THE RECORDINGS OF

LUIS RUSSELL
AND HIS ORCHESTRA

An Annotated Tentative Personnelo-Discography

RUSSELL, Luis Carl, piano, arranger, bandleader

Born: Careening Clay, near Bocas Del Toro, Panama, 6th August 1902; Died: New York City, 11th December 1963

His father, Felix Alexander Russell, was a pianist, organist, and music teacher. Luis studied guitar, violin, organ, and piano. First worked accompanying silent films in a Panama cinema (1917), then played in the Casino Club, Colon, Panama. In 1919he won $3.000 in a lottery and moved with his mother and sister to New Orleans. Gigged in various clubs and took lessons from Steve Lewis. Joined Arnold DuPas Orchestra at Cadillac Club in late 1921/22. Worked at Tom Anderson´s Cabaret in Albert Nicholas´ Band (1923), later when Nicholas left, Luis Russell became the band´s leader until late 1924 when he accepted an offer to join Doc Cooke in Chicago. Whilst waiting for Union clearance he gigged with King Oliver. Worked with Doc Cooke for several months (on piano and organ), also doubled at the late-night clubs, then joined King Oliver (1925). Long spell at the Plantation with King Oliver, also did intensive musical studies, left Chicago with King Oliver,after playing in Milwaukee, Detroit, and St. Louis, the band played at the Savoy Ballroom in May 1927. He left King Oliver in the summer of 1927 and joined drummer George Howe´s Band at the Nest Club, New York. In October 1927 Russell was appointed leader of the band and they remained resident there for a year. During the late 1920s the band played many New York residencies including: Saratoga Club, Arcadia Ballroom, Savoy, Connie´s Inn, etc.. In 1929 the band also accompanied Louis Armstrong for several months. During the early 1930s the band continued to play long residencies in New York, also did extensive touring. From September 1935 the band became the regular accompanying unit for Louis Armstrong and from then on was billed as Louis Armstrong´s Orchestra – during the late 1930s Luis Russell occasionally doubled on trombone. Though most of the original Russell Band had left by 1940, Luis continued working for Louis Armstrong until 1943. He then formed his own big band which did widespread touring as well as residencies in New York (Savoy, Apollo, etc.) and Atlantic City, etc.. He left full-time music in 1948 and became a shopkeeper (stationery, toys, sweets, etc.), occasionally gigged with his own small bandsand continued to teach piano and organ. In 1959 he made his first return visit to Panama (after an absence of almost 40 years), whilst in Bocas Del Toro he gave a classical piano recital. During the early 1960s he worked as a chauffeur, but continued teaching until shortly before his death. He died of cancer. (J. Chilton, Who´s Who of Jazz)

- Tom Stoddard, Pops Foster New Orleans Jazzman: "We (Pops Foster and the Luis Russell band – KBR) played the Savoy Ballroom from February, 1929, into the summer. Then we went to the Roseland Ballroom and took Fletcher Henderson´s job away from him. We were really romping then, really bouncing. The rhythm was playing great rogether and the trumpet players were screaming soft so you could ear the people´s feet scraping on the floor. You could stand right in front of the band and they weren´t blasting you out. We had Red Allen, J.C. Higginbotham, Paul Barbarin, Albert Nicholas, Charlie Holmes, Teddy Hill, and a whole bunch of great guys. We worked seven days a week and we loved it. We´d rather be working than be at home. It was like it was back in New Orleans. Back then I used to sit around wishing I could go to work. It was a pleasure to work in those days. Russell´s band was romping so good in twenty-nine we had everything sewed up in New York. We were playing the same style we played back in New Orleans."

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: Luis Russell
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Luis Russell*
- 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: (*Luis Russell)*

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 controversal opinions are much appreciated.

LUIS RUSSELL

001 **RUSSELL´S HOT SIX** Chicago, Mar. 10, 1926
George Mitchell – cnt; Kid Ory – tbn;
Albert Nicholas – clt, alt; Barney Bigard – ten;
Luis Russell – pno, ldr; Johnny St. Cyr – bjo;
Richard M. Jones – speech (2,3)

E-2620	29th And Dearborn	Voc 1010,	Collector´s Classics COCD-7
E-2622	Sweet Mumtaz	Voc 1010,	Collector´s Classics COCD-7
E-2623	Sweet Mumtaz	Voc 1010,	Collector´s Classics COCD-7

These two sides are wonderful examples of the kind of jazz music performed by New Orleans musicians in Chicagoan ballrooms and night-clubs in the 1920s, but they are not part of the Harlem entertainment world and of Harlem jazz, and are thus not discussed here. They are listed here only for the sake of completeness.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: George Mitchell (tp); Kid Ory (tb); Darnell Howard (cl & as); Barney Bigard (ts); Luis Russell (p); Johnny St. Cyr (bj); Paul Barbarin (dm)
*- Rust*2: George Mitchell (cnt); Kid Ory (tbn); Albert Nicholas (clt, alt); Barney Bigard (ten); Luis Russell (pno); Johnny St. Cyr (bjo); Richard M. Jones (comments)*
*- Rust*3,*4,*6: George Mitchell -c; Kid Ory -tb; Albert Nicholas -cl -ss -as; Barney Bigard -ts; Luis Russell -p; John St. Cyr -bj; Richard M. Jones -speech*

002 **LUIS RUSSELL´S HEEBIE JEEBIE STOMPERS** Chicago, Nov. 17, 1926
Dolly Armenra Jones or (*Bob Shoffner?*) – tpt; Preston Jackson – tbn;
Darnell Howard – clt, alt; Barney Bigard – ten;
Luis Russell – pno, ldr; Johnny St. Cyr – bjo

9903-A	Plantation Joys	OK 8424,	Collector´s Classics COCD-7
9904-A	Please Don´t Turn Me Down	OK 8424,	Collector´s Classics COCD-7
9905-A	Sweet Mumtaz	OK 8454,	Collector´s Classics COCD-7
9906-A	Dolly Mine	OK 8454,	Collector´s Classics COCD-7

Just as the session before these sides are not part of the Harlem jazz scene, and thus not discussed here. They are listed here only for the sake of completeness.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Bob Shaffner (tp); Preston Jackson (tb); Darnell Howard (as); Barney Bigard (ts); Luis Russell (p); Johnny St. Cyr (bj)
*- Rust*2: Bob Shoffner (cnt); Preston Jackson (tbn); Darnell Howard (clt, alt); Barney Bigard (ten); Luis Russell (pno); Johnny St. Cyr (bjo)*
*- Rust*3,*4,*6: Bob Shoffner -c; Preston Jackson -tb; Darnell Howard -cl -as; Barney Bigard -ts; Luis Russell -p; Johnny St. Cyr -bj*

Luis Russell at the Nest Club, New York, 1927/1928 (c. Oct. 1927 to Sep. 29. 1928) (JI II-1) with Ed Anderson – tpt; Harry White – tbn; Charlie Holmes, Omer Simeon – reeds; Russell – pno; Will Johnson -bjo, gtr; Billy Moore – bbs; Lawrence "Zeno" Baltimore – dms, taking over George Howe´s band after two years with the King Oliver Band.
A photo of the Russel band of 1928 with Metcalf and Higginbotham on www.riverwalkjazz shows an arm holding an alto sax whose owner is invisible but named Leonard Fields.

