

The
TRUMPET
of
HENRY JAMES ALLEN
“RED”

Solographers: Per Borthen (passed away March 2023) and Jan Evensmo
Last update: May 13, 2019, July 11, Sept. 8, 2023

Born: New Orleans, Louisiana, Jan. 7, 1908
 Died: NYC. April 17, 1967

Introduction:

Henry “Red” Allen was one of the greatest trumpeters of the swing era but lost out to Louis Armstrong, most likely because of some similarity of trumpet style but not the same extrovert personality. However, I always held HA in high esteem. My enthusiasm was shared by my friend and trumpeter Per Borthen, and we published the Henry Allen Solography together as Vol. 8 (1977) in my Jazz Solography Series. This work is now reprinted below, almost without any changes.

Early history:

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. ‘Gigged’ 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 on to New York with Oliver (May 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 the 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 28th 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). (Ref. John Chilton).

Message: Dec. 3, 2018:

My deepest gratitude to Franz Hoffmann and his lifelong research work on the life and music of Henry “Red” Allen. The current extension of this solography would have been impossible without his help and encouragement.

HENRY "RED" ALLEN SOLOGRAPHY

CLARENCE WILLIAMS**& HIS BOTTOMLAND ORCHESTRA****NYC. June 27, 1927**

Henry Allen, Ed Anderson (tp), Charlie Irvis (tb), possibly Alberto Socarras and another (as), Clarence Williams (p), Floyd Casey (dm), Evelyn Preer (vo-6055,58). Four titles were recorded for Brunswick:

| | | |
|------|------------|--------------|
| 6055 | Slow River | In ens. (SM) |
| 6056 | Slow River | In ens. (M) |
| 6057 | Zulu Wail | In ens. (M) |
| 6058 | Zulu Wail | In ens. (M) |

I believed for several years that July 16, 1929 was the start of Henry Allen's recording career. However, it seems that Rust is correct in suggesting Allen on this session, dated more than two years earlier. There are no plain soli, but the ensembles are full of fine trumpet playing and one of the players definitely sounds like Allen. It is difficult and not very fruitful to sort out the details. A lot of differences are to be found between the alternate takes, but they are to me not important enough to motivate buying both records if you haven't a lot of money. However, one is very much worth while. The non-vocal take of "Slow River" is slightly faster than the vocal take.

HENRY ALLEN JR.**& HIS NEW YORK ORCHESTRA****NYC. July 16/17, 1929**

Henry Allen (tp), J. C. Higginbotham (tb), Albert Nicholas (cl, as), Charlie Holmes (cl, sop, as), Teddy Hill (cl, ts), Luis Russell (p, cel), Will Johnson (bjo, g), Pops Foster (b), Paul Barbarin (dm, vib).

Four titles were recorded for Victor:

| | | |
|---------|------------------|--|
| 55133-1 | It Should Be You | Intro. In ens 30 bars. Soli 18 and 32 bars. Breaks and in ens 22 bars. (F) |
| 55133-2 | It Should Be You | As above. (F) |
| 55133-3 | It Should Be You | As above. (F) |
| 55134-1 | Biff'ly Blues | In ens 16 bars. Solo 18 bars. In ens 10 bars. (SM) |
| 55134-2 | Biff'ly Blues | As above. (SM) |
| 53929-1 | Feeling Drowsy | Solo 32 bars. (SM) |
| 53929-2 | Feeling Drowsy | As above. (SM) |
| 53929-3 | Feeling Drowsy | As above. (SM) |
| 53930-1 | Swing Out | Solo 8 bars. Solo 18+8 bars, (as) on bridge. In ens. (FM) |
| 53930-2 | Swing Out | As above. (FM) |
| 53930-3 | Swing Out | As above. (FM) |

This is one of the most outstanding trumpet sessions ever made! With exception of the "false start" in 1927, this is unbelievably enough a recording debut. However, Allen is no modest newcomer but a brilliant star, one of the brightest shining in the history of jazz. He has already found his style, an open pure sound, a sparkling technique, a fantastic inventiveness, a unique sense of harmony and a rhythmic sureness far above those of his contemporaries. Allen is to me the most underrated trumpeter in jazz. This is not the place of making comparisons with Louis Armstrong, let me just state my opinion: Nobody will ever make me put any trumpeter before Allen (Mr. Borthen does not quite agree on this point), the question is only if the golden medal is to be shared. The presence of three takes of three titles and two takes of the remaining "Biff'ly Blues" is a unique opportunity to study HA's talent. Every take is different, not only in the soli but all through the three minutes. To choose favourite takes is a hopeless task, I would not be without any of them (where is the third take of "Biff'ly Blues"??). There are some minor flaws to be found, not due to incompetence but to the taking of crazy but wonderful musical risks, it does not matter in the least. The titles naturally divide into two groups, the faster ones consisting of "It Should ..." and "Swing Out", and the slower ones, "Biffly Blues" and "Feeling Drowsy". If one has to choose a title, maybe the utterly moving "Feeling Drowsy" will be the one. But then one must not forget the complex rhythmic variations of "It Should ...". And so forth. Let's stop here. These sides are musts for every jazz collector.

LUIS RUSSELL & HIS ORCHESTRA **NYC. Sept. 6, 1929**

Henry Allen, Bill Coleman (tp), J. C. Higginbotham (tb, vo), Albert Nicholas (cl, as), Charlie Holmes (sop, as), Teddy Hill (ts), Luis Russell (p), Will Johnson (bjo), Pops Foster (b), Paul Barbarin (dm, vib).
Three titles were recorded for Okeh:

| | | |
|----------|----------------------------|-------------------------|
| 402938-C | The New Call Of The Freaks | Soli 8 and 12 bars. (M) |
| 402939-C | Feelin' The Spirit | Solo 16 bars. (FM) |
| 402940-B | Jersey Lightning | Soli 32 and 8 bars. (F) |

In my opinion the Luis Russell Okeh recordings are lovely, informal and gay with fine soli by all participants. HA is no exception and gives excellent examples of his style on all three sides. Note particularly the start of the longest solo on "Jersey Lightning" and you will hear the devildare attitude he has to his music. There is no question of playing safe here!

LOU AND HIS GINGER SNAPS / DIXIE JAZZ BAND (LUIS RUSSELL) **NYC. Sept. 13, 1929**

Personnel as above.
Two titles were recorded for Banner:

| | | |
|--------|----------------------------------|----------------------------|
| 9006-1 | Broadway Rhythm | In ens 8 bars. (FM) |
| 9007-1 | The Way He Loves Is Just Too Bad | In ens. Solo 32 bars. (FM) |
| 9007-2 | The Way He Loves Is Just Too Bad | As above. (FM) |

Although I prefer the previous session, the two takes of "The Way ..." are quite good and with distinct differences. The atmosphere seems to be tamer than on most Luis Russell sessions, but this is largely due to inferior recording equipment.

WALTER PICHON **NYC. Sept. 16, 1929**

Henry Allen (tp), Walter Pichon (p, vo), Teddy Bunn (g).
Two titles were recorded for Victor:

| | | |
|---------|--------------------|---|
| 55843-2 | Doggin' That Thing | Intro 4 bars. Obbligato 18 and 16 bars. Solo 18 bars. Obbligato 16 bars. (SM) |
| 55844-1 | Yo Yo | Intro 8 bars. Obbligato 32 and 32 bars. Solo 16 bars. Obbligato 32 bars. Coda. (M) |

HA is featured abundantly on this record, a fact which makes it attractive to the collector. However, it does not belong among his most important works. He solos quite well on "Yo Yo", more ordinarily on "... Thing". The rather loose setup and the not too inspiring vocal make the obbligato parts seem more like casual musical comments than a complete logical structure. HA is hardly to blame, though.

HENRY ALLEN JR. & HIS NEW YORK ORCHESTRA **NYC. Sept. 24, 1929**

Personnel as July 16 plus Victoria Spivey and The Four Wanderers (vo).
Four titles were recorded for Victor:

| | | |
|---------|------------------------------|--|
| 55852-1 | Make A Country Bird Fly Wild | Intro 8 bars. In ens 16 bars. Solo 34 bars to 16+8 bars in ens, (cl) on bridge. (FM) |
| 55852-2 | Make A Country Bird Fly Wild | As above. (FM) |
| 55853-1 | Funny Feathers Blues | In ens 16 bars. Solo 26 bars to 8 bars in ens. (M) |
| 55853-2 | Funny Feathers Blues | As above. (M) |
| 55854-1 | How Do They Do It That Way? | In ens 16 bars. Solo 24 bars to 8 bars in ens. (M) |
| 55854-2 | How Do They Do It That Way? | As above. (M) |
| 55855-1 | Pleasin' Paul | In ens 8 bars. Solo 26 bars to 8 bars in ens. (M) |
| 55855-2 | Pleasin' Paul | As above. (M) |

This session is almost as good as the July session, and HA contributes some first rate solo work. Again one is completely baffled by the enormous difference between the takes. Even if the outlines are the same, there are variations everywhere. The quality is also remarkably even, and to choose one take above the other is virtually impossible. My favourite title is "Pleasin' Paul", whose soli are warm, happy and melodically extremely well built. "How Do ...", which is the

least interesting tune, features a stop chorus which makes up for anything, only Louis ever created similar marvels. The two remaining titles also offer trumpet playing of a very high standard. Main impression: A very important session!

FATS WALLER & HIS BUDDIES **NYC. Sept. 30, 1929**

Henry Allen (tp), Jack Teagarden (tb, vib), Albert Nicholas, Otto Hardwick (as), Larry Binyon (ts), Fats Waller (p), Eddie Condon (bj), Al Morgan (b), Gene Krupa (dm), The Four Wanderers (vo).

Two titles were recorded for Victor:

- | | | |
|---------|------------------------------|--|
| 56727-2 | Lookin' Good But Feelin' Bad | In ens 8 bars. Solo with ens 16+8 bars, (tb) on bridge. In ens. (FM) |
| 56728-1 | I Need Someone Like You | Part of intro 2 bars. (SM). Solo 18 bars. (F). In ens 8 bars. (SM) |

"Lookin' ..." is a really hot record where everybody is playing his head off, and HA is no exception. "I Need ..." is more ordinary.

VICTORIA SPIVEY ACC. BY

HENRY ALLEN JR. & HIS NY ORCHESTRA **NYC. Oct. 3, 1929**

Henry Allen (tp), J. C. Higginbotham (tb), Charlie Holmes (sop), Teddy Hill (ts-except 56735), Luis Russell (p), Will Johnson (g), Pops Foster (b, tu).

Four titles were recorded for Victor:

- | | | |
|---------|-----------------------|--|
| 56732-1 | Bloodhound Blues | Intro 4 bars. Collective obligato on most of the record. (SM) |
| 56733-2 | Dirty T. B. Blues | Intro 4 bars. Collective obligato on most of the record. Solo with ens 20 bars. (SM) |
| 56734-1 | Moanin' The Blues | Collective obligato on most of the record. (SM) |
| 56735-1 | Telephoning The Blues | Intro 4 bars (mute). Collective obligato on most of the record (mute). (SM) |

While each one of these sides offers nice music, four of them together seem somewhat monotonous. There is very little solo space, and HA's only vehicle is "Dirty ...". His contribution here is more than satisfactory and the highlight of the session. The obligato parts are all of the same; collective contributions by two or more of the participants. They sound all right but, to my taste, never get really exciting. Note with favour "Telephoning ..." in which HA plays muted trumpet seemingly without discomfiture.

WILTON CRAWLEY & HIS ORCHESTRA

NYC. Oct. 3, 1929

Henry Allen (tp), unknown (tb), Wilton Crawley (cl, vo), Charlie Holmes (as), unknown (ts), Luis Russell (p), Will Johnson (g), Pops Foster (b), Paul Barbarin (dm).

Two titles were recorded for Victor:

- | | | |
|---------|-----------------------|--|
| 56747-2 | Snake Hip Dance | In ens 10 bars. Solo 8 bars. Duet with (cl) 8 bars. In ens. (FM) |
| 56748-2 | She's Driving Me Wild | In ens. (FM) |

This is a funny record, due to Wilton Crawley's eccentric and controversial style. Since this section, however, concerns Allen and not Crawley, I will not discuss Crawley further. From what we can hear in the ensemble, HA seems to have a good time. His solo on "Snake ..." proves this definitely, being a first rate, firm and inventive piece of music.

JELLY ROLL MORTON & HIS RED HOT PEPPERS

NYC. Nov. 13, 1929

Henry Allen (tp), J. C. Higginbotham (tb), Albert Nicholas (cl), Jelly Roll Morton (p), Will Johnson (g), Pops Foster (b), Paul Barbarin (dm).

Four titles were recorded for Victor:

- | | | |
|---------|---------------------|--|
| 57080-1 | Sweet Peter | In ens 8, 48, 8 and 20 bars. (M) |
| 57080-1 | Sweet Peter | As above. (M) |
| 57081-1 | Jersey Joe | In ens 32 bars. Solo with ens 16 bars. In ens 16 bars. (M) |
| 57081-2 | Jersey Joe | As above. (M) |
| 57082-1 | Mississippi Mildred | In ens 8 bars. Solo with ens 24 |

bars. In ens 56 and 24 bars. (M)

57082-2 Mississippi Mildred As above. (M)
 57083-1 Mint Julep In ens 8 bars. Solo with ens 16 bars.
 Solo 8 bars. In ens 8, 8 and 8 bars. (FM)

This is nice New Orleans music but not at all suited for HA's forceful personality. The rhythm section plays rather heavily, and the soloists have to give way to Morton's arrangements. In this solography these sides therefore do not seem very important. There is no particular trumpet part worth noticing, and not much fun is to be had by comparing alternate takes. "Jersey Joe" seems to be most interesting. One minor point: If you manage to get hold of one of the extremely rare Victor originals in good condition, you may upgrade the music somewhat. The utterly lousy Biltmore dubs certainly do not improve the quality of the music.

SWEET PEA (ADDIE SPIVEY) ACC. BY NYC. Nov. 25, 1929
 Henry Allen (tp), Charlie Holmes (as), Luis Russell (p), Will Johnson (g).
 Four titles were recorded for Victor:

57554-1 Day Breakin' Blues Intro 4 bars. Obligato parts. (SM)
 57555-1 Heart-Breakin' Blues Obligato parts. (S)
 57555-2 Heart Breakin' Blues As above. (S)
 57556-1 Leavin' You Baby Intro 4 bars. Obligato parts. (S)
 57556-2 Leavin' You Baby As above. (S)
 57557-1 Longing For Home Intro 4 bars. Obligato parts. (S)

As on sister Victoria's session on Oct. 3, there is no solo space. While HA's trumpet is heard frequently, there is no opportunity for creating interesting melodic lines. These sides may be of interest to the most eager HA collector and maybe for other reasons, but personally I do not think they survive sustained listening.

