edmond Hall – alt, clt; Tab Smith – alt; Sammy Davis – ten;

Billy Kyle – pno; Danny Barker – gtr; Johnny Williams – sbs; Alphonse Steele – dms

21630-2 I Owe You

Voc 3704, Collectors Classics COCD-23

21631-2 Have You Ever Been In Heaven?

Voc 3704, Collectors Classics COCD-23

21632-1 (Is It) Love Or Infatuation?

Voc 3690, Collectors Classics COCD-23

21633-2 Can I Forget You?

Voc 3690, Collectors Classics COCD-23

Composer credits: 21630 (Tinturin - Lawrence); 21631 (Tinturin - Lawrence); 21632 (Coslow - Hollander); 21633 (Hammerstein II - Kern)

This then, finally, is the last recording group Henry Allen assembled for Vocalion from various bands busy – or not – in New York/Harlem in the 1930s. It seems that this concept had been surpassed by other musicians/bands of the day, and it certainly was more commercial than it had been started four years ago.

There are some new names in this group, namely New Orleans clarinetist Ed Hall, with Claude Hopkins for some years before and, at this time with the Billy Hicks band. And there is a tenor saxophonist, Sammy Davis, who recorded with Hot Lips Page and with Benny Carter in 1940. On bass, we have Johnny Williams again with his dry, but swinging plucking, and Alphonse Steele on drums, retained and modest, but also swinging. Ed Hall and Tab Smith are great on their horns, and Billy Kyle with his seemingly left-hand-less style and Danny Barker make fine harmonic rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp & vo); Ed Hall (cl); Tab Smith (as); Sammy Davis (ts); Billy Kyle (p); Danny Barker (g); Johnny Williams (b); Alphonse Steele (dm)

- Rust\*2: Henry Allen (tpt, vcl); Edmond Hall (clt); Tab Smith (alt); Sammy Davis (ten); Billy Kyle (pno); Danny Barker (gtr); John Williams (sbs); Alphonse Steele (dms)

- Rust\*3,\*4,\*6: Henry Allen, t, v; ?Glyn Paque or Edmond Hall, cl; Tab Smith, as; Sammy Davis, ts; Billy Kyle, p; Danny Barker, g; John Williams, sb; Alphonse Steele, d

Solos ad-lib:

21630: HRA o-tpt 8; HRA voc 32; EH clt 16; TS alt 16; HRA o-tpt 16

21631: HRA o-tpt 32; HRA voc 30; SD ten 16; BK pno 16; HRA o-tpt 32

21632: BK pno 4; TS alt 1+32; HRA voc + SD ten obl 32; EH clt 1+8; HRA o-tpt 24

21633: BK pno 4; HRA o-tpt 14; HRA voc + BK pno obl 31; BK pno 2+8; HRA o-tpt 24

022 RED ALLEN AND HIS ORCHESTRA

New York,

May 28, 1940

Henry Red Allen – tpt, Bennie Morton – tbn; Edmond Hall – clt;

Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton – dms

67839-A Down In Jungle Town

Dec 18092, Collectors Classics COCD-23

67840-A Canal Street Blues

Dec 18092, Collectors Classics COCD-23

Composer credits: 67839 (Theodore Morse – Edward Madden); 67840 (Joe Oliver)

Note: Two additional titles recorded at this session were issued under the name of 'Zutty Singleton and his Orchestra'

This group was assembled to deliver "New Orleans Music" for the Decca's 'New Orleans Jazz Album' of 1940. It decidedly was compiled to cash in on the newly grown interest in the origins of jazz music. The music is more swing jazz played ad-lib all over than original New Orleans jazz as we have got to know it.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Benny Morton (tb); Edmond Hall (cl); Lil Armstrong (p); Bernard Addison (g); Pops Foster (b); Zutty Singleton (dm)

- Rust\*2,\*3,\*4,\*6: Henry Allen (tpt); Benny Morton (tbn); Edmond Hall (clt); Lil Armstrong (pno); Bernard Addison (gtr); Pops Foster (sbs); Zutty Singleton (dms)

Solos ad-lib:

There is no need to name the soloists as there is only one player per instrument involved. And the entire music is played ad-lib!

023 ZUTTY SINGLETON AND HIS ORCHESTRA

New York, May 28, 1940

Henry Red Allen – tpt, Bennie Morton – tbn; Edmond Hall – clt;

Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton – dms

67841-A King Porter Stomp

Dec 18093, Collectors Classics COCD-23

67842-A She-Me-Sha-Wabble

Dec 18093, Collectors Classics COCD-23

Composer credits: 67841 (Ferd. Morton); 67842 (Spencer Williams)

These two sides are companions to the above Red Allen session and recorded together at the same date and locality. They belong to the same session, and I – KBR – think it necessary to list them together with their companions.