Joe King Oliver used the contemporary Luis Russell Band on recordings for Vocalion, Brunswick, and Victor under his own name from September 10, 1928 until February 1, 1929. See on my 'King Oliver and his Orchestra' list elsewhere at this website.

003 **LUIS RUSSELL AND HIS BURNING EIGHT** New York, Jan. 15, 1929
Louis Metcalf – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt, clt; Teddy Hill – ten, clt;
Luis Russell – pno; Will Johnson – bjo, gtr; Bass Moore – bbs; Paul Barbarin – dms;
Walter Pichon – voc (3)

401532-A	Savoy Shout	OK 8760,	Retrieval RTR 79023
401533-B	The Call Of The Freaks	OK 8656,	Retrieval RTR 79023
401534-A	It´s Tight Like That	OK 8656,	Retrieval RTR 79023

Composer credits are: 401532 (Russell – Metcalf – Victor); 401533 (Barbarin); 401534 (Dorsey – Whittaker)

This then is the genuine Luis Russell band – definitely a descendent of Oliver´s Dixie Syncopators – with one trumpet only, Louis Metcalf, before the advent of Henry Red Allen, but under Russell´s name, now. Oliver had used the Russell band for recordings under his own name from September 1928 until February 1929.
But this Russell band, originally drummer George Howe´s Nest Club band, still include two musicians that do not harmonise with the later appearance of the Russell orchestra of mainly New Orleans musicians: Louis Metcalf with his almost "compressed" trumpet style, and 'Bass' Moore, the tuba player. Both musicians will later be replaced by New Orleans players Henry 'Red' Allen and Pops Foster with their magnificent capacity for free-wheeling and swinging loose rhythm. The "real" Luis Russell band will then be ready at the subsequent

recording session (see below!).
A very beautiful photo of the particular band above appeared recently at www.riverwalkjazz.com, showing the personnel above, but with an invisible alto saxophonist – with the exception of the saxophone´s neck and the musician´s left foot. Most interestingly this musician´s name is given as Leonard Fields - and not Charlie Holmes. Leonard Fields was part of June Clark´s band at Smalls´ Sugar Cane Club in 1925 and later of Alex Jackson and his Plantation Orchestra, recorded for Gennett in Richmond in September/October 1927. He was famous for his very fine and educated style comprising fast fingering and double and triple tongue work. He was not known before for being part of the early Luis Russell Band.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p & arranger); Will Johnson (g); Moore (b); Paul Barbarin (dm); Walter Pichon (vo).
*- Rust*2: Louis Metcalfe (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Walter Pichon (vcl).*
*- Rust*3: Louis Metcalf -t; J.C. Higginbotham -tb; Charlie Holmes -cl, as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Bass Moore -bb; Paul Barbarin -d; Walter Pichon -v.*
*- Rust*4,*6: Luis Russell -p -dir; Louis Metcalf -t; J.C. Higginbotham -tb; Charlie Holmes -cl -as; Teddy Hill -ts; Will Johnson -bj -g; "Bass" Moore -bb; Paul Barbarin -d; Walter Pichon -v.*
*- Rust*4: Luis Russell -p -dir; Louis Metcalf -t; J.C. Higginbotham -tb; Charlie Holmes -cl -as; Teddy Hill -ts; Will Johnson -bj -g; William "Bass" Moore -bb; Paul Barbarin -d; Walter Pichon -v.*

Louis Armstrong used the contemporary Luis Russell Band on recordings for OKeh under his own name March 5, 1929.

Henry 'Red' Allen used the contemporary Luis Russell Band on recordings for Victor under his own name on July 16/17, 1929. See my 'Henry Allen and his New York Orchestra' list elsewhere at this website.

004 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Sep. 06, 1929
Bill Coleman, Henry Red Allen – tpt; J.C. Higginbotham – tbn, voc (2);
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms, vib;
Henry Red Allen, J.C. Higginbotham, Louis Metcalf – voc trio (1)

402938-C	The New Call Of The Freaks	OK 8734,	Retrieval RTR 79023
402939-C	Feeling The Spirit	OK 8766,	Retrieval RTR 79023
402940-B	Jersey Lightning	OK 8734,	Retrieval RTR 79023

Composer credits are: 402938 (Barbarin); 4029394 (Russell); 402940 (Russell)

When Metcalf left the Russell band shortly before this session for an engagement at the Connie´s Inn Revue, Russell hired fellow New Orleans player Henry 'Red' Allen, who had come to New York to fulfill an invitation to record for the Victor company under his own name, but obviously using Russell´s personnel. 25-years-old Bill Coleman was lured away from the Scott brothers´ bands for a few months in late 1929. String-bass player George Murphy 'Pops' Foster had come from New Orleans in February 1929 and joined the Russell band replacing the tuba player. With his sharp-cut slap-bass rhythm he propelled the band into a different direction, away from the regular - sometimes plodding - New York rhythm sections to a Southern manner of "light" and airy rhythm. This definitely caused the change-over to the string-bass in jazz music in the immediate future.
Also, as one-half of the musicians now were of New Orleans origin, a very light and swinging style of four-beat music resulted, with little scored arrangements, creating a new feeling for big band music, leading straight into Swing.
Interesting new ideas of arranging appear: the rapidly changing harmonising of each bar (Bb6 / Bb+ / Bb / Bb+) of the solo parts of piano, clarinet, trombone and trumpet 8-bar periods in 'New Call Of The Freaks', the long sustained notes of the clarinet with the band riffing below in 'Feeling The Spirit', and the unusually fast tempo of c. 300 bpm in 'Jersey Lightning'. And it is also most interesting that a drummer – of all musicians – imagines and invents the tune 'Call Of The Freaks' with this configuration and harmonic concept … and words! Very freakish! The more so, Paul Barbarin also composed a number of often-played tunes of the "New Orleans" repertoire, such as 'Bourbon Street Parade', and was co-composer of quite a number of titles of the Russell band´s repertoire.
It has to be mentioned that – although all trumpet solo work is done by 'Red' Allen - the trumpet soloist in 'Feeling The Spirit' is Bill Coleman! (Bill Coleman, Trumpet Story, p. 66). He solos for 16 bars, not 4 bars only after Allen´s assumed 12 bars, as Chilton thought (J. Chilton, Rid, Red, Ride, p.41).
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Bill Coleman (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen, Bill Coleman (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl chorus of the band..*
*- Rust*3: Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; v trio (Allen -Higginbotham -another).*
*- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; v trio (Henry Allen -J.C. Higginbotham -Louis Metcalf).*

005 **LOU AND HIS GINGER SNAPS** New York, Sep. 13, 1929
Bill Coleman, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms

9006-1	Broadway Rhythm	Ban 6536,	Retrieval RTR 79023
9007-1	The Way He Loves Is Just Too Bad	Ban 6540,	Retrieval RTR 79023
9007-2	The Way He Loves Is Just Too Bad	Ban 6540,	Retrieval RTR 79023