LUIS RUSSELL / LOUIS ARMSTRONG & HIS ORCHESTRA NYC. Dec. 10, 1929
 Personnel as Sept. 6, 1929 except Otis Johnson (tp) replaces Coleman and Louis Armstrong (tp, vo) added.
 Two titles were recorded for Okeh:

403493-A I Ain't Got Nobody (vo) See main text. (M)
 490014-A I Ain't Got Nobody (non-vo) See main text. (M)
 403494-C Dallas Blues (vo) In ens after (tb)-chorus.
 Coda 1 bar? (M)
 490015-A Dallas Blues (non-vo) As above. (M)

NYC. Dec. 13, 1929

Same. Hogey Carmichael (vo-403496).
 Two titles, weakly in orch only on 403496-A&C "Rockin' Chair" but:

403495-B St. Louis Blues (vo) Lead 32 and 8 bars. (M)
 490016-A St. Louis Blues (non-vo) As above. (M)
 490016-B St. Louis Blues (non-vo) As above. (M)
 403496-A Rockin' Chair In ens. (SM)
 403496-C Rockin' Chair As above. (SM)

NYC. Dec. 17, 1929

Same but Armstrong omitted, one title:

403524-C Doctor Blues In ens 48 bars. Solo 30 bars.
 In ens 8 bars. (FM)

Original comments 1978: In an interview with Henry Allen by John Lucas in "The Record Changer" one question goes like this: "Then you went back with Luis Russell, by this time Louis Armstrong's band. Did you get much chance to play on records when you were with Louis?" The answer: "Well, no, but it was no fault of Louis'. And I played plenty on the stand. He's very fine, Louis. And we did cut one record in 1929, "I Ain't Got Nobody", on which I split a chorus with Satch so well that nobody knows to this day we did it this way!" If Red had known how much work this question has given his fans, he would have kept his mouth shut!!! On several occasions, my friends and I have played the record through and through,

commenting, quarrelling and fighting (blood has not been shed yet though!). Net result: Nothing!!! Nothing whatsoever. Not on a single detail is there any agreement. True, we all agree that we can hear two trumpets in the ensemble and also vaguely a trumpet while Louis is singing. But the interesting and unsolvable question is concerning the 16 bars of solo trumpet. If the chorus is split, do they split it 8/8 or 4/4/4/4 or even as suggested 4/8/4, 4/6/6 or 4/4/8? And if so, who plays which parts? My personal opinion is: Red remembers correctly, they are splitting a chorus and they are splitting it equally, 8 bars to each man. My musical intuition is only one argument, maybe a better one is that it would be psychologically quite unlikely to split other ways than 50-50. But who's starting the ball?? You tell me, and I will present the results in an article in one of the jazz magazines as soon as possible. On "Dallas Blues" there is also two trumpeters to be heard, but from a solistic point of view the item is not of much interest. On "Doctor ..." it is no problem to identify HA's brilliant trumpet. I am particularly fond of his ensemble part, he leads the group with a firm hand and still plays in his own very personal way. The solo is good, albeit with some lesser flaws. Postscript 2011: 33 years later, the problem of "... Nobody" has not been solved. However, the alternate that appeared some years ago weakens HA's story, because here it is obviously Louis all the way. It should also be mentioned that Bengt Persson, *the* expert on Louis, does not go for HA. (K.-B. Rau also goes for Louis). Still, when I play those 16 bars, I feel there is something strange about the solo, like it is divided into four 4 bars' segments. But if so, who's playing first? I believe this enigma (maybe HA was bluffing?) only can be solved to satisfaction by advanced computer methods.... Postscript of Nov. 25, 2012: (First an apology for not including HA's contributions on the non-vocal takes of "St. Louis ...", and note in particular the trills on take B, Louis never did that! Postscript of Oct. 11, 2013: Yes, he did! Wrong! HA takes the lead, but on the alternate takes Louis plays the muted trumpet solo instead of singing. Sorry!). Second, listening to the coda of "Dallas ..." (both takes), my friend Ronnie Johanson noted that the two trumpet breaks have slightly different timbre, and quite possibly HA takes one of them, but eventually which one? Then "... Nobody". The fact that Charlie Holmes also confirmed HA's statement is very important but not necessarily decisive. However, on Nov. 23, I suddenly saw the light!! And it was the non-vocal take who gave the solution, to HA's favour!! Listening closely, it is obvious that Louis takes the first 4 bars. Then HA tries to continue but is quickly overruled by Louis, you can easily hear the mess in bars 5-6, and Louis takes the rest of the solo. On the vocal take, Louis does not interfere, and they share the 16 bars just like Henry and Charlie told us. The logic is quite clear to me (although Ronnie seems to have some 2 bars ideas), Louis first 4 bars, HA 4 bars, Louis 4 bars, HA 4 bars. That's it, curta in closed.

FATS WALLER & HIS BUDDIES

NYC. Dec. 18, 1929

Henry Allen, Leonard Davis (tp), J. C. Higginbotham (tb), Jack Teagarden (tb, vib), Albert Nicholas, Charlie Holmes (cl, as), Larry Binyon (ts), Fats Waller (p), Will Johnson (bjo), Pops Foster (b), Kaiser Marshall (dm), Orlando Robertson (vo).

Four titles were recorded for Victor:

| | | |
|---------|-----------------------------|---|
| 57926-1 | Lookin' For Another Sweetie | In ens 30 bars to coda. (M) |
| 57927-3 | Ridin' But Walkin' | Solo 12 bars. Coda in ens. (SM) |
| 57928-1 | Won't You Get Off It? | Solo 32 bars. Solo with ens 32 bars. (FM) |
| 57929-2 | When I'm Alone | Solo 8 bars to 32 bars in ens. (M) |

One of the participants, Albert Nicholas, told Per Borthen that, on this date, Fats arrived at the studio at 10 o'clock in the morning without having been near a bed. Not even Fats knew what they were going to play, they only knew that Paul Whiteman had the studio from 12 o'clock. Then Fats wrote the numbers, rehearsed and recorded them, just like that. When the last number was being born, the Whiteman group was standing in the door. This cannot be quite connect, because on the labels the first (which is "Confessin'") and the last item are credited to Chick Smith. However, if Fats had no problems, HA had none either. His playing here is particularly inspired on "Won't You ..." which swings like it should. The weakest number is "Ridin' ...", a blues tune where he seems somewhat unsure in his phrasing. But on the whole, a charming session with good trumpet playing.

LUIS RUSSELL /

LOUIS ARMSTRONG & HIS ORCHESTRA

NYC. Jan. 24, 1930

Personnel as Dec. 17, 1929 except Louis Armstrong (tp, vo) and three unknown (vln) added on 403681.

Three titles were recorded for Okeh, no HA on 403681 "Song Of The Islands" but:

| | | |
|----------|--------------------|--------------------|
| 403680-A | Saratoga Shout | Solo 32 bars. (FM) |
| 403682-C | Song Of The Swanee | Solo 16 bars. (SM) |

I have always had a particular affection for the Luis Russell Orchestra, it seems like the world's largest small band to me, and with an atmosphere more inspired and charming than most competitors. The soloists always get ample space and

show their gratitude by playing their very best. HA has two excellent soli here. Note his masterly execution of "Saratoga Shout", here, and in the first half in particular, one may study his unique rhythmic sense.

KING OLIVER & HIS ORCHESTRA **NYC. Jan. 28, 1930**

King Oliver, Henry Allen, Bubber Miley (tp), James Archey (tb), Bobby Holmes (cl, sop), Glyn Paque (as), two unknown (reeds), Don Frye (p), Arthur Taylor (bjo), Jean Stultz (g), Clinton Walker (tu), Carroll Dickerson (vln, ldr), Frank Marvin (vo).

Two titles were recorded for Victor:

- | | | |
|---------|---------------------|---|
| 58527-3 | St. James Infirmary | Duet (mute) (cnt) with (tu) 14 bars. Break. (SM) |
| 58528-2 | When You're Smiling | Solo with ens 16 bars. (M) |

The identification of trumpet soloists on the Oliver recordings is not always easy, and I am heavily indebted to Walter C. Allen and Brian Rust for their marvellous work on their book: "King Joe Oliver". HA is said to play cornet on this session, and his duet on "... Infirmary" shows that he has no troubles at all with this instrument either. Also "... Smiling" offers some good and intense playing.

REV. F. W. MCGEE **NYC. Jan. 28, 1930**

Rev. McGee sermons and singing with assistance. Henry Allen suggested to be present, since he is in the studio with King Oliver same day.

Four titles were recorded for Victor, but nothing audible to support this.

BUTTERBEANS & SUSIE **NYC. Feb. 1, 1930**

Arthur Williams, possibly Henry Allen (tp), Robert Freeman (tb), Leon Spruell (as), Eddie Heywood Sr. (p), Earl Tryce (bjo), Eugene Hill 8dm), Susie Edwards, Jody "Butterbeans" Edwards (vo).

Three titles were recorded for Okeh, no HA on 403712-B "Better Stop Knockin' Me Around" and 403713-B "Ain't Gonna Do That No More" but:

- | | | |
|----------|---------------------------------|-----------------------------|
| 403711-B | What It Takes To Bring You Back | Possibly solo 18 bars. (SM) |
|----------|---------------------------------|-----------------------------|

The opening of "What It Takes ..." is so typical HA, that it must be him, but there is no trace on the other two titles.

LOUIS ARMSTRONG & HIS ORCHESTRA **NYC. Feb. 1, 1930**

Personnel as Dec. 10, 1929 except William Thornton Blue (cl, as) replaces Nicholas.

Two titles, 403714-B "Bessie Couldn't Help It" and 403715-B "Blue Turning Grey Over You" were recorded for Okeh, but no HA.

J. C. HIGGINBOTHAM & HIS SIX HICKS **NYC. Feb. 5, 1930**

Henry Allen (tp), J. C. Higginbotham (tb), Charlie Holmes (as), Luis Russell (p), Will Johnson (g), Pops Foster (b), Paul Barbarin (dm).

Two titles were recorded for Okeh:

- | | | |
|----------|-------------------------------|--|
| 403736-B | Give Me Your Telephone Number | In ens 8 and 4 bars. Solo 16 bars. In ens 8 bars. (FM) |
| 403737-C | Higginbotham Blues | In ens 8 bars. Solo 12 bars. Solo 12 bars (mute). Acc. (tb) 12 bars. (SM) |

This one has always been one of my favourite 78 rpm. records! The atmosphere is utterly relaxed and friendly, built around Pops Foster's slapping and bowing. The solo set-up is perfect, soloist follows soloist with the greatest ease. HA's solo on "... Telephone ..." is one of his greatest in this period, being a masterly construction of melody, executed with professional technique and force. "... Blues" has two fine choruses, one with and one without mute. Both are worthy examples of HA at his best.

HENRY ALLEN JR: & HIS ORCHESTRA **NYC. Feb. 18, 1930**

Personnel as July 16, 1929 except Otis Johnson (tp) added, William T. Blue replaces Nicholas, Greely Walton (ts) replaces Hill.

Four titles were recorded for Victor:

- | | | |
|---------|-----------------------------|--|
| 58581-2 | Sugar Hill Function | Soli 16, 8 and 8 bars. (FM) |
| 58582-2 | You Might Get Better, BYNGW | In ens 20 bars. Solo 32 bars. In ens. (FM) |
| 58583-2 | Everybody Shout | Solo 16 bars. (FM) |
| 58584-2 | Dancing Dave | Break 4 bars. Solo 16 bars. Solo 18 bars (mute). Coda. (SM) |

A marvellous session, probably the best of all the Victor sessions under HA's own leadership. Strong words perhaps, particularly when those sessions of July 16 and 17, 1929 and July 15, 1930 are remembered. However, everything is so right here, the arrangements are original, the execution inspired, and all the soloists seem very happy. HA himself establishes himself definitely as one of the very greatest improvisers in jazz. The two top tracks seem to be "Sugar ..." and "... Dave". "Sugar ..." has three solo pieces of top quality, but particularly the first and longest are unforgettable. Listen to his daring approach, it's like fireworks! The two soli on the slower "... Dave", with and without mute, are equally among his greatest constructions ever. Also the two remaining tracks feature unforgettable trumpet. I think it is necessary to repeat it: With the possible exception of the first Victor session, this is HA's finest session until this time.

KING OLIVER & HIS ORCHESTRA **NYC. April 10, 1930**
King Oliver, Henry Allen, Dave Nelson (tp), James Archey (tb), Hilton Jefferson, Glyn Paque (cl, as), Walter Wheeler (ts), Don Frye or Norman Lester (p), Arthur Taylor (bjo), Clinton Walker (tu), Fred Moore (dm), Carroll Dickerson (ldr).
Three titles were recorded for Victor, no HA on "Edna" but:

| | | |
|---------|-----------------|---|
| 59748-2 | Boogie Woogie | Possible solo 16+8 bars (mute), (tb) on bridge. Solo 8 bars. (F) |
| 59749-1 | Mule Face Blues | Solo 30 bars. Coda. (FM) |

The solo on "Mule Face ..." is of medium quality, well constructed but a little too hectic for my taste. The flare is awkward and the broken harmonic a moment later somewhat unhappy, but the solo is an excellent example of some of HA's more readily recognisable traits. His presence on "Boogie Woogie" is not very interesting. The muted solo may easily be Dave Nelson, and the open horn solo is rather impersonal.

REV. F. W. McGEE **NYC. April 15, 1930**
Rev. McGee sermons and singing with assistance. Henry Allen has stated he recorded with McGee and is listed in the ledgers as present.
Four titles were recorded for Victor, but nothing audible to support this claim. The music has nothing to do with jazz, and should be avoided, waste of time.

LUIS RUSSELL & HIS ORCHESTRA **NYC. May 29, 1930**
Henry Allen (tp), J. C. Higginbotham (tb), Albert Nicholas (cl, sop, as), Charlie Holmes (sop, as), Teddy Hill (ts), Luis Russell (p), Will Johnson (bjo, g), Pops Foster (b), Paul Barbarin (dm, vib), unknown (vo).
Three titles were recorded for Okeh:

| | | |
|------------|-----------------|--|
| 404047-A | Louisiana Swing | Solo 48+8 bars, (as) on last bridge. (FM) |
| 404047-C | Louisiana Swing | As above. (FM) |
| 404048-C | Poor Li'l Me | In ens 8 and 8 bars. Solo 32 bars. (M) |
| 404049-A | On Revival Day | In ens 8 bars. Solo 8 bars. In ens 8 and 4 bars. Obbligato with ens 16 bars. (M) |
| 404049-B/C | On Revival Day | As above. (M) |

The most prominent solo is found on "Poor ...", one of the best he made with Russell. It is utterly well constructed and executed with both feeling and kingly technique. The "Louisiana Swing" takes are also among his best contributions. "... Day" is rather unimportant, although the brief soli are good enough.

WILTON CRAWLEY & HIS ORCHESTRA **NYC. June 3, 1930**
Henry Allen (tp), Wilton Crawley (cl, vo), Charlie Holmes (as), Jelly Roll Morton (p), Teddy Bunn (g), Pops Foster (tu), Bruce Johnson (wbd).
Four titles were recorded for Victor:

| | | |
|---------|-------------------------------------|---|
| 62188-2 | Big Time Woman | In ens 4 bars. (SM) |
| 62189-1 | I'm Her Papa, She's My Mama | As below. (SM) |
| 62189-2 | I'm Her Papa, She's My Mama | Solo 16 bars to 16 bars in ens. (SM) |
| 62190-1 | New Crawley Blues | Duet with (as) 12 bars. In ens 12 bars. (SM) |
| 62191-1 | She Saves Her Sweetest Smile For Me | In ens 8 bars. Solo 16 bars. In ens 16 bars. (M) |

The atmosphere on this date is more “normal” than on the previous one with Crawley, even if there are some details that make you jump... HA gets his share of the soli and contributes successfully on “I’m Her Papa ...” in particular. These Victors are extremely hard to get, but they certainly contain important music for the HA collector.