The style is the same. It is frantic and certainly not like New Orleans bands played. But this is inspiring and animated great jazz in itself if we forget classification.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp); Benny Morton (tb); Edmond Hall (cl); Lil Armstrong (p); Bernard Addison (g); Pops Foster (b); Zutty Singleton (dm)

- Rust\*2,\*3,\*4,\*6: Henry Allen (tpt); Benny Morton (tbn); Edmond Hall (clt); Lil Armstrong (pno); Bernard Addison (gtr); Pops Foster (sbs); Zutty Singleton (dms)

Solos ad-lib:

There is no need to name the soloists as there is only one player per instrument involved. And the entire music is played ad-lib!

From this point on 'Red Allen and his Orchestra' are a working band, keeping a steady personnel for a couple of years. Because of the uniformity of their performances and recordings, I'd like to spare myself the labour of analysing and commenting their recordings.

023 RED ALLEN AND HIS ORCHESTRA

New York, Apr. 17, 1941

Henry Red Allen – tpt, J.C. Higginbotham – tbn; Edmond Hall – clt;

Kenny Kersey - pno; Billy Taylor – sbs; Jimmy Hoskins – dms

30270- K. K. Boogie (incompl.)

OK uniss78, Collectors Classics COCD-23

30270-1 K. K. Boogie

OK 6281, Collectors Classics COCD-23

30270-2 K. K. Boogie

OK uniss78, Collectors Classics COCD-23

30271-1 Sometimes I'm Happy, Part 1

OK uniss78, Collectors Classics COCD-23

30271- Sometimes I'm Happy, Part 1 (incompl.)

OK uniss., Collectors Classics COCD-23

30271-2 Sometimes I'm Happy, Part 1

OK uniss78, Collectors Classics COCD-23

30272- Sometimes I'm Happy, Part 2 (incompl.)

OK uniss., Collectors Classics COCD-23

30272-1 Sometimes I'm Happy, Part 2

OK uniss78, Collectors Classics COCD-23

30272-2 Sometimes I'm Happy, Part 2

OK uniss78, Collectors Classics COCD-23

30273- Ol' Man River (incompl.)

OK uniss78, Collectors Classics COCD-23

30273- Ol' Man River (incompl.)

OK uniss78, Collectors Classics COCD-23

30273-1 Ol' Man River

OK uniss78, Collectors Classics COCD-23

30273- Ol' Man River (incompl.)

OK uniss78, Collectors Classics COCD-23

30273-2 Ol' Man River

OK 6281, Collectors Classics COCD-23

Composer credits: 30270 (Kersey – Red Allen); 30271 (Youmans); 30272 (Youmans); 30273 (Hammerstein II - Kern)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp & vo); J.C. Higginbotham (tb); Ed Hall (cl); Kenny Kersey (p); Billy Taylor (b); Jimmy Hoskins (dm)

- Rust\*2,\*3,\*4,\*6: Henry Allen (tpt); J.C. Higginbotham (tbn); Ed Hall (clt); Kenny Kersey (pno); Billy Taylor (sbs); Jimmy Hoskins (dms)

024 RED ALLEN AND HIS ORCHESTRA

New York, Jul. 22, 1941

Henry Red Allen – tpt, J.C. Higginbotham – tbn; Edmond Hall – clt;

Kenny Kersey - pno; Billy Taylor – sbs; Jimmy Hoskins – dms

30894- A Sheridan "Square" (incompl.)

OK uniss., Collectors Classics COCD-23

30894-1 A Sheridan "Square"

OK 6357, Collectors Classics COCD-23

30894- A Sheridan "Square" (incompl.)

OK uniss., Collectors Classics COCD-23

30894- A Sheridan "Square" (incompl.)

OK uniss., Collectors Classics COCD-23

30894-2 A Sheridan "Square"

OK uniss78, Collectors Classics COCD-23

30894- A Sheridan "Square" (incompl.)

OK uniss., Collectors Classics COCD-23

30894- A Sheridan "Square"

OK uniss78, Collectors Classics COCD-23

30895- Siesta At The Fiesta (incompl.)

OK uniss., Collectors Classics COCD-24

30895-1 Siesta At The Fiesta

OK uniss78, Collectors Classics COCD-24

30896-1 Indiana

OK 6357, Collectors Classics COCD-24

30896-2 Indiana

OK uniss 78,Collectors Classics COCD-24

30897-1 Jack The Bellboy

OK uniss 78,Collectors Classics COCD-24

30897- Jack The Bellboy (incompl.)