Composer credits are: 9006 (Joffe - Thomas); 9007 (Curtis – Rose - Robin)

Although all the classic Luis Russell band recordings were cut for OKeh – a few later ones were made for Brunswick/Vocalion and Victor – this session was for Melotone, and the band name had apparently to be "aliased".
Arrangements are un-inspiring and below Russell´s arranging abilities, and un-fitting for the band, probably stock-arrangements. I assume

that they were not part of the band´s book, and that they were asked to be played by the recording officials.
Allen´s solo parts are rhythmically un-eventful and Higginbotham´s trombone break in the first tune out-of-place. The whole affair lacks the Russell band´s natural swing and drive. Charlie Holmes´ solos, yet, shine throughout. These are weak performances as compared with the regular output of the Russell band. Just as at the foregoing session we have to mention that Bill Coleman takes an 8-bar solo on the middle-eight of the second chorus of 'Broadway Rhythm' (Bill Coleman, Trumpet Story, p. 66).
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Bill Coleman (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen, Bill Coleman (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl chorus of the band..*
*- Rust*3: Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d*
*- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; v trio (Henry Allen -J.C. Higginbotham -Louis Metcalf).*
Notable differences of takes (from Howard Rye in N&N 24. Thanks!):
9007-1: Reed figure interjected between trumpet lead of 2nd chorus and alto sax solo / No fumble in final 8 bars of Red Allen´s trumpet solo
9007-2: Alto sax solo takes over directly from trumpet lead of second chorus / Marked fumble or hesitation during final 8 bars of Red Allen´s trumpet solo

Henry 'Red' Allen used the contemporary Luis Russell Band on recordings for Victor under his own name on September 24, 1929. See my 'Henry Allen and his New York Orchestra' list elsewhere at this website.

Louis Armstrong used the contemporary Luis Russell Band on recordings for OKeh under his own name on December 10/13, 1929.

006 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Dec. 17, 1929
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms
403524-C Doctor Blues OK 8766, Retrieval RTR 79023
Composer credits are: 403524 (Russell - Barbarin)

"We were playing the same style we played back in New Orleans" is, what Pops Foster told about what the band did in their high-time late in 1929. And it is exactly what we can hear on this single side! The band swings like hell, with a minimum of arrangement, and everybody plays ad-lib solo or in the background to feed the soloist. The music is superb and must have been a great foundation for the dancers. Amazing music!
Lacking a list of Okeh matrices I wonder what might also have been recorded at this recording session. Did they really call the band to the studio for one single title?
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen, Otis Johnson (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl chorus of the band..*
*- Rust*3: Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d*
*- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib*

007 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Jan. 24, 1930
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms
403680-A Saratoga Shout OK 8780, Retrieval RTR 79023
403682-C Song Of The Swanee OK 8780, Retrieval RTR 79023
Composer credits are: 403680 (Russell - Holmes); 403682 (Russell – Dux – Walter)

Rather often in big band arrangements of the Harlem era, arrangers coupled individual parts of their work like introductions, interludes, and composed strains with instrumental solos improvised over the harmonic structure of the 12-bar blues scheme. The 12-bar blues changes were everybody´s common knowledge, and no improviser had any trouble to use these chords by heart. This method was employed by Mrs. Russell and Holmes when compiling 'Saratoga Shout': two 8-bar segments of introduction followed by an 8-bar vamp, a succession of a 16-bar A-strain for trombone, a 24-bar B-strain for alto sax, a 16-bar C-strain for the brass, this followed by two 12-bar blues choruses for clarinet plus one blues chorus for trombone, this followed by two 16-bars D-strain for Allen´s hot trumpet, and finally a single 8-bar segment of the introduction with their last two bars in ritardando.
Foster bows his bass all through on 'Song Of The Swanee'. Except for a modest but tasteful trumpet solo by Allen and some great soloing by Holmes the title is a showcase for great J.C. Higginbotham in conversation with the saxes. By the way: has anybody noticed the cough shortly after the final cymbal crash?
Louis Armstrong used the Luis Russell band plus a couple of fiddlers for recording one single title 'Song Of The Islands' under his own name on this very session.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen, Otis Johnson (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl chorus of the band..*

*- Rust*3: Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d*
*- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib*

Louis Armstrong used the contemporary Luis Russell Band on recordings for OKeh under his own name on February 01, 1930.

J.C. Higginbotham, trombone player of the Russell Band, recorded two titles with a small group recruited from the Russell Band on February 05, 1930 under the name of 'J.C. Higginbotham and his Six Hicks'. See at the end of this list!

Henry 'Red' Allen used the contemporary Luis Russell Band on recordings for Victor under his own name on February 18, 1930. See on my 'Henry Allen and his New York Orchestra' list elsewhere at this website.

008 **LUIS RUSSELL AND HIS ORCHESTRA** New York, May 29, 1930
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms;
Jesse Cryor – voc (3); Andy Razaf – voc (4,5,6)

404047-A	Louisiana Swing	OK 8811,	Retrieval RTR 79023
404047-C	Louisiana Swing	OK 8811,	Retrieval RTR 79023
404048-C	Poor Li´l Me	OK 8830,	Retrieval RTR 79023
404049-A	On Revival Day	OK 8811,	Retrieval RTR 79023
404049-B	On Revival Day	OK 8811,	Retrieval RTR 79023
404049-C	*On Revival Day*	*Col KG-32338*	*not on LP/CD*

Composer credits are: 404047 (Russell); 404048 (Barbarin); 404049 (Razaf)

Interestingly, Rust*6 lists the drummer as unknown while all other discos have Paul Barbarin. Who, I have to ask, was it to tell Mr. Rust such nonsense? By listening I can firmly certify that we hear Barbarin´s crash cymbal as well as his tom-tom, and the brush playing in 'Louisiana Swing' is identical to Barbarin´s playing in 'Song Of The Swanee'. This decidedly is Barbarin on drums at this session, no doubt. I only have to wonder what made Rust change his earlier statements.
'Poor Li´l Me' has a wonderful romantic chorus on soprano sax by Holmes followed by Allen´s urging and pathetic solo. As 'On Revival Day' we hear a mock rendition of a religious camp-meeting, often performed by bands in Harlem in the 1920s/1930s (Calloway / Bryant). It is sung by its composer Andy Razaf, and it starts and ends with great roaring Higginbotham on trombone.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)*
*- Rust*3: Henry Allen -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vibes; unknown -v (J.C. Higginbotham suggests Andy Razaf, but Walter Pichon suggests Paul Barbarin.*
*- Rust*4: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; Jesse Cryor -Andy Razaf -v*
*- Rust*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; unknown -d -vib; Jesse Cryor -Andy Razaf -v*
<u>*Notable differences of takes (from Howard Rye in N&N 24. Thanks!):*</u>
404047-A: Red Allen´s trumpet solo (final two choruses): flurry of notes during 2nd 8 bars; alto sax bridge of 2nd chorus preceded by two distinct phrases
404047-C: Red Allen´s trumpet solo (final two choruses): 2nd 8 bars has smooth line with no flurry; alto sax bridge of 2nd chorus preceded by six single notes
404049-A: Penultimate line of vocal: "Glory, glory, here´s the purifyin´, oh, glory, glory, wash my sins away!"
404049-B: Penultimate line of vocal: "Glory, glory, here´s the purifyin´, glory, glory, wash my sins away!"