HENRY ALLEN & HIS ORCHESTRA **NYC. July 15, 1930**

Henry Allen, Otis Johnson (tp), Jimmy Archey (tb), Albert Nicholas (cl, as), Charlie Holmes (cl, sop, as), Greely Walton (ts), Luis Russell (p, cel), Will Johnson (bjo, g), Ernest Hill (tu), Paul Barbarin (dm, vib).

Four titles were recorded for Victor:

| | | |
|---------|-------------------------|--|
| 62343-2 | Roamin’ | Intro 4 bars. Solo with ens 16+6 bars, (tb) on bridge. Vocal 30 bars. Solo with ens 32 bars. (SM) |
| 62344-1 | Singing Pretty Songs | In ens 6 bars. Solo with ens 16+8 bars, (tb) on bridge. Solo 16 bars. Solo with ens 64 bars. (FM) |
| 62344-2 | Singing Pretty Songs | As above. (FM) |
| 62345-2 | Patrol Wagon Blues | Solo 10 bars (mute). Vocal 24 bars. In ens 4 bars. Soli 12 and 10 bars to coda in ens. (SM) |
| 62346-1 | I Fell In Love With You | Intro 4 bars. Solo with ens 32 bars. Vocal 32 bars. Solo 64 bars, last 32 with ens. (FM) |
| 62346-2 | I Fell In Love With You | As above. (FM) |

When I commented upon the Feb. 18 session, I said that it was probably the best of all the Victor sessions. I still mean that, but certainly there are dangers connected with using all ones superlatives too early. This is also a magnificent session with HA playing his very best on all tracks. My favourite is “Patrol ...” where he plays with such intensity and sadness at the same time. I held it to be one of his greatest records. “Roamin’” in the same slow medium tempo is also a masterpiece, but “Patrol” contains more improvisational finesse, both in the mute and the open horn passages. The two fast medium sides swing from beginning to end with HA’s pure, strong trumpet to be heard most of the way. Note for instance the two choruses which conclude “... Pretty Songs” or the stoptime chorus on “I Fell ...”. Which trumpeter apart from Armstrong, made such contributions to the everlasting jazz music of the twenties and early thirties? The alternate takes also confirm to the fullest extent his talents, the variations are much more than you could even hope for. We hear HA sing for the first time on this date. While he never quite could compete with Armstrong in this context, he nevertheless makes a good job out of it, contributing to the overall atmosphere. In “Patrol ...” he is particularly moving, and in “I Fell ...” his scat singing intriguingly reminds us of his trumpet phrasing. Main impression: An unforgettable session!

REV. F. W. McGEE **NYC. July 16, 1930**

Rev. McGee sermons and singing with assistance. Henry Allen has stated he recorded with McGee and is listed in the ledgers as present.

Four titles were recorded for Victor, three issued, but nothing audible to support this claim. The music has nothing to do with jazz, and should be avoided, waste of time.

LUIS RUSSELL & HIS ORCHESTRA **NYC. Sept. 5, 1930**

Personnel as May 29, 1930 except Greely Walton (ts) replaces Hill.

Three titles were recorded for Okeh, no HA on “Muggin’ Lightly” but:

| | | |
|----------|--------------|-----------------------------------|
| 404429-A | Panama | Solo 32 bars. In ens 18 bars. (F) |
| 404430-B | High Tension | Solo 14 bars. (FM) |

The most important side, both as a whole and in connection with HA, is “Panama”. His solo, while fast and rough, is impressively coherent and inventive. Few trumpet players master fast tempo as HA does here. “High Tension” is good but not above his usual high standard.

KING OLIVER & HIS ORCHESTRA **NYC. Sept. 10, 1930**

King Oliver, Henry Allen, unknown (tp), Jimmy Archey (tb), Hilton Jefferson, Glyn Paque (as), Charles Frazier (ts), Hank Duncan (p), Arthur Taylor? (bjo), unknown (tu), Fred Moore (dm).

Two titles were recorded for Victor:

| | | |
|---------|-----------------------|----------------------------|
| 63639-2 | Shake It And Break It | Solo 16 bars. (FM) |
| 63640-1 | Stingaree Blues | Solo 22 bars to coda. (SM) |

NYC. Sept. 12, 1930

King Oliver, Henry Allen, Dave Nelson (tp), Jimmy Archey (tb), unknown (as), (as), (ts), (p), (g), (tu), (dm), George Bias (vo).
Two titles, no HA on 63134-3 "What's The Use Of Living Without Love" but:

| | | |
|---------|------------------------------------|---------------|
| 63135-1 | You Were Only Passing Time With Me | In ens. (M) |
| 63135-2 | You Were Only Passing Time With Me | As above. (M) |

Henry Allen himself once said to Per Borthen that he was very satisfied with "Stingaree Blues", and that it was the best solo he made with the Oliver orchestra. I not only agree wholeheartedly, but I feel that it is among his very best whatever orchestra is concerned. It is extremely cleverly built to a climax, and the details are all of the kind which make you holler with joy. "Shake It ..." has a solo of medium quality.

LUIS RUSSELL & HIS ORCHESTRA**NYC. Oct. 15, 1930**

Personnel as Sept. 5.

One title was recorded for Brunswick, rejected.

NYC. Oct. 24, 1930

Same. Dick Robertson (vo).
Three titles were recorded for Melotone, one issued:

| | | |
|-------|--------------|-------------------|
| 35025 | I Got Rhythm | Solo 8 bars. (FM) |
|-------|--------------|-------------------|

NYC. Dec. 17, 1930

Same plus unknown (tp), Vic Dickenson (vo).
Three titles were recorded for Brunswick/Vocalion, no HA on 35760 "Honey, That Reminds Me" but:

| | | |
|---------|---------------|--------------------------------------|
| 35758-C | Saratoga Drag | Solo 16+8 bars, (ts) on bridge. (FM) |
| 35759-C | Ease On Down | Solo 32 bars. (F) |

The year 1930 closes with some of the most magnifique trumpet soli ever heard. "I Got Rhythm" has only a brief solo, but it contains some very original phrases which makes it easy to remember. However, your ears start trembling when you listen to "... Drag" and "Case ...". They swing like nothing ever did before on this earth, and the trumpet soli are the climax. To play that fiercely, that superbly, that daringly ... Note the beginning of the last part of "... Drag" and the beginning of "Ease ..."!!! If you do not understand what I mean then, you are one of those people for whom this book is not written.

LUIS RUSSELL & HIS ORCHESTRA**NYC. Aug. 28, 1931**

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

Four titles were recorded for Victor, no HA on 70198-1 "Freakish Blues" but:

| | | |
|---------|-----------------|--|
| 70195-1 | You Rascal, You | Vocal 64 bars. Solo with orch 36 bars. (F) |
| 70196-1 | Goin' To Town | Obbligato 32 bars. Solo with orch 20 bars. (FM) |
| 70197-1 | Say The Word | Solo 16+8 bars (mute), orch on bridge. (FM) |

In a way this session starts a new era. HA did have a very large record production in the one and a half years concluded by the last session. The depression, however, has set recording activities far back and nine months have elapsed. This rest period has not hurt Allen the least, and we may only be annoyed by the loss of much good music. His style is the same as before, a style which never grew but just was there in July 1929. The soh here are all excellent, and in particular, "Say The Word" is a magnifique piece of warm, romantic and beautiful music.

DON REDMAN & HIS ORCHESTRA**NYC. Sept. 24, 1931**

Henry "Red" Allen, Bill Coleman, Leonard Davis (tp), Claude Jones, Fred Robinson, Benny Morton (tb), Ed Inge, Rupert Cole (cl, as), Don Redman (cl, as, vo, ldr), Robert Carroll (ts), Horace Henderson (p, arr), Talcott Reeves (bjo), Bob Ysaqure (b, tu), Manzie Johnson (dm).

Four titles were recorded for Brunswick, no HA on 37222-A "I Heard" and 37225-A "Chant Of The Weed" but:

| | | |
|---------|--------------------------|----------------------------|
| 37223-A | Trouble, Why Pick On Me? | Soli 4, 4 and 4 bars. (SM) |
| 37224-A | Shakin' The African | Break. Solo 16+8 bars, |

(ts) on bridge. (F)

NYC. Oct. 15, 1931

Same except Langston Curl replaces Coleman.
Two titles, no HA on 37292-A "I Heard" but:

37291-A Shakin' The African As above. (F)

While "everybody" knows "Shakin' The African", I bet "Trouble ..." is forgotten when Allen's records are being played. I will therefore start by reminding you that he plays very beautifully on this item. Then we may talk about "Shakin' ...". It is a very amusing and fine affair, where each man executes his part well. This goes for HA too, who plays hotter than usual. Too much heat perhaps at the expense of elaborate music? The presence of two takes certainly shows that this is no straight playing. I don't think they belong to his most important works, but they are worth having in your collection.

BILLY BANKS & HIS ORCHESTRA NYC. April 18, 1932

Henry Allen (tp), Pee Wee Russell (cl, ts), Joe Sullivan (p), Eddie Condon (bjo), Jack Bland (g), Al Morgan (b), Zutty Singleton (dm), Billy Banks (vo).

Four titles were recorded for Banner, three issued:

| | | |
|---------|----------------|--|
| 11716-1 | Bugle Call Rag | In ens 76 bars with breaks. In ens 8 and 40 bars to coda. (F) |
| 11716-2 | Bugle Call Rag | As above. (F) |
| 11717-1 | Oh! Peter | Duet with (cl) 18 bars. Vocal 36 bars. Duet 36 bars. (FM) |
| 11717-2 | Oh! Peter | As above. (FM) |
| 11718-1 | Margie | Intro with (ts). Solo 32 bars to duet with (cl) 32 bars. (FM) |

NYC. May 23, 1932

Same. Five titles:

| | | |
|---------|-----------------------|---|
| 11713-3 | Oh! Peter | Duet with (cl) 18 bars. Acc. (b) with (cl) 18 bars. Duet 36 bars. (FM) |
| 11713-4 | Oh! Peter | As take 3. (FM) |
| 11719-4 | Spider Crawl | Intro 4 bars. Duet with (cl) 12 bars. Obbligato with (cl) 36 and 24 bars. Duet with (cl) 24 bars. (M) |
| 11881-1 | Who's Sorry Now? | Acc. (b) 16 bars. Solo 32 bars to duet with (cl) 32 bars. (F) |
| 11882-1 | Take It Slow And Easy | Duet with (cl) 18 bars. Solo 18 bars. Duet 36 bars. (FM) |
| 11883-1 | Bald-Headed Mama | Duet with (cl) 12 bars. Solo 12 bars. Duet 24 bars. (M) |

These sessions are difficult to appraise. They are obviously informal "get-together" sessions, where the participants have rather different backgrounds. They belong more to the New Orleans/Chicago style than to Swing. The rhythm section while working hard and well, does not in my opinion manage to give a background quite suitable for HA. I have never been very fond of the Rhythmakers and their records, but on the other hand, there is undoubtedly a lot of good music there, mostly in the cl/tp duets. Maybe they just don't fit my temper. Some details must be pointed out: The second session is for HA better than the first. The fast "Bugle ..." and also the others seem to make him a little nervous and too eager to create the relaxed tension which he usually masters so well. Note for instance "Margie" which has some details in poor taste. The soli on "Who's Sorry ..." and others in the May session show the best of HA from these dates; apart from which I feel that these are not sessions where alternate masters are particularly important.

THE RHYTHMAKERS NYC. July 26, 1932

Henry Allen (tp), Jimmy Lord (cl), Pee Wee Russell (ts), Fats Waller (p, vo), Eddie Condon (bjo), Jack Bland (g), Pops Foster (b), Zutty Singleton (dm), Billy Banks (vo).

Four titles were recorded for Melotone:

| | | |
|---------|-----------------------------|--|
| 12119-1 | I Would Do Anything For You | Intro 4 bars. In ens 32 and 8 bars. (F) |
| 12119-2 | I Would Do Anything For You | As above. (F) |

| | | |
|---------|------------------------|---|
| 12120-1 | Mean Old Bed Bug Blues | Obligato 24 bars. In ens 12 bars. (SM) |
| 12120-2 | Mean Old Bed Bug Blues | As above. (SM) |
| 12121-2 | Yellow Dog Blues | In ens 24 and 36 bars. (M) |
| 12121-3 | Yellow Dog Blues | As above. (M) |
| 12122-1 | Yes Suh! | Intro 8 bars. Solo 16 bars. In ens 32 bars. (FM) |
| 12122-2 | Yes Suh! | As take 1. (FM) |

This session has the same atmosphere as the previous one, and it seems that further comments are not really necessary. HA plays not at all badly, and "Mean Old Bug Blues" has some truly intriguing obligato parts.

JACK BLAND & HIS RHYTHMAKERS **NYC. Oct. 8, 1932**

Henry Allen (tp), Tommy Dorsey (tb), Pee Wee Russell (cl), Happy Caldwell (ts), Frank Froeba (p), Eddie Condon (bjo), Jack Bland (g), Pops Foster (b), Zutty Singleton (dm), Chick Bullock (v-12453,54).

Four titles were recorded for Perfect:

| | | |
|---------|------------------------------|--|
| 12452-1 | Who Stole The Lock? | In ens 16 bars. Vocal 16 and 16 bars. In ens 16 and 16 bars. (F) |
| 12452-2 | Who Stole The Lock? | As above. (F) |
| 12453-1 | A Shine On Your Shoes | In ens 32 and 18 bars. In ens 18+8 bars, (ts) on bridge. (F) |
| 12453-2 | A Shine On Your Shoes | As above. (F) |
| 12453-3 | A Shine On Your Shoes | In ens 50 and 18 bars. (FM) |
| 12454-2 | It's Gonna Be You | In ens 16+8 bars, (ts) on bridge. Break. In ens 16+8 bars, (tb) on bridge. (FM) |
| 12455-1 | Someone Stole Gabriel's Horn | In ens 16 bars. Vocal 48 bars. Solo 8 bars. In ens 16 bars. (FM) |
| 12455-1 | Someone Stole Gabriel's Horn | As above. (FM) |

While superficially similar to the Billy Banks' sessions, this session under Jack Bland's leadership is, to me, of higher quality. The atmosphere is much more relaxed and everybody swing here, an arguable point on the previous dates. HA seems happy, he does not get the blowing space he deserves but does his best. He sings more than usually inspiredly on two titles and in addition blows some very fine trumpet. Particularly note the brief solo on "... Gabriel ..." and the last ensemble on "A Shine ...". Take 3 of the last mentioned is slower than the others and with a slightly different line-up. For all items the takes have an overall even quality.