OK uniss., Collectors Classics COCD-24

30897-2 Jack The Bellboy

OK uniss 78,Collectors Classics COCD-24

Composer credits: 30894 (T. Miller – R. Allen); 30895 (Henry Allen); 30896 (McDonald - Hanley); 30697 (Hampton)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen (tp & vo); J.C. Higginbotham (tb); Ed Hall (cl); Kenny Kersey (p); Billy Taylor (b); Jimmy Hoskins (dm)

- Rust\*2,\*3,\*4,\*6: Henry Allen (tpt); J.C. Higginbotham (tbn); Ed Hall (clt); Kenny Kersey (pno); Billy Taylor (sbs); Jimmy Hoskins (dms)



025 <b>RED ALLEN ORCHESTRA</b>	unknown location,	1942/43
Henry Red Allen – tpt, J.C. Higginbotham – tbn; Don Stovall – alt;	AFRS Jubilee No. 17	
Al Williams - pno; Clarence L. ‘Benny’ Moten – sbs; Alvin Burroughs – dms		
Ride, Red, Ride		Meritt 26 (LP)
Riffin’		Meritt 26 (LP)
026 <b>RED ALLEN AND HIS ORCHESTRA</b>	New York,	May 05, 1944
Henry Red Allen – tpt, J.C. Higginbotham – tbn; Don Stovall – alt;		
Al Williams - pno; Clarence L. ‘Benny’ Moten – sbs; Alvin Burroughs – dms		
C25185 The Theme	Br uniss 78, Collectors Classics COCD-24	
C25186 Ride, Red, Ride	Br 80136, Collectors Classics COCD-24	
C25187 Just A Feeling	Br uniss 78, Collectors Classics COCD-24	
C25188 Dark Eyes	Br 80110, Collectors Classics COCD-24	
C25189 Dear Old Southland	Br 80136, Collectors Classics COCD-24	
C25190 Red Jump	Br 80110, Collectors Classics COCD-24	
C25191 Get The Mop	Br uniss 78, Collectors Classics COCD-24	
027 <b>HENRY ‘RED’ ALLEN’S ALL STARS</b>	New York,	Jan. 14, 1946
Henry Red Allen – tpt, voc, J.C. Higginbotham – tbn; Don Stovall – alt;		
Bill Thompson - pno; Clarence L. ‘Benny’ Moten – sbs; Alvin Burroughs – dms		
D6VB1560 The Crawl	Vic 20-1813, Coll. Classics COCD-24	
D6VB1561 Buzz Me	Vic 20-1808, Coll. Classics COCD-24	
D6VB1562 Drink Hearty	Vic 20-1808, Coll. Classics COCD-24	
D6VB1563 Get The Mop	Vic 20-1813, Coll. Classics COCD-24	
028 <b>HENRY ‘RED’ ALLEN’S ALL STARS</b>	New York,	Jul. 16, 1946
Henry Red Allen – tpt, J.C. Higginbotham – tbn; Don Stovall – alt;		
Bill Thompson - pno; Clarence L. ‘Benny’ Moten – sbs; Eddie Bourne – dms		
D6VB2262 Count Me Out	RCA Vic20-1956,Coll. Classics COCD-24	
D6VB2500 Check Up	RCA Vic20-2107,Coll. Classics COCD-24	
D6VB2501 If It’s Love You Want	RCA Vic20-1956,Coll. Classics COCD-24	
D6VB2502 Let Me Miss You	RCA Vic20-2107,Coll. Classics COCD-24	
030 <b>RED ALLEN AND HIS ORCHESTRA</b>	New York,	1946
Henry Red Allen – tpt, J.C. Higginbotham – tbn; Don Stovall – alt;	film soundtrack ‘Drink Hearty’	
Bill Thompson - pno; Clarence L. ‘Benny’ Moten – sbs; Eddie Bourne – dms		
Drink Hearty		Storyville SLP 6003 (LP)
031 <b>RED ALLEN AND HIS ORCHESTRA</b>	New York,	1947
Henry Red Allen – tpt, voc, J.C. Higginbotham – tbn; Don Stovall – alt;		
Bill Thompson - pno; Clarence L. ‘Benny’ Moten – sbs; Eddie Bourne – dms		
R-1392 Mr. Wamp Walks	Apollo 788, Chronological Classics 1067	
R-1393 Old Fool Do You Known Me?	Apollo 788, Chronological Classics 1067	
R-1394 Bill’s Downbeat	Apollo 780, Chronological Classics 1067	
R-1395 A Shanty In Old Shanty Town	Apollo 780, Chronological Classics 1067	