Henry 'Red' Allen used the contemporary Luis Russell Band on recordings for Victor under his own name on July 15, 1930. See on my 'Henry Allen and his New York Orchestra' list elsewhere at this website.

009 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Sep. 05, 1930
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Greely Walton – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms;
David Bee – arr (3)

404428-B	Muggin´ Lightly	OK 8830,	Retrieval RTR 79023
404429-A	Panama	OK 8849,	Retrieval RTR 79023
404430-B	High Tension	OK 8849,	Retrieval RTR 79023

Composer credits are: 404428 (Russell - Levey); 404829 (Tyers); 402830 (Bee)

This session started with a "symphonic" composition by Luis Russell, assisted (?) by one Mr. Levey, which - for my taste - is one of the most beautiful recordings of the Russell band, but, with its laid-back after-beats played by the tutti, is a step forward from their New Orleans oriented style of romping ad-lib performing as shown on the next title. 'Muggin´ Lightly' starts with a simple smooth melody presented by the tenor sax for 8 bars and interrupted by some trumpet led saxes for 8 bars, then repeated and leading into some more swinging 8 bars of jazzy tenor sax phrase and a conclusion of the ensemble (A-strain). The trombone then takes over for a 16-bar chorus (B-strain), followed by the alto sax chorus of the same 16-bar changes. An 8-bar modulation of the ensemble carries the band from Bfmajor to Bbmajor to play a beautifully swinging 24-bar C-strain tutti. Then a closely arranged 16-bar D-strain of the ensemble, followed by an E-strain for the sax

section – starting in F sharp 9. The tune is then finished with one half of the fore-going D-strain by the ensemble in smoothly swinging laid-back back-beat phrasing. Simply great!
And then: one of the hottest recording of black big band jazz cut on wax ever: 'Panama', a ragtime composition of black composer William H. Tyers of the early 1900s, later transposed into one of the most popular and recorded tunes of the New Orleans repertoire. The band makes a tour-de-force out of it, and it swings like mad. After an 8-bar introduction of the ensemble they play the 32-bar A-strain in tutti, then lead over to the 32-bar B-strain via an 8-bar bridge, and then Henry Allen takes over the B-strain for an 32-bar trumpet solo. After this there is the 16-bar chorus (C-strain) all out, with solos by Higginbotham, Walton, the tutti with a smashing trombone break at its end, the tutti in high flight again, the clarinet of Nicholas, Holmes on alto again, and a "mad" ensemble bringing the tune to an end. Wow! This really makes me shiver!
The third title has a somewhat hectic arrangement by the tune´s composer, David Bee. This arrangement lacks the relative rest of both titles before. Instead, there are a number of quirky rhythmic figures that do not swing, and destroy the loose completion of the tune as observed with the tunes before. Soloistics are great if room is given, but sometimes solo space is too short. This number is inadequate for the Russell band as we know them now.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)*
*- Rust*3: Henry Allen -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; David Bee -a*
*- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Greely Walton -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; David Bee -a*

010 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Oct. 15, 1930
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn, voc (2);
Charlie Holmes – alt; Albert Nicholas – alt, clt; Greely Walton – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms;

E-34924	You´re Lucky To Me	Br unissued	not on LP/CD
E-34925	I Got Rhythm	Br unissued	not on LP/CD

This recording session is listed in Rust*3 as containing E-34924 'You´re Lucky To Me' only, and in Rust*6 containing 'I Got Rhythm' only with - falsely - E-34924. Rust*4 does not mention a Melotone session on Oct. 15, 1930! To me, this session looks to be highly dubious, but it is listed for the sake of completeness
As no test pressings of these titles are known to have survived, nothing can be said about their contents.
Notes:
*- Rust*2: Henry Allen (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)*
*- Rust*3: Henry Allen -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; David Bee -a*
*- Rust*4: not listed*
*- Rust*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Greely Walton -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib*

011 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Oct. 24, 1930
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Greely Walton – ten;
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms;
Dick Robertson – voc

E-34024	You´re Lucky To Me	Br unissued	not on LP/CD
E-34025-	I Got Rhythm	Mt M-12000,	Retrieval RTR 79023
E-34026	Memories Of You	Br unissued	not on LP/CD

Composer credits are: E-34925 (Gershwin - Gershwin)

Here, we have the just shortly composed famous tune 'I Got Rhythm' recorded by the Russell band, on the Melotone officials request, as I assume. The arrangement is uneventful and a bit boring, but has great solo attributions by Higginbotham, Allen, and Walton - and an misplaced vocalist. This recording session certainly was aimed at a different audience than that of the Okeh sessions.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)*
*- Rust*3: Henry Allen -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; Dick Robertson -v*
*- Rust*4,*6: Luis Russell -p -dir; Henry Allen, Otis Johnson -t; J.C. Higginbotham -tb; Albert Nicholas -cl -ss -as; Charlie Holmes -ss -as; Greely Walton -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; Dick Robertson -v*

Storyville 1996-97, p.247 (726): "*Luis Russell once told Walt Allen that his band had accompanied a white singer. An anonymous report on file here notes that a Melotone catalogue shows Me 12030 as 'He´s My Secret Passion' by one Doris Robbins and quotes mx E-35024, which is adjacent to known Russell sides. Has anyone heard it?"*

012 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Dec. 17, 1930
Otis Johnson, *Bill Dillard*, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Greely Walton – ten;

Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms;
Vic Dickenson – voc (3); John Nesbitt – arr (3)

E-35758-C	Saratoga Drag	Voc 1579,	Retrieval RTR 79023
E-35759-C	Ease On Dawn	Voc 1579,	Retrieval RTR 79023
E-35760-A	Honey, That Reminds Me	Br 6046,	Retrieval RTR 79023

Composer credits are: E-35758 (Russell - Walton); E-35759 (Williams - Russell); E-35760 (Nesbitt)