HENRY ALLEN / COLEMAN HAWKINS & THEIR ORCHESTRA **NYC. March 27, 1933**

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

Two titles were recorded for Perfect:

| | | |
|---------|--------------------------------|---|
| 13183-A | Someday Sweetheart | Duet (mute) with (as) 32 bars. In ens 8 bars. (SM) |
| 13184-A | I Wish I Could Shimmy Like MSK | Solo 22 bars. (M) |

This session may be said to mark the starting point of a new era for Allen. From now on for four years HA is the leader or the most prominent sideman in a long row of beautiful swing sessions. Don't ask me why these beautiful sides were rejected. HA plays very satisfyingly on both. "Someday ..." features him softly with mute in the background, while a straight alto takes the lead. The result is striking, better trumpet is rarely heard. "... Sister Kate" is perhaps easily passed over at first, but note the superbly executed rhythmic alternations. Details like this are enough to rate HA as a trumpeter with no peer, only a few equals at most.

SPIKE HUGHES & HIS NEGRO ORCHESTRA **NYC. May 18, 1933**

Henry Allen, Leonard Davis, Bill Dillard (tp), Wilbur De Paris, George Washington, Dicky Wells (tb), Benny Carter, Wayman Carver, Coleman Hawkins, Chu Berry, Howard Johnson (reeds), Luis Russell (p), Lawrence Lucie (g), Ernest Hill (b), Sid Catlett dm).

Four titles were recorded for English Decca, no HA on "Arabesque" but:

| | | |
|---------|--------------------|--------------------|
| 13353-A | Fanfare | Solo 24 bars. (FM) |
| 13354-A | Sweet Sorrow Blues | Solo 12 bars. (SM) |
| 13355-A | Music At Midnight | Solo 8 bars. (FM) |

Same date

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

| | | |
|---------|---------------------|--|
| 13356-A | Sweet Sue, Just You | Solo 32 bars. Solo 16+8 bars, (ts) on bridge. (F) |
|---------|---------------------|--|

NYC. May 19, 1933

Personnel as May 18 except Howard Scott (tp), Rod Rodriguez (p) replace Davis or Dillard, and Russell.

Four titles, no HA on "Air In D Flat", "Donegal Cradle Song" and "Music At Sunrise" but:

| | | |
|---------|----------|--------------------|
| 13361-A | Firebird | Solo 32 bars. (FM) |
|---------|----------|--------------------|

same date

Personnel as May 18 (13356). One title:

| | | |
|---------|---------------------------------|---|
| 13363-A | How Come You Do Me Like You Do? | In ens 16 bars. Vocal 16 bars. In ens 16 bars. (M) |
|---------|---------------------------------|---|

These records are among the very first which attracted my attention to Henry Allen many years ago. They have always occupied a special place in my heart because they are unique. Everything about them is beautiful: arrangements, soli, rhythm. HA is, for once, only one among many great musicians, all of whom do their very best. All his contributions, however, are sources of pride. My very favourite is the moving but authoritative "Sweet Sorrow Blues", a solo one does not easily forget. But note also the remaining items, like "Fanfare" or "Firebird", which certainly correspond to their titles. Who possesses alternate takes from this day????!! Decca doesn't.

HENRY ALLEN /**COLEMAN HAWKINS & THEIR ORCHESTRA NYC. July 21, 1933**

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

Four titles were recorded for Melotone:

| | | |
|---------|----------------------------------|--|
| 13616-1 | The River's Takin' Care Of Me | Intro 4 bars to 16 bars in ens. Vocal 16 bars. In ens 8 bars. (SM) |
| 13617-1 | Ain't Cha Got Music? | Vocal 32 bars. Soli 16 and 16 bars. Break. In ens 12 bars. (FM) |
| 13618-1 | Stringin' Along On A Shoe String | In ens 4 bars. Solo 32 bars (mute). Vocal 30 bars. In ens 8 bars. (FM) |
| 13619-1 | Shadows On The Swanee | Intro 4 bars. Solo 8 bars. (SM) |

The first of the Melotone sessions is a charming and attractive one. The atmosphere is friendly and relaxed, and everybody seems to have a splendid time. It is not a blowing session, however, and the soli are therefore rather polite and a little formal. This does not mean that they are inferior in any way, only that the intense harmonic, melodic and rhythmic fireworks have to give way to a more mellow illumination. HA sings well, while his most interesting trumpet solo is to be found on "... Shoe String".

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

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

Four titles were recorded for Vocalion:

| | | |
|---------|-------------------|--------------------|
| 13827-1 | Yeah Man | Solo 8 bars. (F) |
| 13827-2 | Yeah Man | As above. (F) |
| 13828-1 | King Porter Stomp | Solo 32 bars. (FM) |
| 13828-2 | King Porter Stomp | As above. (FM) |

| | | |
|---------|------------------|--|
| 13829-1 | Queer Notions | Solo 16+8 bars, (ts) and orch on bridge. (M) |
| 13830-1 | Can You Take It? | Solo 12 bars. (FM) |
| 13830-2 | Can You Take It? | As above. (FM) |

NYC. Sept. 22, 1933

Personnel as Aug. 18 except Claude Jones (tb) replaces Williams. Horace Henderson (p). Four titles:

| | | |
|----------|---------------------------|--|
| 265135-2 | Queer Notions | Solo 16+8 bars, (ts) and orch on bridge. (M) |
| 265136-2 | It's The Talk Of The Town | As below. (SM) |
| 265136-3 | It's The Talk Of The Town | Solo 4 bars. (SM) |
| 265137-2 | Night Life | Solo 8 bars. (FM) |
| 265138-2 | Nagasaki | Vocal 32 bars. Solo 64 bars. (F) |

HA takes his turn on every single side in his first recording sessions with the Fletcher Henderson Orchestra. The results are satisfactory but not above average standard. Personally I enjoy most the comparison between alternate takes on "Yeah Man" and "Can You ...". Rather brief soli but all the same surprisingly different and well conceived. "Queer Notions" is a little too queer and contrived to my taste, and "King Porter ..." is burdensome and in which you don't get anything without a hard struggle. HA plays his parts well, the variations are also notable, but my feelings are not much aroused. "Nagasaki" is almost a showcase for HA. We do not think he plays the 2 bars of intro as stated in "Hendersonia". He sings well enough, but his solo contains a lot of fill-in phrases, something we are not used to with this inventive trumpeter. His inspiration seems to be somewhat absent. Main impression: Sessions which are easily forgotten where HA is concerned (not necessarily so when other criteria are considered!).

COLEMAN HAWKINS & HIS ORCHESTRA NYC. Sept. 29, 1933

Henry Allen (tp), J. C. Higginbotham (tb), Hilton Jefferson (cl, as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (g), John Kirby (b), Walter Johnson or Sid Catlett (dm).

Three titles were recorded for Columbia:

| | | |
|----------|------------------------|--|
| 265143-2 | The Day You Came Along | Solo 8 bars. (SM) |
| 265144-1 | Jamaica Shout | As below. (FM) |
| 265144-2 | Jamaica Shout | In ens 2 and 32 bars. Soli 16, 8 and 4 bars. 4 x 4 bars in ens. (FM) |
| 265145-2 | Heartbreak Blues | Soli 32 and 8 bars. (SM) |

The two slower tunes in particular have excellent HA, and "Heartbreak Blues" stands among my favourite pieces. Note, however, his unusually mellow style at this time. It works beautifully in slower tunes, but seems a little, just a little, indistinct at faster tempi. One could hear it on "Nagasaki" and "King Porter ..." in the previous session and on "Jamaica Shout" here. Compare it with Luis Russell's "Saratoga Drag" and "Ease On Down", and you will see what I mean. Apart from these specific, perhaps negatively surprising, comments to the trumpet playing, I must add that this session as a whole is very, very beautiful and belongs among my most treasured ones.

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

Personnel as Fletcher Henderson Aug. 18, 1933.

Six titles were recorded for Columbia, no HA on 265151-1 "I'm Rhythm Crazy Now" but:

| | | |
|----------|----------------------------------|----------------------------------|
| 265150-2 | Happy Feet | Solo 8 bars. (F) |
| 265152-1 | Ol' Man River | Vocal 30 bars. Solo 30 bars. (F) |
| 265153-2 | Minnie The Moocher's Wedding Day | Soli 32 and 8 bars. (FM) |
| 265154-1 | Ain't Cha Glad | Solo 8 bars. (M) |
| 265155-1 | I've Got To Sing A Torch Song | Solo 8 bars. (SM) |

The quality of HA's playing seems to vary from tune to tune in this period. On "...Torch Song" he plays his very best in slow medium tempo. "Happy Feet" features a brief, but firm and inventive solo, also of the very highest quality. "Minnie ..." and "... Glad" have fine soli but these are not above his average high level of performance. "Ol' Man River", however, is below par. Maybe the tempo

was too fast, but this does not usually constitute a problem. The trumpet solo, however, is far from distinct in its execution, it seems as though HA stumbles over the valves to put it bluntly. His singing on this tune is far better. Note: Our critical comments, again, do not concern the session as a whole, which we think is marvellous.

**HENRY ALLEN /
COLEMAN HAWKINS & THEIR ORCHESTRA** NYC. Nov. 9, 1933
Henry Allen (tp, vo), Benny Morton (tb), Ed Inge (cl, as), Coleman Hawkins (ts), Horace Henderson (p), Bernard Addison (bjo, g), Manzie Johnson (dm).
Four titles were recorded for Melotone:

| | | |
|---------|----------------------------|---|
| 14282-1 | Hush My Mouth | Vocal 32 bars. Solo 8 bars to 8 bars in ens. (M) |
| 14283-1 | You're Gonna Lose Your Gal | In ens 24 bars. Vocal 44 bars. In ens 12 bars. Coda 2 bars. (FM) |
| 14283-2 | You're Gonna Lose Your Gal | As above. (FM) |
| 14284-1 | Dark Clouds | Intro 4 bars. Vocal 30 bars. Solo 8 bars. Coda. (SM) |
| 14285-1 | My Galveston Gal | Vocal 32 bars. (M) |
| 14285-2 | My Galveston Gal | As above. (M) |

This session is, like the previous one on Melotone, very good but not exciting. The ambiance is utterly attractive, but HA's contributions are rather modest. He is principally featured as a vocalist, and there is surprisingly little trumpet playing to be heard. The most interesting title is probably "Dark Clouds", but there is some questionable detail. Apart from that noted above, HA's trumpet is heard in the ensemble playing but without solistic value.

DON REDMAN & HIS ORCHESTRA NYC. Jan. 5&9, 1934
Henry Allen, Shirley Clay, Sidney De Paris (tp), Benny Morton, Fred Robinson, George Simon (tb), Ed Inge, Rupert Cole, Jerry Blake (cl, as), Don Redman (cl, as, vo, ldr), Robert Carroll (ts), Don Kirkpatrick (p), Talcott Reeves (bjo), Bob Ysaqure (b), Manzie Johnson (dm).
Two titles were recorded for Brunswick, no HA on 14559-A "Got The Jitters" but:

| | | |
|---------|------------------|-------------------|
| 14536-A | I Wanna Be Loved | Solo 8 bars. (SM) |
|---------|------------------|-------------------|

A brief but beautiful solo on "... Loved".

BENNY MORTON & HIS ORCHESTRA NYC. Feb. 23, 1934
Henry Allen (tp), Benny Morton (tb), Ed Inge (cl, as, vo), Jerry Blake (cl, as, vo, arr), Ted McRae (ts), Don Kirkpatrick (p), Bobby Johnson (g), Billy Taylor (b), Manzie Johnson (dm).
Four titles were recorded for Columbia:

| | | |
|----------|--------------------------|--|
| 152717-2 | Get Goin' | Solo 22 bars. (M) |
| 152717-3 | Get Goin' | As above. (M) |
| 152718-1 | Fare Thee Well To Harlem | Solo 32 bars. Coda. (M) |
| 152719-1 | Tailor Made | Intro with ens 4 bars. Solo 16+8 bars, (ts) on bridge. Solo with ens 8 bars. (M) |
| 152720-2 | Gold Diggers' Song | Vocal 32 bars. Solo 36 bars. (FM) |

It seems that HA is on his way upward after a period of certain unevenness in his playing in comparison with the fantastic period around 1930. One may still have some critical remarks to make, but on the whole he is playing very well on all titles. I will not choose a particular favourite, just recommend the whole session, for HA, and for all the participants. The two takes of "Get..." are rather similar.

FLETCHER HENDERSON & HIS ORCHESTRA NYC. March 6, 1934
Henry Allen, Russell Smith, Joe Thomas (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Russell Procope, Hilton Jefferson (cl, as), Coleman Hawkins (ts), Fletcher Henderson (p), Bernard Addison (g), John Kirby (b), Vic Engle (dm).
Four titles were recorded for Victor, no HA on 81788-1&2 "Phantom Fantastic" but:

| | | |
|---------|-------------|--------------------|
| 81787-1 | Hocus Pocus | Solo 16 bars. (FM) |
| 81787-2 | Hocus Pocus | As above. (FM) |

| | | |
|---------|----------------|-------------------------------|
| 81789-2 | Harlem Madness | Obbligato 32 bars (mute). (M) |
| 81790-1 | Tidal Wave | Solo 8 bars. (F) |
| 81790-2 | Tidal Wave | As above. (F) |

Definitely too little trumpet playing on this session. Two fine but brief soli on "Hocus Pocus" and a weakly recorded but seemingly satisfactory obbligato on "Harlem ...", and then we are through. "Tidal Wave" is too fast even for HA.

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

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

Four titles were recorded for Melotone:

| | | |
|---------|---------------------------------|--|
| 15146-1 | I Wish I Were Twins | Intro 4 bars. Vocal 32 bars. Solo 50 bars. (FM) |
| 15147-1 | I Never Slept A Wink | Solo 8 bars (mute). Vocal 32 bars. Solo 8 bars. (M) |
| 15148-2 | Why Don't You Practice What YP? | Vocal 32 bars. Break 2 bars to 8 bars in ens. (SM) |
| 15149-1 | Don't Let Your Love Go Wrong | Vocal 32 bars. Solo 28 bars. (FM) |

This is a very pallid session, there seems to be very little inspiration, and the whole set-up is a disappointment. The atmosphere is somewhat corny and not even rumba rhythms are avoided. The only acceptable number is "I Never ..." where two brief but well constructed soli are refreshing. On "... Twins" there is also some able trumpet playing but very far from what might have been. Let us not forget, though, that all tracks contain nice singing.

HENRY ALLEN & HIS ORCHESTRA **NYC. July 28, 1934**

Henry Allen (tp, vo), Keg Johnson (tb), Buster Bailey (cl, as), Hilton Jefferson (as), Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).
Four titles were recorded for Melotone:

| | | |
|---------|------------------------------|--|
| 15471-1 | There's A House in Harlem FS | Solo with ens 16 bars. Solo 16 bars, last 8 with ens. (SM) |
| 15472-1 | Pardon My Southern Accent | Vocal 32 bars. Solo 16 bars. In ens 10 bars. (M) |
| 15473-1 | Rug Cutter Swing | Solo with ens 32 bars (mute). Solo 48+8 bars (mute), (tb) on last bridge. (F) |
| 15474-1 | How's About Tomorrow Night? | Straight in ens 16+8 bars (mute), saxes on bridge. Vocal 32 bars to 8 bars in ens. (M) |

This is something quite different from the last session which was rather disappointing. Here we find HA in good shape. My favourite track has always been "... House in Harlem ...". Not only because he plays beautifully, particularly on his eight pure solo bars, but because the melody, the arrangement and the overall atmosphere are rather unusual. The other three tracks are also relaxed and nice with good soloing. Particularly noteworthy is the fast "Rug ...".

FLETCHER HENDERSON & HIS ORCHESTRA **ca. Aug./Sept. 1934**

Personnel probably as Sept. 11, 1934 below.

Broadcast, two titles:

| | |
|--------------------|---|
| Rug Cutter's Swing | Solo 32 bars (mute). Solo 8 bars. Solo 8 bars (mute). (FM) |
| Wild Party | Trumpet duet 32 bars, HA probably one of the participants. (F) |

The sound is utterly lousy, and I dare not comment upon the musical value. The presence of two excellent trumpeters also compounds the situation. The muted parts on "Rug ..." are similar to the Allen - Melotone recording and are definitely played by HA. 'Here comes Henry' is being shouted in the open horn solo, but no such proof is needed. However, on a substantial part of the number another trumpeter plays very well, but I do not know his identity. Possibly it is Irving Randolph. These two executes a duet which I feel would have been a real collector's gem if the sound had been better.

FLETCHER HENDERSON & HIS ORCHESTRA NYC. Sept. 11/12, 1934

Henry Allen, Russell Smith, Irving Randolph (tp), Claude Jones, Keg Johnson (tb), Buster Bailey (cl), Hilton Jefferson, Russell Procope (as), Ben Webster (ts), Fletcher Henderson, Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Eight titles were recorded for Decca, no HA on 38599-A "Shanghai Shuffle" and 38605-A&B "Memphis Blues" but:

| | | |
|---------|--------------------------|-------------------------------------|
| 38598-A | Limehouse Blues | Solo 32 bars. (F) |
| 38600-A | Big John Special | Solo 16 bars (last (tp) solo). (FM) |
| 38601-B | Happy As The Day Is Long | Solo with orch 32 bars. (F) |
| 38602-A | Tidal Wave | Solo 8 bars. (F) |
| 38603-A | Down South Camp Meeting | Solo 24 bars. (FM) |
| 38604-B | Wrappin' It Up | Soli 8 and 16 bars. (FM) |

NYC. Sept. 25, 1934

Personnel as above plus Benny Carter (as).

Four titles, no HA on 38728-A "Liza" but:

| | | |
|---------|--------------------|---|
| 38723-A | Wild Party | Solo 16+8 bars (mute), (ts) on bridge. (F) |
| 38724-A | Rug Cutter's Swing | Solo 32 bars (mute). Solo 8 bars. Solo 8 bars (mute). (FM) |
| 38725-A | Hotter Than 'Ell | Solo 32 bars. (F) |

Had there ever been any doubt of HA's abilities as a big band trumpeter (and why should there be?!), these twelve sides definitely cast it aside. He seems to thrive like a fish in water and does an excellent job all over. To highlight some particular titles is difficult but let's try! The muted solo on "Wild Party" and the logical pensive open horn on "Down South ..." must be mentioned first. Or maybe "Big John ..." "Hell" and "... Up" have particularly 'angry' contributions, almost Eldridge-esque. "Rug ..." has a very fine open horn solo, while "Tidal Wave" is definitely more successful than the Bluebird recording. "Limehouse ..." is a little too fast for HA's top level trumpet (Borthen protests on this point), while "Happy ..." is rather arranged and not very exciting. But on the whole, his contribution here is very successful, and he assists in making these some of the most valuable Henderson's sides.

MILLS BLUE RHYTHM BAND**NYC. Oct. 4, 1934**

Henry Allen, Wardell Jones, Shelton Hemphill (tp), J. C. Higginbotham, George Washington (tb), Gene Michaels (cl, as), Crawford Wethington, Joe Garland (reeds), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm), Lucky Millinder (dir), Chuck Richards (vo).

Three titles were recorded for Columbia, no HA on 16037-A "Out Of A Dream" but:

| | | |
|---------|----------------------|-------------------------|
| 16035-A | Swingin' In E Flat | Solo 22 bars. (FM) |
| 16036-A | Let's Have A Jubilee | Solo 8 bars (mute). (F) |

NYC. Dec. 5, 1934

Same plus Buster Bailey (cl).

Three titles, no HA on 16273-1 "Dancing Dogs" but:

| | | |
|---------|-----------------|-------------------|
| 16271-1 | African Lullaby | Solo 2 bars. (S) |
| 16272-1 | Solitude | Solo 8 bars. (SM) |

NYC. Dec. 11, 1934

Same. Three titles, no HA on 16465-1 "Love's Serenade" and 16466-1 "Keep That Rhythm Going" but:

| | | |
|---------|---------------------------|-------------------|
| 16467-1 | Like A Bolt From The Blue | Solo 8 bars. (SM) |
|---------|---------------------------|-------------------|

Among underrated swing orchestras of the nineteen thirties, one is more underrated than the rest. For some inexplicable reason, very few people have ever discovered this source of joy. Maybe it is because the 78's are very rare these days, but on the other hand, they are rare because too few were pressed at the time, and only a handful were issued in Europe. Even today where the pirates make LP's of almost everything, Mills Blue Rhythm Band seems to be neglected (remember this was written long time ago). The band swings better than 95% of its competitors at the time, the arrangements are varied but mainly good, the soli are on a high level, and the overall atmosphere and inspiration are magnificent. HA, in company with Higginbotham, is the band's main soloist, and he thrives! He is not featured so

Two excellent contributions in fast medium tempo, forceful and inspired, equally attractive with or without mute. Co 3020-D is, by the way, recommended in its entirety, it is a marvellous record!

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

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

Four titles were recorded for Vocalion:

| | | |
|---------|------------------------------------|--|
| 17395-1 | Rosetta | Intro 4 bars to solo 32 bars. Vocal 32 bars. Solo 32 bars. (FM) |
| 17396-1 | Body And Soul | Solo 31 bars. Vocal 31 bars. Solo 16 bars to coda. (SM) |
| 17397-1 | I'll Never Say 'Never Again' Again | In ens 32 bars. Vocal 32 bars. Solo 8 bars to 8 bars in ens. (FM) |
| 17398-1 | Get Rhythm In Your Feet | In ens 32 bars (mute). Vocal 32 bars. Solo 16 bars. (FM) |

From the very first Vocalion recording session under his own leadership, HA has a firm hand, trumpet and voice. "Rosetta" seems to define a standard format for the solo layout on this and later sessions. First a trumpet solo rather straight as a presentation of the theme, then a vocal chorus, and after some soli by sidemen, HA returns with a solo where his improvisational talents are exploited to the utmost. The standard is on the average quite marvellous. To single out details are difficult, so overwhelming is the task. I will just say this: Play the last part of "Rosetta", "Body ..." and "... Feet", and you will hear one of the greatest jazz musicians ever!!!

MILLS BLUE RHYTHM BAND **NYC. July 2, 1935**

Personnel as Dec. 5, 1934.

Three titles were recorded for Columbia, no HA on 17761-1 "Once To Every Heart" but:

| | | |
|---------|-----------------|--|
| 17759-1 | Ride, Red, Ride | Solo 16 bars. (M). Solo 64 bars. Break. In ens. (F) |
| 17760-1 | Harlem Heat | Solo 18 bars. (F) |

NYC. July 9, 1935

Same. Three titles, no HA on 17797-1 "There's Rhythm In Harlem" but:

| | | |
|---------|---------------|--------------------|
| 17796-1 | Congo Caravan | Solo 16 bars. (FM) |
| 17798-1 | Tallahassee | Solo 8 bars. (FM) |

The big feature number for Henry Allen is "Ride, Red, Ride", and one expects something real great. However, one is in for a disappointment. The number is made for money and not for music, given an ultrafast tempo (some parts have a medium tempo), unfit for improvising, and a corny arrangement. HA does his best, and the beginning of the long, fast solo is fierce and well contrived, but on the whole this is not a very interesting HA item. The reverse, "Congo ..." is much better and contains a very fine 16-bar solo in a proper arrangement. Play this one instead! Also, "Harlem Heat" and "Tallahassee" have fine trumpet, the last one in particular warms your heart!

HENRY ALLEN & HIS ORCHESTRA **NYC. July 19, 1935**

Henry Allen (tp), J. C. Higginbotham (tb), Albert Nicholas (cl), Cecil Scott (ts), Horace Henderson (p), Lawrence Lucie (g), Elmer James (b), Kaiser Marshall (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|--------------------------|--|
| 17845-1 | Dinah Lou | Solo 30 bars. Vocal 30 bars. Solo 16 bars. (FM) |
| 17846-1 | Roll Along, Prairie Moon | Duet (mute) with (cl) 24 bars. Vocal 32 bars. Solo 8 bars to 8 bars in ens. (F) |
| 17847-1 | I Wished On The Moon | Vocal 30 bars. Solo 8 bars (mute). Solo 8 bars to 8 bars in ens. (M) |
| 17848-1 | Truckin' | Solo 24 bars. Vocal 32 bars. Solo 16 bars. (M) |

"Truckin'" has the best solo here, a fine logical structure of 16 bars executed with full control. "Dinah Lou" is also among the notable contributions. "I Wished ..."

is rather uneven, the muted solo is a mess, but he concentrates masterly in the finale with open horn. "Roll Along ..." is all right without any special merit. In all, a nice session but not by a long way up to the previous Vocalion session.

MILLS BLUE RHYTHM BAND**NYC. Aug. 1, 1935**

Personnel as Dec. 5, 1934.

Four titles were recorded for Columbia, no HA on "Waiting In The Garden" but:

| | | |
|---------|-----------|--|
| 17923-1 | Dinah Lou | Solo 18 bars. (M) |
| 17924-1 | Cotton | Solo with orch 16 bars. (M) |
| 17925-1 | Truckin' | Vocal 32 bars. Solo 16 bars. Vocal coda. (FM) |

While "Dinah Lou" with HA's own group was good, this version, slightly slower, is unforgettable. Not because it is particularly complicated, but because it is a pure, simple, forceful and melodic presentation such as only a fully mature artist could make it. In addition to this, "Cotton" and "Truckin'" both contain excellent soli, among the best with MBRB.

PUTNEY DANDRIDGE & HIS ORCHESTRA**NYC. Aug. 2, 1935**

Henry Allen (tp), Buster Bailey (cl), Teddy Wilson (p), Lawrence Lucie (g), John Kirby (b), Walter Johnson (dm), Putney Dandridge (vo).

Five titles were recorded for Vocalion:

| | | |
|---------|--------------------------|---|
| 17934-1 | I'm In The Mood For Love | In ens 16+8 bars, (cl) on bridge. Obbligato 8 and 8 bars (mute). Solo 8 bars. (M) |
| 17935-1 | Isn't This A Lovely Day? | Intro 8 bars. Obbligato 24 bars (mute). Solo 32 bars. (M) |
| 17936-1 | Cheek To Cheek | Obbligato with ens. Break 4 bars (S) to 16 bars in ens. (FM) |
| 17937-1 | That's What You Think | Obbligato 26 bars (mute). Solo 16+8 bars (mute) (g) on bridge. Soli 4 and 2 bars. (M) |
| 17938-1 | Shine | Solo 32 bars. Solo with ens 16 bars. Obbligato with ens 16 bars. (F) |

There may be many opinions about Putney (I love him!!!), but apart from that discussion, there is no doubt that his records contain marvellous soli by many of the greatest improvisers in jazz. Allen, Eldridge, Berry and Wilson are only a few. On this session HA seems to have a wonderful time. His soloing on "... Lovely Day" and "Shine" is masterly. Note particularly "Shine", his style is a little bit different from the usual one, being more staccato but equally effective. He plays also beautifully with mute, especially in the obbligato parts, but also in a nice solo on "... Think". On "Cheek ..." and "... Love" his contributions are not so prominent but still executed with taste and style.

HENRY ALLEN & HIS ORCHESTRA**NYC. Nov. 8, 1935**

Henry Allen (tp, vo), J. C. Higginbotham (tb), Gene Michaels (as), Joe Garland (ts), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|-------------------------------------|---|
| 18253-2 | I Found A Dream | Solo 24 bars. Vocal 30 bars. Solo 12 bars to coda. (SM) |
| 18254-1 | On Treasure Island | Intro 4 bars to solo 24 bars. Vocal 30 bars. Solo 22 bars. (M) |
| 18255-1 | Red Sails In The Sunset | Intro 4 bars to solo 31 bars (mute). Vocal 32 bars. Solo 14 bars to coda. (M) |
| 18256-1 | Take Me Back To My Boots And Saddle | Solo 40 bars. Vocal 54 bars. Solo 16 bars. (FM) |

A fine, even session with all items featuring Allen at his best. Whether the theme concerns the Southern Seas or the Dusty Prairie, the musical results are still 100% jazz and 100% quality. The overall atmosphere is very good, the whole group seems happy and relaxed on this date. If I have to point out some particularly attractive details, I reluctantly offer you the last soli on "Red Sails ..." and "Take Me Back ...". However, each trumpet solo here is worth listening to with solemnity, they don't make them that way anymore!

MILLS BLUE RHYTHM BAND**NYC. Dec. 20, 1935**

Personnel as Dec. 5, 1934.

Four titles were recorded for Columbia, no HA on 18419-1&2 "Blue Mood" but:

| | | |
|---------|----------------------|---------------------------------|
| 18420-2 | E Flat Ride | Solo 32 bars. (M) |
| 18421-1 | Broken Dreams Of You | Intro 4 bars. Solo 8 bars. (SM) |
| 18422-1 | Yes! Yes! | Solo 16 bars. (FM) |

NYC. Jan. 21, 1936

Same. Two titles:

| | | |
|---------|-----------------|--------------------------|
| 18547-2 | Shoe Shine Boy | Solo 16 bars. Coda. (SM) |
| 18548-2 | Midnight Ramble | Solo 12 bars. (M) |

Must admit it, I love the MBRB! Its records seem to me to contain an optimal mixture of rugged individualism and effective cooperation. They swing like hell, the arrangements may be sweet sometimes but with a special charm, and the soli are great. These sessions are probably the greatest of them all. Here you have all variations, from the sweet "Broken Dreams ..." to a gay and swinging "Yes! Yes!", with several unforgettable tunes in between. HA's contributions are among his very best, particularly in the slowest tunes, "Shoe ..." and "Broken Dreams ..." have some timeless trumpet playing. "Yes! Yes!" beats the two medium titles narrowly, "E Flat Stride" has some minor flaws, and "... Ramble" is to me somewhat paler than expected. However, the trumpet section on "... Ramble" is marvellous!! Final note: Mr. Borthen insists that I quote him saying that "E Flat Stride" is fantastic, and that I ought to upgrade "... Ramble". So there you are!