The Russell band now have enlarged their trumpet section to three pieces. Greely Walton remembered: "*There were quite a few changes while I was in the band. ... Coleman Johnson (Bill Coleman) was in for quite a while at the same time as 'Red'. Bill Dillard came into the band and stayed quite a while before he left, then there was Leonard 'Ham' Davis."* (D. Griffiths, Greely Walton´s Life Story, Storyville 107-170). Bill Coleman was with John Montague´s and Bobby Neal´s dancing school bands at this time, while Bill Dillard is named by John Chilton as playing with Russell in 1930/31 (J. Chilton, Who´s Who of Jazz).
And immediately they start with a "killer-diller" named 'Saratoga Drag'. The arrangement is far off from the earlier New Orleans oriented style of the band and very modern for the time. Here, we hear excellent big band scoring with Allen and Walton soloing, and the band urgently swinging and driving up to the end. And it goes on – much faster – with 'Ease On Down', formerly listed as 'Case On Down' in the discographies. Extended soloing by Walton, Higginbotham, 'Red' Allen, and Walton again in the last chorus. The pace is c. 260 bpm, while 'Panama' of the September 1930 session has c. 290 bpm. This is very fast for dance music of the late 1920s/early 1930s. With 'Honey, That Reminds Me' we get sentimental, trombonist Vic Dickenson – not a band member – sings the lyrics, and his trombone colleague J.C. plays a nice solo straight afterwards. The Brunswick people seem to have been interested only in the sweet and sentimental stuff. This is Dickenson´s very first recording. Yet, as a most famous trombone player in jazz in later years, he was not hired to play his horn, but only to sing at this session. At this time, he was a member of the well-known mid-Western big band 'Zach Whyte´s Chocolate Beau Brummels' from Cincinnatti.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Henry Allen (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Greely Walton (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); unknown (vcl)*
*- Rust*3: Henry Allen, unknown -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; Vic Dickenson -v*
*- Rust*4,*6: Henry Allen -Otis Johnson -unknown -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; Vic Dickenson -v*

013 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Aug. 28, 1931
Robert Cheek, Gus Aiken, Henry Red Allen – tpt; Dicky Wells – tbn;
Henry 'Moon' Jones – alt; Albert Nicholas – alt, clt; Greely Walton – ten;
Luis Russell – pno; Will Johnson – bjo; George Pops Foster – sbs; Paul Barbarin – dms;
Henry Red Allen – voc (1); Chick Bullock – voc (2,3)

70195-1	You Rascal You	Vic 22793,	Retrieval RTR 79023
70196-1	Goin´ To Town	Vic 22789,	Retrieval RTR 79023
70197-1	Say The Word	Vic 22789,	Retrieval RTR 79023
70198-1	Freakish Blues	Vic 22815,	Retrieval RTR 79023

Composer credits are: 70195 (Theard); 70196 (Prince - Mooney); 70197 (Adamson - Lane); 70198 (Russell – Barbarin)

Two very important musicians now have departed from the Russell Band: Higginbotham was with Fletcher Henderson now, and Charlie Holmes was with the Mills Blue Rhythm Band. Dickie Wells was with Elmer Snowden at this time, but must have been hired to fill in for Higginbotham. With no bad results, not at all! But he was no steady band member. Henry 'Moon' Jones, alto saxophonist, had taken Holmes´ chair for a long time, now. He stayed with the Russell band – under Louis Armstrong´s name - until 1936.
In 'You Rascal You' the Russell band obviously try to cash in on Armstrong´s success with that same title four months earlier. The arrangement has more swing elements than Armstrong´s, and sounds like being written by Bingie Madison (the rhythmic handling of the melody in the first two chorusses). It seems that drummer Barbarin was so excited to accompany trombonist Dickie Wells, that he immediately started to rush the tempo for this superb musician. After Wells´ solo the title becomes some sort of Armstrong copy, with great work, yet, by 'Red' Allen singing and trumpeting. 'Goin´ To Town' is heavyly arranged and only gives room for short improvisations before Nicholas on clarinet shines above the ensemble and 'Moon' Jones and 'Red' Allen blow on chorus sequences. 'Say The Word' has a solo chorus by muted (!) 'Red' Allen. In 'Freakish Blues' we again have one of Barbarin´s "freakish" compositions, with nice call-and-response at the end.
I do not want to forget Will Johnson´s wonderful steady and swinging banjo rhythm as on all the sessions before. Heaps of praise on this modest, un-obtrusive and swinging player! He, by the way, sticks to the banjo all through this session.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen, Bobby Cheek, Bill Dillard (tp); Dicky Wells (tb); Albert Nicholas (cl & as); Henry Jones (as); Greely Walton (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm); Chick Bullock (vo)
*- Rust*2: Henry Allen, Robert Cheek, Gus Aiken (tpt); Dicky Wells (tbn); Albert Nicholas (clt, alt); Henry Jones (alt); Greely Walton (ten); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms); Chick Bullock (vcl)*
*- Rust*3,*4,*6: Henry Allen -t -v; Robert Cheek -Gus Aiken -t; Dicky Wells -tb; Albert Nicholas -cl -as; Henry Jones -as; Greely Walton -ts; Luis Russell -p -ldr; Will Johnson -g; Pops Foster -sb; Paul Barbarin -d -vib; Chick Bullock -v*
<u>Solos ad-lib:</u>

70195-1:	*GW ten 14; DW o-tbn 2+16; HRA voc 16 + 16 + 16 + 16 ; GW ten 2; HRA o-tpt 4+16 + 16*
70196-1:	*CB voc 32; DW o-tbn 4+2 + 4; GW ten 2 + 2; DW o-tbn 4; AN clt 16 + 8; HMJ alt 4 + 4; HRA o-tpt 16 + 4*
70197-1:	*CB voc 32; HRA m-tpt 16 + 8+2; CB voc 8*
70198-1:	*HMJ alt 2+ 16; HRA m-tpt 8; DW o-tbn 12; ?GA m-tpt 12; ?GA m-tpt 4*

014 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Aug. 08, 1934
Leonard Davis, Gus Aiken – tpt; Rex Stewart – cnt;
Nathaniel Story, Jimmy Archey – tbn;
Henry 'Moon' Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;
Luis Russell – pno; Lee Blair – gtr; George Pops Foster – sbs; Paul Barbarin – dms;

Sonny Woods – voc (1,2,6); The Palmer Brothers – voc (3)

15571-1	At The Darktown Strutter´s Ball	Ban 33179,	Retrieval RTR 79023
15572-1	My Blue Heaven	Ban 33399,	Retrieval RTR 79023
15573-1	Ghost Of The Freaks	Ban 33367,	Retrieval RTR 79023
15574-1	Hokus Pokus	Ban 33367,	Retrieval RTR 79023
15575-1	Primitive	Ban 33399,	Retrieval RTR 79023
15576-1	Ol´ Man River	Ban 33179,	Retrieval RTR 79023

Composer credits are: 15571 (Brooks); 15572 (Whiting - Donaldson); 15573 (Barbarin); 15574 (Russell); 15575 (Bloom); 15576 (Hammerstein II – Kern)