HENRY ALLEN & HIS ORCHESTRA

NYC. April 1, 1936

Henry Allen (tp), J. C. Higginbotham (tb), William Humphries (as), Cecil Scott (ts), Norman Lester (p), Lawrence Lucie (g), Elmer James (b), Cozy Cole (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|-----------------------------|---|
| 18907-1 | The Touch Of Your Lips | Solo 30 bars. Vocal 30 bars. Solo 24 bars. (M) |
| 18908-1 | Lost | Solo 16 bars. Vocal 32 bars. Solo 32 bars. (FM) |
| 18909-1 | I'll Bet You Tell That TATG | Solo 24 bars. Vocal 32 bars. Soli 32 and 22 bars. (FM) |
| 18910-1 | Every Minute Of The Hour | Solo 16 bars (mute). Vocal 16 bars. Solo 26 bars. (SM) |

The standard of these early Vocalion sessions is fantastic. To be a real 'critic' one has to find something negative now and then, but how is this possible here? Again we find a long series of brilliant soli, each better than the last. "Lost" is our great favourite, the closing solo truly demonstrating HA's masterly rhythmic capabilities combined with a melodic inventiveness almost unequalled. Each one of the remaining three items has not only its charm but its permanent place in the history of jazz. The breaks of Cozy Cole send HA and us far away, and we never return completely!

MILLS BLUE RHYTHM BAND

NYC. May 20, 1936

Personnel as Dec. 5, 1934 except Tab Smith (sop, as) replaces Bailey.

Four titles were recorded for Columbia, no HA on "Everything Is Still Okay" but:

| | | |
|---------|-------------------------|-------------------------|
| 19296-1 | Red Rhythm | Soli 8 and 32 bars. (F) |
| 19298-1 | Jes' Natch'ully Lazy | Solo 6 bars. (SM) |
| 19299-1 | St. Louis Wiggle Rhythm | Solo 34 bars. (F) |

In particular, the longest solo on "Red Rhythm" is noteworthy, but also the other contributions are quite satisfying. Mr. Borthen is very fond of "St. Louis ...". The brief solo on "... Lazy" should have been much longer! All four sides as a whole are beautiful.

HENRY ALLEN & HIS ORCHESTRA

NYC. May 21, 1936

Henry Allen (tp, vo), J. C. Higginbotham (tb), Arville Harris (cl), Happy Caldwell (ts), Jimmy Reynolds (p), Lawrence Lucie (g), Elmer James (b), Walter Johnson (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|-----------|--|
| 19300-1 | You | Solo 56 bars. Vocal 60 bars. Solo 8 bars to 8 bars in ens. (FM) |
| 19301-1 | Tormented | Intro to solo 8 bars (mute). Vocal |

| | | |
|---------|----------------------------|--|
| | | 32 bars. Solo 14 bars. Coda. (SM) |
| 19302-1 | Nothing's Blue But The Sky | Solo 30 bars. Vocal 32 bars. Solo 8 bars. (FM) |
| 19303-1 | Would You? | Solo 24 bars. Vocal 32 bars. Solo 32 bars. (FM) |

There is some disagreement between Mr. Borthen and me on this and the later Vocalion sessions. Even if all four sides are first-rate, I do not think they are as important as those discussed earlier. The reason for my feelings is the over-standardised set-up; the surprise elements are fewer. I admit, however, that one may fall into the trap of believing HA's introductions to be straight, and not notice that his superb craftsmanship is still present in a less obvious way than before. "You" is a good example of this. Well, at least we agree that "Tormented" has the most interesting solo, and also that the last solo on "Would You?" contains some unusual details.

HENRY ALLEN & HIS ORCHESTRA **NYC. June 19, 1936**

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).

Four titles were recorded for Vocalion:

| | | |
|---------|---------------------------|---|
| 19451-1 | Take My Heart | Solo 32 bars. Vocal 32 bars. Solo 22 bars. (M) |
| 19452-1 | Chloe | Solo 32 bars. Vocal 32 bars. Solo 32 and 8 bars. (M) |
| 19453-1 | You're Not The Kind | Solo 16 bars. Vocal 32 bars. Solo 16 bars. (SM) |
| 19454-1 | On The Beach At Bali-Bali | Intro 4 bars. Solo 8 bars. Vocal 32 bars. Solo 8 bars. (M) |

Again there are discrepancies between our separate judgments. For my sake I feel that it is necessary to say it: There has crept into the Allen sessions around 1936 an element of routine. They share a similarity of format, HA presents the melody comparatively straight, then sings and finally improvises one chorus. While sounding nice all the way, nothing much happens until the end. Luckily the concluding soli usually more than make up for preceding weaknesses, but the total impression could have been more exciting. However, this particular session is better than the previous one. "... Kind" is a very beautiful piece of music with HA all the way. Also "Chloe" and perhaps especially "Take My Heart" have some very fine soli. To all this Mr. Borthen reacts violently, feels that the clean atmosphere and elaborate set-up brings the music up on a higher level, and treasures HA's "klein-kunst" immensely. I suggest you listen closely to these records and judge for yourself. The solography has never intended to give standard answers, only suggestions and personal opinions.

PUTNEY DANDRIDGE & HIS ORCHESTRA **NYC. Aug. 3, 1936**

Henry Allen (tp), Joe Marsala (cl, as), James Sherman (p), Eddie Condon (g), Wilson Myers (b), Cozy Cole (dm), Putney Dandridge (vo).

Four titles were recorded for Vocalion:

| | | |
|---------|---------------------------|---|
| 19645-1 | A Star Fell Out Of Heaven | In ens 20 bars. Break. In ens 8 bars. (M) |
| 19646-1 | Mary Had A Little Lamb | In ens 36 bars. Weak obligato parts. Solo 8 bars. (FM) |
| 19647-1 | Here Comes Your Pappy | In ens 16 bars. Weak obligato parts. Solo 16 bars. Coda. (M) |
| 19648-1 | If We Never Meet Again | Solo 18 bars. Weak obligato parts. (SM) |

While being an unforgettable session for Putney himself, Cozy Cole's masterly beat and the two nasty tunes "... Lamb" and "... Pappy", HA has a not very prominent role. He seems to thrive best swimming around in the background, contributing to the overall atmosphere. His most interesting solo is to be found on "If We Never ...", it is unusually fast-fingered, even for HA. His solo on "... Pappy" is also notable and don't forget to listen to Cozy Cole who has one of his very best days!

HENRY ALLEN & HIS ORCHESTRA **NYC. Aug. 5, 1936**

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).

Four titles were recorded for Vocalion:

| | | |
|---------|----------------------------|---|
| 19659-1 | When Did You Leave Heaven? | Solo 24 bars. Vocal 32 bars. Solo 22 bars. (SM) |
| 19660-1 | Am I Asking Too Much? | Solo 34 bars. Vocal 32 bars. Solo 16 bars. (M) |
| 19661-1 | Until Today | Solo 16+6 bars, ens on bridge. Vocal 30 bars. Solo 16 bars. (SM) |
| 19662-1 | Algiers Stomp | Intro 4 bars. Solo 36 bars. (F) |

HA does not give much space to his fellow musicians here, but we are not sorry about this. Even though the records are obviously directed at a larger public, they contain beautiful jazz. HA plays straightforwardly but majestically in the beginning, sings the more or less inspiring lyrics and then finishes with a real, improvised solo. Of the four, I find "Until Today" to be blessed with the most interesting solo, but all give well above minimum satisfaction. Finally, further congratulations to Cozy Cole for his excellent drumming.

MILLS BLUE RHYTHM BAND

NYC. Aug. 11, 1936

Personnel as May 20.

Four titles were recorded for Columbia, no HA on 19687-2 "In A Sentimental Mood" but:

| | | |
|---------|---------------------------------|--|
| 19685-1 | Merry-Go-Round | Possibly soli 8 and 12 bars. (FM) |
| 19686-1 | Until The Real Thing Comes Long | Solo 8 bars. (SM) |
| 19688-1 | Carry Me Back To Green Pastures | Solo 4 bars (mute). Solo 8 bars. (SM) |

"... Real Thing ..." and "... Pastures" contain just the kind of brief but perfect soli which make record hunting such an interesting and never tiring hobby. I am particularly fond of the open solo on "... Pastures". "Merry-Go-Round" has growl soli which *has* to be HA's, in fact, if he ever plays growl, it is bound to sound like this. However, I have no proof of this as he never plays that way with his own groups.

HENRY ALLEN & HIS ORCHESTRA

NYC. Aug. 31, 1936

Henry Allen (tp, vo), Albert Nicholas (cl), Pete Clark (as), Ted McRae (ts), Clyde Hart (p), Lawrence Lucie (g), John Kirby (b), Cozy Cole (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|-------------------------------------|---|
| 19780-2 | Darling, Not Without You | Solo 15 bars. Vocal 32 bars. Solo 12 bars to 4 bars in ens. (SM) |
| 19781-1 | I'll Sing You A Thousand Love Songs | Vocal 32 bars. Solo 48 bars. (FM) |
| 19782-1 | Picture Me Without You | Solo 30 bars. Vocal 30 bars. Solo 12 bars to 4 bars in ens. (SM) |
| 19783-1 | Out Where The Blue Begins | Solo 16 bars. Vocal 30 bars. Solo 24 bars. (SM) |

A session quite similar to the preceding Vocalion session: A gentle and sentimental atmosphere, popular tunes, records not primarily intended to be great and exciting jazz music. Perhaps they aren't that at all, but the fact is that one appreciates this music more and more as time goes. It is so pure, honest and crafted. HA's musical taste is rarely equalled, and his trumpet playing here is majestic. Not always flashing, although that happens too as on "Out Where ...", but always well thought out to the smallest detail. All the tracks here are successful and worthy of attention, they are not strong and eager but affectionate and life lasting.

PUTNEY DANDRIDGE & HIS ORCHESTRA

NYC. Sept. 1, 1936

Personnel as Aug. 3 except Clyde Hart (p), John Kirby (b) replace Sherman and Meyers.

Four titles were recorded for Vocalion:

| | | |
|---------|----------------------------------|---|
| 19794-1 | Sing, Baby, Sing | In ens 32 bars. Weak obligato parts. Solo 16 bars. (FM) |
| 19795-1 | You Turned The Tables On Me | Intro 4 bars. Obligato 16 bars. Solo 10 bars. Weak obligato parts. (SM) |
| 19796-1 | It's The Gypsy In Me | In ens 32 bars. Weak obligato parts. Solo 16 bars. (FM) |
| 19797-1 | When A Lady Meets A Gentleman DS | In ens 32 bars. Weak obligato parts. Break. |

Solo 8 bars. (M)

Another lovely session, where Putney's particular brand of humour and artistry is heart warming. All tracks are full of fine jazz music, and HA's contributions are excellent. The most attractive item is probably "... Tables ...", where the intro, the obligato and the solo are equal to his best works. "Sing ..." is also outstanding.

HENRY ALLEN & HIS ORCHESTRA **NYC. Oct. 12, 1936**
Henry Allen (tp, vo), Gene Mikell (cl), Tab Smith (as), Ben Webster (not Ted McRae as previously believed) (ts), Clyde Hart (p), Danny Barker (g), John Kirby (b), Cozy Cole (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|-----------------------------|--|
| 20049-1 | Midnight Blue | Solo 8 bars. Vocal 30 bars. Solo 19 bars. (SM) |
| 20050-1 | Lost In My Dreams | Solo 16 bars. Vocal 30 bars. Solo 12 bars to 4 bars in ens. (M) |
| 20051-1 | Sitting On The Moon | Solo 30 bars. Vocal 32 bars. Solo 34 bars. (FM) |
| 20052-1 | Whatcha Gonna Do When TANS? | Solo 14 bars. Vocal 32 bars. Solo 8 bars to 8 bars in ens. (SM) |

The most exciting Vocalion session for quite a long time. Here it is not necessary to talk so much about the atmosphere, because the soli are so magnificent. It is hopeless to attempt to pick out preferences, it would be to discriminate against the remaining. I love them all!

PUTNEY DANDRIDGE & HIS ORCHESTRA **NYC. Oct. 14, 1936**
Personnel as Aug. 3 except Clyde Hart (p) replaces Sherman.

Four titles were recorded for Vocalion:

| | | |
|---------|-----------------------------------|---|
| 20069-2 | A High Hat, A Piccolo And A Cane | In ens 10 bars. Weak obligato 50 bars. Solo 16 bars. Weak obligato 8 bars to 8 bars in ens. (FM) |
| 20070-1 | Easy To Love | Solo 8 bars (mute). Weak obligato parts (mute). (M) |
| 20071-1 | You Do The Darnedest Things, Baby | In ens 8 bars. Weak obligato parts. Solo 8 bars. (FM) |
| 20072-1 | The Skeleton In The Closet | Talks with Putney! Weak obligato parts. Solo 16 bars. (FM) |

Vocalion 3352 with "A High Hat ..." and "The Skeleton ..." is one of my most treasured records. It is a rare combination of bizarre humour and first rate music. An unpolished but highly effective rhythm section lays down a perfect background for a supremely inspired Putney Dandridge and a Henry Allen who never played better. This record offers some soloing which is among his best performances in the middle thirties period. His strength, combined with maximum inspiration, is unforgettable. Vocalion 3351 also offers excellent soloing not only by HA but in particular by Clyde Hart, one of my favourite pianists. But back to 3352, listen to the drum break in the middle of the trumpet solo!! By the way Putney poses an interesting question on "... Cane": "Who's that man they call the King? The King of Swing and Everything ...". You tell!!

MILLS BLUE RHYTHM BAND **NYC. Oct. 15, 1936**
Personnel as May 20 except Billy Kyle (p), Hayes Alvis (b) replace Hayes and James.

Four titles were recorded for Columbia:

| | | |
|---------|----------------------------|---------------------------|
| 20073-1 | Balloonacy | Solo 32 bars. (FM) |
| 20074-1 | Barrellhouse | Solo 32 bars (mute). (FM) |
| 20075-1 | The Moon Is Grinning At Me | Solo 6 bars. (M) |
| 20076-2 | Showboat Shuffle | Solo 12 bars. (M) |

A fine selection of MBRB tunes featuring HA in several different moods. I have a special affection for the brief soli which most people overlook, and here I have to call attention to "The Moon ...". HA is worth the whole price of the record (which is not small!!) all alone, he plays both utterly inspiredly and with strength and beauty. "... Shuffle" and "Balloonacy" are excellent examples of good open horn style, while "Barrellhouse" (which is Basie's "Jive At Five") offers some really

good muted trumpet. It would be correct to point out that Mr. Borthen is clearly in favour of "Balloonacy" and "Barrellhouse". A session not to be overlooked.

HENRY ALLEN & HIS ORCHESTRA **NYC. Nov. 17, 1936**

Personnel probably similar to Oct. 12.
Four titles were recorded for Vocalion:

| | | |
|---------|--------------------------------|--|
| 20267-1 | Did You Mean It? | Solo 20 bars. Vocal 32 bars. Solo 16 bars. (FM) |
| 20268-1 | In The Chapel In The Moonlight | Intro 4 bars to solo 6 bars. Vocal 30 bars. Solo 14 bars to coda. (SM) |
| 20269-1 | Here's Love In Your Eye | Solo 36 bars. Vocal 32 bars. Solo 24 bars. (FM) |
| 20270-1 | When My Dreamboat Comes Home | In ens 32 bars. Vocal 32 bars. Solo 32 bars. (FM) |

A good session without particularly outstanding contributions. All four sides containing good music, but commercialism is not wholly absent (I may be too negative here, Mr. Borthen would like me to upgrade the session somewhat). HA's playing on the first part of each side is always very close to the tune, and even at the end he does not seem completely free. "... Moonlight" and "... Dreamboat..." are the most interesting.