After being fired from the Henderson band to make room for Henry 'Red' Allen, Rex Stewart tried out being his own bandleader with engagements at the Empire Ballroom and other premises for a year, only to find himself in the ranks of the Luis Russell band. His stay did not last as long as that with Henderson or that with Ellington later. He does not tell much about it in his 'Boy Meets Horn'.
The whole concept is different from that of the Russell band in its heyday, just plain run-of-the-mill Swing music, with little hot soloing. Rex Stewart at least is the busiest trumpet soloist on this session, with the only exception of the trumpet solo in the first title which I would like to attach to Gus Aiken. On 'Ol´ Man River' Stewart plays his solo in a very fast manner, showing that he had developed into one of the best technicians in the then whole world of jazz. His later development in the Ellington band was only possible with this capability.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Leonard Davis, Bobby Cheek, Rex Stewart (tp); Henry Hicks, James Archey (tb); Henry Jones, Charlie Holmes, Bingie Madison, Greely Walton (s); Luis Russell (p & arr); Lee Blair (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Leonard Davis, Rex Stewart, Gus Aiken (tpt); Nathaniel Story, James Archey (tbn); Henry Jones, Charlie Holmes (alt); Binie Madison, Greely Walton (ten); Luis Russell (pno); Lee Blair (gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl trio*
*- Rust*3,*4,*6: Leonard Aiken -Gus Aiken -t; Rex Stewart -c; Nathaniel Story -James Archey -tb; Henry Jones -Charlie Holmes -as; Bingie Madison -Greely Walton -cl -ts; Luis Russell -p -ldr; Lee Blair -g; Pops Foster -sb; Paul Barbarin -d -vib; Sonny Woods -The Palmer Brothers -v*
Solos ad-lib:
Solos ad-lib:

15571:	*HMJ alt 4; GA o-tpt 18, SW voc 18; JA o-tbn 18, ?GW ten 2+18; SW voc 6*
15572:	*NS o-tbn 1+8; SW voc 32*
15573:	*JA m-tbn 1+12, CH alt 12, LB gtr 4, TPB voc + RS m-cnt + BM clt obl 12 + 12; LR pno 4*
15574:	*?HMJ alt 8, BM ten 16, RS o-cnt 8, BM ten 8, CH alt 8*
15575	*BM clt 32, GW ten 32, RS o-cnt 32*
15576:	*PB dms 1; SW voc + BM clt obl 64, RS m-cnt 32, CH 32, JA 16*

015 **LUIS RUSSELL AND HIS ORCHESTRA** unknown locations, 1938
unknown, Henry 'Red' Allen – tpt; ?air-check location unknown
J.C. Higginbotham – tbn;
Charlie Holmes – alt, clt; *Albert Nicholas* – ten, clt;
Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;
Sonny Woods – voc (1); Midge Williams – voc (2); unknown – voc (3)

Ol´ Man River	Dot Time DT8022
Heebie Jeebie Blues	Dot Time DT8022
At The Swing Cats Ball	Dot Time DT8022
Algiers Stomp	Dot Time DT8022
Hot Bricks	Dot Time DT8022

A recently published CD appearance brings us radio transcriptions of 1938, when Russell was leading Louis Armstrong´s Orchestra, which in fact was Russell´s band. It seems that Russell asked some people to wire some tunes of the band without Armstrong, so that Russell could check the sound of the band as well as their performing, possibly with a further career of the band without Louis Armstrong and Joe Glaser in mind.
The performances are great and show a great band of the time, and they give a better impression of the band jazz-wise – without Louis.
The booklet to the CD lets us know that these transcriptions were found in a closet owned by a musician who may have had a relation to the band, or who possibly was a participating player.
We are obliged for publishing these titles to Luis Russell´s daughter Catherine Russell, she herself a phantastic jazz singer and promoter of our/her music!
This CD also includes a few piano solos in Stride style by Luis Russell.

016 **LUIS RUSSELL AND HIS ORCHESTRA** New York, 1945
Luis Russell – ldr;
Chester Boone, John Swan, Emory Thompson, James Mitchell – tpt;
Luther Brown, Austin Lawrence, Charles Williams – tbn;
Sam Lee, Clarence Grimes – alt; Esmond Samuels, Andy Martin – ten; Howard Robertson – bar;
Howard Biggs – pno; Dave Richmond – sbs; Roy Haynes – dms;
Milton Buggs – voc

W-1243-W	You Taught Me How To Smile Again	Manor 1006,	Chronogical Classics 1066
W-1244-W	Boogie In The Basement	Manor 1006,	Chronogical Classics 1066

017 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Oct. 04, 1945
Luis Russell – ldr;
Chester Boone, John Swan, Emory Thompson, James Mitchell – tpt;
Luther Brown, Austin Lawrence, Charles Williams – tbn;
Sam Lee, Clarence Grimes – alt; Esmond Samuels, Andy Martin – ten; Howard Robertson – bar;
Howard Biggs – pno; Dave Richmond – sbs; Roy Haynes – dms;
Milton Buggs – voc

S-1284	After Hour Dreep	Manor 1022,	Chronogical Classics 24
S-1285	Garbage Man Blues	Manor 1022,	Chronogical Classics 24

018 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Nov. 27, 1945
Luis Russell – ldr; probably: Broadcast Savoy Ballroom
Chester Boone, John Swan, Emory Thompson, James Mitchell – tpt;
Luther Brown, Austin Lawrence, Charles Williams – tbn;
Sam Lee, Clarence Grimes – alt; Esmond Samuels, Andy Martin – ten; Howard Robertson – bar;
Howard Biggs – pno; Dave Richmond – sbs; Roy Haynes – dms;
Ed Curry, Milton Buggs – voc

	Theme: unidentified title	Jazz Unlimited JUCD 2064
	St. Louis Blues	Jazz Unlimited JUCD 2064
	Kansas City Holiday	Jazz Unlimited JUCD 2064
	Begin The Beguine	Jazz Unlimited JUCD 2064
	Bolero At The Savoy	Jazz Unlimited JUCD 2064
	The Honeydripper	Jazz Unlimited JUCD 2064
	That´s For Me	Jazz Unlimited JUCD 2064
	Windy	Jazz Unlimited JUCD 2064

019 **LUIS RUSSELL AND HIS ORCHESTRA** New York, May 29, 1946
Luis Russell – ldr;
George Scott – tpt; Nathaniel Allen – tbn;
Clarence Grimes – alt; Esmond Samuels – ten; Howard Robertson – bar;
Howard Biggs – pno; Nathan Woodley – sbs; Roy Haynes – dms;
unknown - voc

R-1042-2	Sweet Memory	Apollo 1020,	Chronogical Classics 1066
R-1043	Sad Lover Blues	Apollo 1012,	Chronogical Classics 1066
R-1044	The Very Thought Of You	Apollo 1012,	Chronogical Classics 1066
R-1045-5	Don´t Take Your Love From Me	Apollo 1020,	Chronogical Classics 1066

020 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Sep. 13, 1946
Luis Russell – ldr;
George Scott, John Swan, James Thomas, James Kearney – tpt;
Charles Stowall, Luther Brown, Thomas Brown – tbn;
Samuel Lee, Clarence Grimes – alt; Troy Stowe, Esmond Samuels – ten; Howard Robertson – bar;
Howard Biggs – pno; Leslie Bartlett – sbs; Roy Haynes – dms

R-1061	1280 Jive	Apollo 1022,	Chronogical Classics 1066
R-1062	I´ve Got A Gal (Whose Love Comes C.O.D.)	Apollo 1022,	Chronogical Classics 1066