MILLS BLUE RHYTHM BAND **NYC. Nov. 20, 1936**

Personnel as Oct. 15.
Four titles were recorded for Columbia:

| | | |
|---------|------------------------|--------------------------|
| 20294-1 | Big John's Special | Solo 16 bars. (FM) |
| 20295-1 | Mr. Ghost Goes To Town | Solo 36 bars. (FM) |
| 20296-1 | Callin' Your Bluff | Solo 32 bars. (FM) |
| 20297-1 | Algiers Stomp | Solo 24 bars. Coda. (FM) |

In spite of several long soli I am not as happy as I might be. There are signs of weaknesses in Allen's playing, manifesting themselves in phrasing which is rhythmically somewhat looser than usual. The expected split-second timing is not present. I will not say that he plays badly, had the trumpeter not been HA, superlatives would be in order. "Algiers Stomp" seems to me to be the best of the four, while Mr. Borthen highlights "... Bluff". A last word about MBRB: Without the blue Columbias, your HA collection will be found wanting, as will your acquaintance with the great bigbands'!

MILLS BLUE RHYTHM BAND SMALL GROUP **NYC. Nov. 21, 1936**

Personnel including Henry Allen (tp, vo), Tab Smith (as), Billy Kyle (p), Hayes Alvis (b), O'Neil Spencer (dm). Date earlier given as Nov. 5.
Saturday Night Swing Club, two titles:

| | |
|-----------------|---|
| Body And Soul | Vocal 32 bars. Soli 32 and 16 bars to coda. (S) |
| Ride, Red, Ride | Solo 16 bars. (FM). Solo 64 bars. Break. In ens. (F) |

This very important discovery features a version of "Body ..." which is comparable in quality with the Vocalion recording with HA's own group. His vocal is particularly impressive on this version. I cannot quite decide upon the ranking of the trumpet contributions, however, the last solo with the coda on this version is unusually attractive. "Ride ..." follows the same format as the MBRB recording, to which I gave a "thumbs down". The tempo is even faster here. In honesty, however, I feel that HA makes a better job on this one, although the result is still of slight interest.

HENRY ALLEN & HIS ORCHESTRA **NYC. Dec. 29, 1936**

Henry Allen (tp, vo), Tab Smith (as), unknown (cl, ts, bar), Billy Kyle (p), John Williams (b), Alphonse Steele (dm).
Four titles were recorded for Vocalion:

| | | |
|---------|---------------------|--|
| 20458-1 | I Adore You | Solo 16 bars. Vocal 30 bars. Solo 18 bars. (M) |
| 20459-1 | He Ain't Got Rhythm | Solo 14 bars. Vocal 40 bars. Solo 56 bars. (FM) |

- 20460-1 This Year's Kisses Solo 12 bars. Vocal 26 bars.
Solo 18 bars. (M)
- 20461-2 Let's Put Our Heads Together Solo 30 bars. Vocal 32 bars.
Solo 34 bars. (F)

This session is better than the previous one and perhaps better also than the remaining Vocalion sessions. The concluding solo on "... Kisses", with its magnificent two opening bars, is sufficient proof that HA at this time is still capable of playing at his all-time best. And "... Rhythm" is as dynamic as you can get them, it swings like mad and contains a long, sparkling solo. Both "I Adore" and "... Heads ..." also have soli with several fine details, and the overall impression from the date is very satisfactory. By the way, compare Vo 3432 ("He Ain't ..." and "... Kisses") with Br 7824 under Teddy Wilson's leadership, and you will have a great opportunity for studying the different approaches to the lyrics (guess who's singing ...).

TEDDY WILSON & HIS ORCHESTRA **NYC. Feb. 18, 1937**
Henry Allen (tp), Cecil Scott (cl, as, ts), Prince Robinson (ts), Teddy Wilson (p), Jimmy McLin (g), John Kirby (b), Cozy Cole (dm), Billie Holiday (vo).
Four titles were recorded for Brunswick:

- 20698-2 The Mood That I'm In Intro 4 bars. Solo 8 bars.
Coda 4 bars. (SM)
- 20699-2 You Showed Me The Way Solo 10 bars. Coda 4 bars. (SM)
- 20700-2 Sentimental And Melancholy Solo 20 bars. Coda 6 bars. (SM)
- 20701-1 My Last Affair Solo 8 bars. In ens 10 bars. (SM)

While trumpeters like Roy Eldridge, Buck Clayton and Jonah Jones had the opportunity of accompanying Billie Holiday on many occasions, poor Henry got this one only. He uses it well, though one may say that the set-up and tunes are made for Billie and not for him. However, he uses his scanty solo space effectively. All tunes are in slow medium tempo, and it is difficult to pick out a special favourite, but perhaps "My Last ..." or "... The Way" contain some extra inspiration. Mr. Borthen prefers "Sentimental ...". It is too bad there is no obligato playing.

HENRY ALLEN & HIS ORCHESTRA **NYC. March 4, 1937**
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).
Four titles were recorded for Vocalion:

- 20759-2 After Last Night With You Solo 16 bars. Vocal 32 bars.
Solo 32 bars to coda. (M)
- 20760-1 Goodnight, My Lucky Day Solo 8 bars. Vocal 32 bars.
Solo 16 bars. (SM)
- 20761-1 There's A Kitchen Up In Heaven Solo 24 bars. Vocal 32 bars.
Solo 32 bars. (FM)
- 20762-2 I Was Born To Swing Solo 24 bars. Vocal 32 bars.
Solo 24 bars. (FM)

Of all the Vocalion sessions, this is the one which causes the greatest disagreements between Mr Borthen and me. I do not like the atmosphere, it seems tame and not quite inspired. This is obviously due to the rhythm section, where Cozy Cole is particularly irreplaceable. Mr. Borthen, however, feels that HA has really found himself on this date. He uses the beginning of the last chorus on "After Last ..." as a demonstration. I admit there are several interesting details both here and on the other items, like "... Heaven" which is the most lively one. However, HA has spoiled me so much through the previous seventy sessions or so that, even should I want to, I cannot find these items worthy of being highlighted.

VICTORIA SPIVEY **NYC. March 12, 1937**
Possible personnel: Henry Allen (tp), Albert Nicholas (cl), Charlie Holmes (as), unknown (ts), Luis Russell (p), Pops Foster (b), Victoria Spivey (vo).
Four titles were recorded for Vocalion:

- 20793-1 One Hour Mama Obligato parts with ens. (SM)
- 20794-1 Harlem Susie-Q Obligato parts with ens.
Break. In ens. (M)
- 20795-1 Give It To Him Obligato parts with ens. (FM)
- 20795-2 Give It To Him As above. (FM)

20796-1 Got The Blues So Bad Obbligato parts with ens. (S)

The session may possibly include HA, but without any soloing nor real background playing, it is quite uninteresting.

HENRY ALLEN & HIS ORCHESTRA NYC. April 29, 1937

Henry Allen (tp, vo), Glyn Paque (cl), Tab Smith (as), Harold Arnold (ts), Luis Russell (p), Danny Barker (g), John Williams (b), Paul Barbarin (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|----------------------------------|--|
| 21070-1 | Sticks And Stones | Intro 4 bars to solo 16 bars. Vocal 32 bars. Solo 32 bars. (FM) |
| 21071-2 | Meet Me In The Moonlight | Solo 16 bars. Vocal 34 bars. Solo 24 bars. (SM) |
| 21072-1 | Don't You Care What Anyone Says? | Solo 16 bars. Vocal 32 bars. Solo 16 bars. (FM) |
| 21073-1 | A Love Song Of Long Ago | Intro to solo 30 bars (mute). Vocal 30 bars. Solo 32 bars. (FM) |

Much better quality here than on the preceding session. Everything fits together better, and HA seems happy and in the mood for hard work. The most notable track is "... Moonlight", a perfect pop-tune of the late thirties. HA sings extremely well, and his soloing is well above average. The remaining three fast medium tracks also have fine soloing, which makes the jazz listener forget completely that a lot of other factors apart from his interests were taken into consideration when these sessions were put together. Note also the fantastic rhythmic shifts on "A Love Song ...", we played it at 45 rpm. to study them more closely'.

LOUIS ARMSTRONG & HIS ORCHESTRA NYC. May 28, 1937

Note: The liner notes on the CD (Special Jazz Heritage Edition!) presenting material from the Fleischmann's Yeast Show broadcasts states that Henry Allen is taking a solo 'in a good break' on "Bugle Blues". However, 'the Oslo gang' has played this solo several times, and our conclusion is that this is not HA, and of course not Louis. Who do *you* think is playing?

HENRY ALLEN & HIS ORCHESTRA NYC. June 19, 1937

Henry Allen (tp, vo), Edmond Hall (cl), Tab Smith (as), Bingie Madison (ts), Luis Russell (p), Pops Foster (b), Paul Barbarin (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|--------------------------------|--|
| 21275-2 | Till The Clock Strikes Three | Solo 8 bars. Vocal 32 bars. Solo 14 bars to coda. (M) |
| 21276-2 | The Merry-Go-Round Broke Down | Soli 8 and 8 bars. Vocal 8, 8 and 2 bars. Soli 8 and 8 bars. In ens 8 bars to coda. (FM) |
| 21277-1 | You'll Never Go To Heaven | Intro 6 bars. Vocal 32 bars. Solo 16 bars. (M) |
| 21278-1 | The Miller's Daughter Marianne | Solo 32 bars (mute). Vocal 32 bars. Solo 16 bars. (M) |

Same kind of session as the previous one, quite commercialised but inspired and full of fine music. The conclusion of "... The Clock ..." is masterly, so is the intro on "... Heaven". The last mentioned is, by the way, a rather unusual tune with some strange chording. "... The Clock ..." and "... Marianne" have extremely comy lyrics, and "The Merry ..." makes you shudder, but strangely enough it does not matter in the least to HA who plays unconcernedly in his same old never-die style. His works should be an example to young traditional jazz musicians of today: Why not use the current hit material as a basis for jazz improvisations?

HENRY ALLEN & HIS ORCHESTRA NYC. Sept. 7, 1937

Henry Allen (tp, vo), Edmond Hall (cl), Tab Smith (as), Sammy Davis (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Alphonse Steele (dm).

Four titles were recorded for Vocalion:

| | | |
|---------|-------------------------------|--|
| 21630-2 | I Owe You | Solo 8 bars. Vocal 32 bars. Solo 16 bars. (M) |
| 21631-2 | Have You Ever Been In Heaven? | Solo 32 bars. Vocal 32 bars. Solo 32 bars. (FM) |
| 21632-1 | Is It Love Or Infatuation? | Vocal 32 bars. Solo 24 bars. (M) |
| 21633-2 | Can I Forget You? | Solo 14 bars. Vocal 30 bars. Solo 24 bars. (SM) |

In a way, this is an end. An end to the Vocalion sessions, sure, but more than that. A turning point in HA's career seems to have been reached. Whether one likes to admit it or not, HA's status in the world of jazz has been declining for the last years. His many recording sessions under his own name and with MBRB have produced much unforgettable music, but it seems to take a historical perspective to do justice to Henry Allen's contributions to jazz. In 1937 younger musicians like Roy Eldridge are on the up-swing, and HA's style seems to be considered old-fashioned. While he still blows magnificently when he wants to, as he does to some extent on this session in spite of the rather commercialised set-up, there is a feeling of resignation in his music. One might perhaps say that his playing has consolidated, but this has never been successful in jazz. Fewer opportunities lead to greater resignation and again to fewer opportunities, a vicious circle. In the years to come, before the revival of traditional music, HA is featured almost exclusively as a sideman, very often in blues accompaniments, and rarely to his fullest advantage with that marvellous force, rhythm and inspiration of the 1929-1935 period.

LOUIS ARMSTRONG & HIS ORCHESTRA 1937 – 1940

Collective personnel: Louis Armstrong (tp, vo), Henry Allen, Louis Bacon, Bernie Flood, Shelton Hemphill, Otis Johnson (tp), J. C. Higginbotham, George Matthews, Wilbur De Paris, George Washington (tb), Pete Clark, Rupert Cole, Joe Garland, Charlie Holmes, Bingie Madison, Albert Nicholas (reeds), Luis Russell (p), Lee Blair (g), Pops Foster (b), Paul Barbarin, Sid Catlett (dm).
Eleven recording sessions for Decca, totalling forty-two items.

Since HA is not heard, even with one single bar of solo, on any of these Armstrong sessions, it would be a waste of space to present the discographical details, they can be found in any discography. However, it is tempting to comment upon this fact. I have never been particularly fond of the JATP institution, with its affection for unlikely and unfitting combinations of big names and different styles. However, to do what Decca did to Henry Allen in connection with Armstrong is definitely worse. It shows how a musician is completely dependent upon the vicissitudes of commercialism. Since Decca did not understand that the company had not only one great trumpeter and vocalist but two, HA had to waste his talents playing the not very challenging arrangements. Imagine the jazz history some vocal and trumpet duets could have made!! The three-minute limit would of course, have hampered such enterprises but should not have been able to prevent them. There is no reason to believe that Armstrong was to blame for these lost opportunities, however, I consider it likely that his proposals and arguments would be seriously considered. Could it be that he had none in this case? ...

LOUIS ARMSTRONG Chi. Feb. 1938

Personnel probably as follows: Louis Armstrong (tp, vo), Henry Allen, Louis Bacon, Shelton Hemphill (tp), J. C. Higginbotham, Wilbur De Paris, George Washington (tb), Pete Clark, Charlie Holmes, Bingie Madison, Albert Nicholas (reeds), Luis Russell (p), Lee Blair (g), Pops Foster (b), Paul Barbarin (dm).
Postscript of July 11, 2023: Recorded by Luis Russell from various broadcasts from Grand Terrace Café, issued on CD, six items have HA (note that items 2 and 5 below earlier have been presented in this solography as prob. Winter 1938):

| | |
|------------------------|------------------------|
| Them There Eyes | Not solo 6 bars! (F) |
| Blue Rhythm Fantasy | Solo 30 bars. (FM) |
| Riffs 1 | Solo 16 bars. (M) |
| Riffs 2 | Solo 10 bars (NC). (M) |
| Mr. Ghost Goes To Town | Solo 8 bars (NC). (M) |
| Old Man River | Solo 32 bars. (F) |

Particularly "Blue Rhythm ..." has a fine, colourful solo! "... River" however is played quite corny, why did he have to do that? Some brief but good soli on other items, if you listen closely. Postscript of Sept. 2023: ... listen closely ... on "... Eyes" Louis introduces Louis Bacon for this brief solo!

BLUE LU BARKER WITH DANNY BARKER's FLY CATS NYC. Aug. 11, 1938

Henry Allen (tp), Buster Bailey (cl), Sam Price (p), Danny Barker (g), Wellman Braud (b), unknown (dm), Blue Lu Barker (vo).
Four titles were recorded for Decca:

| | | |
|---------|----------------------------|--|
| 64432-A | You're Going To Leave TOHJ | Intro with (cl) 4 bars (mute). Obbligato with (cl) 96 bars (mute). (M) |
| 64433-A | New Orleans Blues | Intro with (cl) 4 bars (mute). Obbligato with (cl) 4 and |

- 12 bars (mute). (SM)
- 64434-A He Caught That B&O Intro 4 bars. Obligato 12 and
4 bars to 4 bars in ens. (S)
- 64435-A Don't You Make Me High Obligato 8 bars (mute).
Solo 8 bars (mute).
Obligato 8 bars (mute). (SM)

Nice not too bluesy session which was forgotten in the old solography process. No doubt about HA's presence, lots of fine background playing, a nice open intro on "He Caught ..." and muted solo "... High".