021 **LUIS RUSSELL AND HIS ORCHESTRA** New York, Oct. 19, 1946
Luis Russell – ldr;
George Scott, John Swan, Bernard Flood, Emery Thompsom – tpt;
Nathaniel Allen, Luther Brown, Thomas Brown – tbn;
Sam Lee, Clarence Grimes – alt; Esmond Samuels, Troy Stowe – ten; Bob Robinson – bar;
John Motley – pno; Ernest Lee Williams – gtr; Lesslie Bartlett – sbs; Roy Haynes – dms;
Lee Richardson – voc

4101	You Gave Me Everything But Love	Apollo 1072,	Chronogical Classics 1066
4102	Walkin´ Slow	Apollo 1079,	Chronogical Classics 1066
4103-B	I´ve Been A Fool Again	Apollo 1071,	Chronogical Classics 1066
4104	Luke The Spook	Apollo 1086,	Chronogical Classics 1066
4106-B-2	I´m Yours	Apollo 1046,	Chronogical Classics 1066
4110-E	Deep Six Blues	Apollo 1072,	Chronogical Classics 1066
4112	Gloomy Sunday	Apollo 1071,	Chronogical Classics 1066
4113	My Silent Love	Apollo 1035,	Chronogical Classics 1066
4114	A Rainey Sunday	Apollo 1039,	Chronogical Classics 1066
4115	I´m In A Low Down Mood	Apollo 1046,	Chronogical Classics 1066
4116	All The Things You Are	Apollo 1035,	Chronogical Classics 1066

022 **LUIS RUSSELL AND HIS ORCHESTRA** New York, late 1946
Luis Russell – ldr;
George Scott, John Swan, Bernard Flood, Emery Thompsom – tpt;
Nathaniel Allen, Luther Brown, Thomas Brown – tbn;
Sam Lee, Clarence Grimes – alt; Esmond Samuels, Troy Stowe – ten; Bob Robinson – bar;

John Motley – pno; Ernest Lee Williams – gtr; Lesslie Bartlett – sbs; Roy Haynes – dms;
Lee Richardson – voc

AP-3121	Gone	Apollo 1086,	Chronogical Classics 1066
AP-3122	Remaining Souvenirs	Apollo 1079,	Chronogical Classics 1066
AP-3139	For You	Apollo 1039,	Chronogical Classics 1066

Below listed are the recording sessions with the entire Russell band under Louis Armstrong´s name and with a small unit of the original band under J.C. Higginbotham´s name. There is also listed the Jelly Roll Morton session with Luis Russell musicians. Not listed are the recordings by Louis Armstrong and his Orchestra, aka the Luis Russell band, from 1935 on.

023 **LOUIS ARMSTRONG AND HIS SAVOY BALLROOM FIVE** New York, Mar. 05, 1929

Louis Armstrong – tpt, voc; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten, clt;
Luis Russell – pno; Lonnie Johnson – gtr, bjo; Eddie Condon – bjo; George Pops Foster – sbs; Paul Barbarin – dms

401690-	I Can´t Give You Anything But Love	Ok 8669,	JSP CD 315
401690-C	I Can´t Give You Anything But Love	Ok 8669,	JSP CD 315
401691-B	Mahogany Hall Stomp	Ok 8680,	JSP CD 315

Higginbotham solos for half an improvised chorus on the first title. Apart from that it´s all Armstrong, vocal and superb trumpet. 'Mahogany Hall Stomp' has choruses by Holmes, Higginbotham and Lonnie Johnson, and again Armstrong, with straight mute and open.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); J.C. Higginbotham (tb); Albert Nicholas (cl); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p); Eddie Condon (bj); Lonnie Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2: Louis Armstrong (tpt, vcl); J.C. Higginbotham (tbn); Albert Nicholas, Charlie Holmes (clt, alt); Teddy Hill (ten); Luis Russell (pno); Eddie Condon (bjo); Lonnie Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
*- Rust*3,*4,*6: Louis Armstrong -t -v; J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -as; Teddy Hill -ts; Luis Russell -p; Eddie Condon -bj; Lonnie Johnson -g; Pops Foster -sb; Paul Barbarin -d*
<u>*Notable differences of takes (from Howard Rye in N&N 23. Thanks!):*</u>
401690-: First line of vocal: Armstrong sings: "I can´t give you anything but love", then scat passage, then "baby"
401690-C: First line of vocal: Armstrong sings: "I can´t give you anything but love, baby" (no scat passage)

024 **JELLY ROLL MORTON AND HIS RED HOT PEPPERS** New York, Nov. 13, 1929

Henry Red Allen – tpt; J.C. Higginbotham – tbn; Albert Nicholas – clt;
Jelly Roll Morton – pno; Will Johnson – gtr; Pops Foster – sbs; Paul Barbarin – dms

57080-1	Sweet Peter	Vic 23402,	JSP CD 322
57080-2	Sweet Peter	Vic unissued on 78,	JSP CD 325
57081-1	Jersey Joe	Vic 23402,	JSP CD 322
57081-2	Jersey Joe	Vic unissued on 78,	JSP CD 325
57082-1	Mississippi Mildred	Vic 23424,	JSP CD 322
57082-2	Mississippi Mildred	Vic unissued on 78,	JSP CD 325
57083-1	Mint Julep	Vic 23334,	JSP CD 322

Jelly Roll Morton recruited genuine New Orleans musicians for these Red Hot Peppers sides. All four sides are Morton´s compositions, and this certainly is very good music. But, in my opinion, this is not Morton music, but rather Luis Russell music with Morton on piano. Regarding, how strongly these musicians with their own very individual styles dominated the Russell sound, these sides adjoin Swing music, and are not based on the very different Jelly Roll Morton style and sound. However, this is fantastic improvised jazz music.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Jelly Roll Morton (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt); Jelly Roll Morton (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
<u>*Notable differences of takes (from John R.T. Davies in L. Wright, Mr. Jelly Lord. Thanks!):*</u>
57080-1: Last bar of introduction: trumpet plays 1 dotted quarter-note high ab, 1 quarter-note bb
57080-2: Last bar of introduction: trumpet plays 1 half-note high a, 1 quarter-note high bb
57081-1: Bar 5 of introduction: trombone starts phrase with a pronounced high eb
57081-2: Bar 5 of introduction: trombone starts phrase with a moderate middle c
57082-1: Tune plays at a pace of ca. 155 bpm. First trumpet note of first chorus: trumpet plays three-quarter-note ab
57082-2: Tune plays at a pace of ca. 165 bpm. First trumpet note of first chorus: trumpet plays 2 syncopated quarter-notes ab

025 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 10, 1929

Louis Armstrong – tpt, voc;
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes, Albert Nicholas – alt, clt; Teddy Hill – ten, clt;
Luis Russell – pno; Will Johnson – gtr; George Pops Foster – sbs; Paul Barbarin – dms

403493-A	I Ain´t Got Nobody	OK 8756,	Col 467919 2
490014-A	I Ain´t Got Nobody	OK uniss 78,	Col 467919 2
403494-C	Dallas Blues	OK 8774,	Col 467919 2
490015-A	Dallas Blues	OK uniss 78,	Col 467919 2

It is very nice to listen to Armstrong and Allen playing in harmony in 'I Ain´t Got Nobody' 403493-A. Higginbotham solos in the place of Armstrong´s vocal in 490014-A. Good solos by Higginbotham, Russell, and Will Johnson, and a nice clarinet section.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm); Hoagy Carmichael (vo)
*- Rust*2: Louis Armstrong (tpt, vcl); Otis Johnson, Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms)*
*- Rust*3,*4,*6: Louis Armstrong -t -v; Otis Johnson, Henry Allen -t; J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as; Teddy Hill -ts; Luis Russell -p; Will Johnson -g; Pops Foster -sb; Paul Barbarin -d*
Notable differences of takes:
403493-A: Item includes vocal chorus by Armstrong
490014-A: Item includes no vocal chorus by Armstrong
403494-C: Item includes vocal chorus by Armstrong
490015-A: Item includes no vocal chorus by Armstrong

026 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Dec. 13, 1929
Louis Armstrong – tpt, voc;
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr; George Pops Foster – sbs; Paul Barbarin – dms, vib;
Hoagy Carmichael – voc (4,5)

403495-B	St. Louis Blues	OK 41350,	Col 467919 2
490016-A	St. Louis Blues	OK uniss 78,	Col 467919 2
490016-B	St. Louis Blues	OK uniss 78,	Col 467919 2
403496-A	Rockin´ Chair	OK uniss 78,	Neatwork RP 2020
403496-C	Rockin´ Chair	OK 8756,	Col 467919 2

These are eternal and classic performances of Louis Armstrong in his most creative period, beautifully accompanied by Luis Russell´s band. Armstrong rules every moment on these sides.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm); Hoagy Carmichael (vo)
*- Rust*2: Louis Armstrong (tpt, vcl); Otis Johnson, Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); Hoagy Carmichael (vcl)*
*- Rust*3,*4,*6: Louis Armstrong -t -v; Otis Johnson, Henry Allen -t; J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as; Teddy Hill -ts; Luis Russell -p; Will Johnson -g; Pops Foster -sb; Paul Barbarin -d; Hoagy Carmichael -v*
Notable differences of takes (from Howard Rye in N&N 23. Thanks!):
403495-A: Item includes vocal chorus by Armstrong
490016-A: Item includes no vocal chorus by Armstrong. First LA solo chorus (after tbn verse) starts with 2 quarter-notes d-d, 2 eighth-notes d-g
490016-B: Item includes no vocal chorus by Armstrong. First LA solo chorus (after tbn verse) starts with up-beat 3 eighth-notes d-e-g, 1 quarter-note d, 1eighth-notes g, 1 quarter-note d
403496-A: Voc duet H. Carmichael – L. Armstrong: HC: Send me a sweet chariot – LA: Sweet chariot
HC: For the end of the trouble I´ve seen – LA: I´ve seen, father!
403496-C: Voc duet H. Carmichael – L. Armstrong: HC: Send me, send me a sweet chariot – LA: Oh chariot!
HC: For the end of the trouble I´ve seen – LA: I´ve seen, daddy!

027 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jan. 24, 1930
Louis Armstrong – tpt, voc;
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
unknown, unknown, unknown – vln;
Luis Russell – pno, vib; Will Johnson – gtr; George Pops Foster – sbs; Paul Barbarin – dms;

403681-A	Song Of The Islands	OK 41375,	Col 467919 2

This "schmaltz" tune might be the most modulated title/arrangement in classic jazz: from F to Ab to C (voc) - F – Ab – Db. I wonder who imagined such an arrangement. And yet, it is quite a nice number, and I like it.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm); three violins added
*- Rust*2: Louis Armstrong (tpt, vcl); Otis Johnson, Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); three violins added*
*- Rust*3,*4,*6: Louis Armstrong -t -v; Otis Johnson, Henry Allen -t; J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as; Teddy Hill -ts; Luis Russell -p; Will Johnson -g; Pops Foster -sb; three violins added, Barbarin plays vib only; the drums are played by the band´s valet!*

028 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Feb. 01, 1930

Louis Armstrong – tpt, voc;
Otis Johnson, Henry Red Allen – tpt; J.C. Higginbotham – tbn;
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;
Luis Russell – pno; Will Johnson – gtr; George Pops Foster – sbs; Paul Barbarin – dms

403714-B	Bessie Couldn´t Help It	OK 8774,	Col 467919 2
403715-B	Blue, Turning Grey Over You	OK 41375,	Col 467919 2

Classics, again, by Armstrong with the help of Luis Russell´s fantastic band of great wind instrumentalists, founded on a light and swinging rhythm section. Besides Armstrong, there is exceptional J.C. Higginbotham on both sides.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Henry Allen, Otis Johnson (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm); Hoagy Carmichael (vo)*
- *Rust*2: Louis Armstrong (tpt, vcl); Otis Johnson, Henry Allen (tpt); J.C. Higginbotham (tbn); William Blue (clt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms)*
- *Rust*3,*4: Louis Armstrong -t -v; Otis Johnson, Henry Allen -t; J.C. Higginbotham -tb; William Blue -Charlie Holmes -cl -as; Teddy Hill -ts; Luis Russell -p; Will Johnson -g; Pops Foster -sb; Paul Barbarin -d*
- *Rust*6: Louis Armstrong -t -v; Otis Johnson, Henry Allen -t; J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as; Teddy Hill -ts; Luis Russell -p; Will Johnson -g; Pops Foster -sb; Paul Barbarin -d*

029 **J.C. HIGGINBOTHAM AND HIS SIX HICKS** New York, Feb. 05, 1930

Henry Red Allen – tpt; J.C. Higginbotham – tbn; Charlie Holmes – alt;
Luis Russell – pno; Will Johnson – gtr; Pops Foster - sbs

403736-B	Give Me Your Telephone Number	OK 8772,	Chronogical Classics 606
403737-C	Higginbotham Blues	OK 8772,	Chronogical Classics 606

This very nice off-shoot of the 1930 Russell band under Higginbotham´s name cut two very fine small-group sides for Okeh.
But, something must have been gone wrong when inventing the recording-band´s name: there are only six musicians participating, Higginbotham among them. The band-name would, yet, imply there were seven musicians: Higginbotham and/plus six more men. Instead, there are six of them only, Barbarin is absent. It seems that nobody has really listened to these items, as all known discographies list seven men, Barbarin including! But no drum or cymbal sound can be noticed on these sides, so simply: Barbarin is not present! But Pops Foster heavy slapping makes up for him. Very “queer”: the band´s final chord in ‘Higginbotham Blues’ is an Ebim (Eb0)!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Charlie Holmes (as); Luis Russell (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)*
- *Carey, McCarthy, Jazz Directory, Vol. 4: Henry Allen (tpt); J.C. Higginbotham (tbn); Charlie Holmes (alt); Luis Russell (p); Will Johnson (g); Pops Foster (bs); Paul Barbarin (d)*
- *Rust*2,*3,*4,*6: Henry Allen (tpt); J.C. Higginbotham (tbn); Charlie Holmes (alt); Luis Russell (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)*

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

K. – B. Rau
02-01-2023
09-10-2025