LOUIS ARMSTRONG **NYC. Sept. 15, 1938**

Same/similar (possibly without Armstrong).

Postscript of July 11, 2023: Recorded from radio by Luis Russell. One title:

At The Swing Cats Ball Soli 16 and 8 bars. (FM)

possibly NYC. 1938

Same/similar. Two more titles:

Algiers Bounce Solo 6 bars to fade out. (FM)

Hot Bricks Solo 64 bars. (F)

Very good trumpet playing on "... Ball"! But again, we have with "... Bricks" one of those uptempo titles just so corny, no music, just energy, and the result is simply embarrassing. Why did this gentleman suddenly degrade himself to such nonsense-playing?

JAMES P. JOHNSON & HIS ORCHESTRA **NYC. March 9, 1939**

Henry Allen (tp), J. C. Higginbotham (tb), Gene Sedric (ts), James P. Johnson (p), Al Casey (g), John Williams (b), Sid Catlett (dm), Ruby Smith (vo-24207,08), Anna Robinson (vo-24205,06).

Five titles were recorded for Vocalion:

- 24205-1 Harlem Woogie Weak obligato 8 and 8 bars.
Solo 16+8 bars (p) on bridge. (FM)
- 24205-2 Harlem Woogie As above. (FM)
- 24206-1 Hungry Blues Solo 12 bars. Obligato parts. (SM)
- 24207-1 Back Water Blues Obligato 12 bars. Coda. (S)
- 24207-2 Back Water Blues As above. (S)
- 24208-1 He's Mine, All Mine Intro 4 bars. Obligato parts. (S)
- 24209-1 After Tonight Solo 16 bars. In ens. 16 bars. (M)

One and a half year have passed since HA's last recording session, and he is truly but a sideman now. He is allocated his share of solo space which he uses routinely; however, his contributions lack the fire which permeated his earlier recordings. "After Tonight" has a good solo, and "Harlem Woogie" obligato parts are not very important. Postscript: Two alternates have appeared since the above was written, note particularly a new version of "... Woogie"! And a beautiful "Hungry Blues"!

ROSETTA HOWARD / TRIXIE SMITH **NYC. June 14, 1939**

Henry Allen (tp), Barney Bigard (cl), unknown (g), (b), probably Sid Catlett (dm), Rosetta Howard (vo-65811-14), Trixie Smith (vo-65815).

Five titles were recorded for Decca:

- 65811-A Plain Lenox Avenue Intro 4 bars. Obligato
24 and 24 bars. (M)
- 65812-A Men Are Like Street Cars Intro 4 bars. Obligato
12 and 12 bars. (SM)
- 65813-A He's Mine, All Mine Solo 12 bars. Obligato breaks. (SM)
- 65814-A Headin' For The River Intro in ens. Obligato
32 and 16 bars. (SM)
- 65815-A No Good Man Obligato 12 bars. Solo 12 bars. (SM)

All sides contain really fine obligato playing, but no particular side is to be preferred. The soli on "... Man" and "... Mine" are worthy of careful listening, and one's feelings are somewhat mixed. On the one hand the solo is inspired and

forceful. But on the other it seems a bit too forceful, as if HA does not quite possess the unique taste which he demonstrates on so many of his earlier recordings. I think it is necessary to state that the general level of HA's musical expression definitely, is lower than heretofore. My use of "praise-ful" comments in the following sessions must therefore be read with this in mind. It means that "excellent" from now on has a somewhat lesser value than it had earlier in the solography.

JAMES P. JOHNSON & HIS ORCHESTRA **NYC. June 15, 1939**

Personnel as March 9 except Eugene Fields (g), Pops Foster (b) replace Casey and Williams. Ann Robinson (vo-24780).

Five titles were recorded for Vocalion:

| | | |
|-----------|---------------------------|--|
| 24776-1 | Memories Of You | Intro in ens 4 bars. Solo 32 bars. Solo with ens 16 bars to coda. (M) |
| 24776-2 | Memories Of You | As above. (M) |
| 24777-1 | Old Fashioned Love | Break. Solo 8 and 4 bars. (M) |
| 24777-2 | Old Fashioned Love | As above. (M) |
| 24778-1 | Swingin' At The Lido | Solo 16 bars. (M) |
| 24778-2 | Swingin' At The Lido | As above. (M) |
| 24778-1st | Swingin' At The Lido | As above. (M) |
| 24778-3rd | Swingin' At The Lido | As above. (M) |
| 24778-2nd | Swingin' At The Lido (NC) | Solo attempt (NC). (M) |
| 24779-1 | Havin' A Ball | Solo 8 bars. Solo with ens 32 bars. (M) |
| 24779-2 | Havin' A Ball | As above. (M) |
| 24779-3 | Havin' A Ball | As above. (M) |
| 24779-1st | Havin' A Ball | As above. (M) |
| 24779-4th | Havin' A Ball | As above. (M) |
| 24780-1 | Hungry Blues | Solo 12 bars. Obligato parts. (SM) |

A nice and quite unpretentious session with most titles at a pleasant medium tempo, HA is heard to great advantage on all sides. My particular favourite is "Hungry Blues", his sober, open horn on this item is among his best of the period. Also "... Ball" and "Memories ..." contain very good and elaborate playing. Postscript: Lots of alternate takes have been available since the above was written, and the complete session can now be wholeheartedly recommended. Try the five takes of "... Ball" and see if HA is repeating himself, in your opinion!

LIONEL HAMPTON & HIS ORCHESTRA **NYC. Oct. 12, 1939**

Henry Allen (tp), J. C. Higginbotham (tb), Earl Bostic (as), Clyde Hart (p), Charlie Christian (g), Artie Bernstein (b), Sid Catlett (dm), Lionel Hampton (vib, vo).

Three titles were recorded for Victor:

| | | |
|---------|-----------------------------------|--|
| 42941-1 | I'm On My Way From You | Solo 32 bars. (M) |
| 42942-1 | Haven't Named It Yet | Solo 8 bars. Break (mute). In ens (mute). (FM) |
| 42943-1 | The Heebie Jeebies Are Rockin' TT | Part of intro (mute). Obligato with ens 36 and 12 bars (mute). (M) |
| 42943-2 | The Heebie Jeebies Are Rockin' TT | As above. (M) |

This session has always seemed rather mysterious. It begins in the best possible way with HA having a beautiful lead on "... My Way ...". He demonstrates his marvellous sense of rhythm and majestic melodic sense in a highly personal way. Mr. Borthen has for years tried to copy the seemingly simple phrasing, but without success. It is a real masterpiece! Then, however, the whole session deteriorates. "... Yet" contains much good music, but HA's contributions are rather mediocre and beset with technical difficulties. At last, "... Heebie Jeebies ..." is a pure chaos, for what reasons I dare not speculate...

HELEN PROCTOR **NYC. Oct. 13, 1939**

Henry Allen (tp), probably Bustrer Bailey (cl), Lil Armstrong (p), Ulysses Livingston (g), Wellman Braud (b), Sid Catlett (dm), Helen Proctor (vo).

Four titles were recorded for Decca:

| | | |
|---------|----------------|------------------------------------|
| 66764-A | Cheatin' On Me | Intro 4 bars. Solo 32 bars (mute). |
|---------|----------------|------------------------------------|

| | | |
|---------|------------------------|--|
| | | Weak obligato parts. (SM) |
| 66765-A | Let's Call It A Day | Intro 4 bars. Weak obligato parts. Solo 16 bars. (SM) |
| 66766-A | Take Me Along With You | Intro 4 bars. Weak obligato parts. Solo 16 bars. (SM) |
| 66767-A | Blues At Midnight | Intro 4 bars. (S). Breaks. (FM). Solo 12 bars. (S). Breaks. (FM) |

A rather dull date with HA as the only light, if not shining too brightly. He plays quite well, particularly on "... Me" (mute) and "Blues ..." (open horn), but never does he achieve anything above average. On several occasions technical difficulties are revealed, particularly in "... Day". Two records which may be bought by the eager collector, but by no means "musts".

BLUE LU BARKER **NYC. Nov. 17, 1939**

Henry Allen (tp), Sam Price (p), Danny Barker (g), Wellman Braud (b), unknown (dm), Blue Lu Barker (vo).

Four titles were recorded for Decca:

| | | |
|---------|---------------------------|---|
| 66893-A | Blue Deep Sea Blues | Intro 4 bars. Obligato 12 bars. Solo 12 bars. Obligato 12 bars. (S) |
| 66894-A | Never Brag About Your Man | Intro 4 bars. Obligato 20 bars. Solo 4 bars. Obligato 8 bars (mute). (SM) |
| 66895-A | He's So Good | Intro 4 bars. Obligato 12, 20 and 8 bars. (SM) |
| 66896-A | I Don't Dig You, Jack | Intro 4 bars (mute). Obligato 6 and 8 bars (mute). Solo 4 bars (mute). Obligato 8 and 8 bars (mute). (SM) |

NYC. Dec. 13, 1939

Same. Four titles:

| | | |
|---------|-------------------------------|---|
| 66956-A | Handy Andy | Intro 4 bars. Solo 8 bars. Obligato 32 bars. (SM) |
| 66957-A | Jitterbug Blues | Intro 4 bars. Obligato 12 bars. (SM). Solo 16 bars (FM) and 4 bars. (SM). Obligato 4 bars. (SM) |
| 66958-A | You Been Holding Out Too Long | Intro 4 bars (mute). Obligato 4, 12, 4 and 12 bars (mute). (S) |
| 66959-A | Lu's Blues | Obligato 20 and 24 bars (mute). (S) |

I enjoy these more than most other blues sessions. The rhythm section manages to give a swinging touch to Blue Lu's singing, even if the tempi all over are rather low. I must admit that the sides are too alike, some variation would have been very beneficial. However, HA really plays beautiful trumpet here, both in his soli and obligato parts. He seems to have some technical difficulty at times, but on the whole he produces very elaborate accompaniment. Some of my friends feel that these sessions are dull, but I cannot agree. Compared to the previous Rosetta Howard and Helen Proctor sessions, Blue Lu's is much to be preferred.

LOUIS ARMSTRONG **NYC. Dec. 17, 1939**

Bigband personnel including Henry "Red" Allen (tp).

Broadcast from the Cotton Club (ref. Franz Hoffmann), one title has HA:

| | |
|--------------------|-----------------------------|
| Lilacs In The Rain | Solo with orch 8 bars. (SM) |
|--------------------|-----------------------------|

Perhaps not that exciting, but typical HA anyway.

JELLY ROLL MORTON's SEVEN **NYC. Jan. 4, 1940**

Henry Allen (tp), Joe Britton (tb), Albert Nicholas (cl), Eddie Williams (as), Jelly Roll Morton (p, vo), Wellman Braud (b), Zutty Singleton (dm).

Four titles were recorded for General:

| | | |
|------|-------------------|---|
| 2582 | Sweet Substitute | In ens. Solo 20 bars, last 8 in ens. (SM) |
| 2583 | Panama | Intro. In ens 64, 16 and 32 bars. (FM) |
| 2584 | Good Old New York | In ens all through. (F) |

2585 Big Lip Blues In ens. Solo 12 bars. (SM)

The General sessions are quite famous, but this must be due to Morton rather than to HA. Certainly he plays strongly and willingly and seems to have a good day. However, his job is mainly to execute Morton's arrangements, and there is little pure soloing. The highlights are his solo on "Big Lip ..." and the final ensemble on "Panama". There are at least one hundred HA items more interesting than any of these.

LEE BROWN **NYC. Jan. 11, 1940**

Henry Allen (tp), Lee Brown (p, vo), unknown (b).
Seven titles were recorded for Decca:

| | | |
|---------|-----------------------|--|
| 67044-A | Another Little Girl | Intro 4 bars (mute). Obligato 12, 16 and 4 bars (mute). (S) |
| 67045-A | Ripley Rumbling Blues | Intro 4 bars (mute). Obligato 12, 12 and 4 bars (mute). (S) |
| 67046-A | Rolling Stone | Intro 4 bars (mute). Obligato 18 and 24 bars (mute). (S) |
| 67047-A | Perlina Blues | Intro 4 bars (mute). Obligato 14, 12 and 4 bars (mute). (S) |
| 67048-A | Cross The Santa Fe | Intro 4 bars (mute). Obligato 14, 14 and 4 bars (mute). (S) |
| 67049-A | Howling Man Blues | Intro 4 bars (mute). Obligato 14, 14 and 6 bars (mute). (S) |
| 67050-A | Midnight Dream Blues | Intro 4 bars (mute). Obligato 14, 12 and 4 bars (mute). (S) |

It is not possible to create a less inventive set-up. All seven sides have the same slow tempo, muted trumpet intro and five vocal choruses where trumpet obligato alternates with plain piano accompaniment. However, the recording is good, and the session offers ample opportunity to study HA's playing. On the given premises he must be considered quite successful, the records are in fact quite nice, in small doses!

THE MORTON SIX **NYC. Jan. 23, 1940**

Personnel as Jan. 4 minus Britton.
Four titles were recorded for General:

| | | |
|------|----------------|--|
| 2621 | Why? | In ens. Solo with ens 16 bars. Obligato parts. (SM) |
| 2622 | Get The Bucket | Soli 16 and 16 bars. (M) |
| 2623 | If You Knew | In ens. Obligato with ens. Solo with ens 14 bars. (M) |
| 2624 | Shake It | In ens. In ens (mute). Solo with ens 16 bars. (M) |

Excepting some quite interesting and swingy soloing on "... Bucket", there is little of interest for a HA fan. Mostly you will hear ensemble playing and that not particularly interesting either.

THE MORTON SEVEN **NYC. Jan. 30, 1940**

Personnel as Jan. 23 plus Claude Jones (tb).
Four titles were recorded for General:

| | | |
|------|-------------------------------|--|
| 2632 | Dirty, Dirty, Dirty | Breaks. In ens 12 bars. (M) |
| 2633 | Swinging The Elks | In ens 40 bars. Solo 32 bars (mute). In ens 32 bars. (FM) |
| 2634 | Mama's Got A Baby | Solo with ens 32 bars. (M) |
| 2635 | My Home Is In A Southern Town | Solo 18 bars. In ens 10 bars. (M) |

Apart from a fierce last ensemble on "... Elks", not much of interest is to be found. The solo in "My Home ..." is a good example of the weaknesses in Allen's playing at and around this time. He lacks the firm and directed phrasing which permeated all his earlier recordings. Now it is much looser and rhythmically less interesting. Morton's setup is not exactly inspiring and must take some of the blame, but the rest is due to HA alone.

FRANKIE "HALF PINT" JAXON**NYC. March 5, 1940**

Henry Allen (tp), Rupert Cole (cl), Lil Armstrong (p), Wellman Braud (b), Walter Martin (wbd).

Four titles were recorded for Decca:

- | | | |
|---------|---------------------------|--|
| 67271-A | When They Play Them Blues | In ens 12 bars (mute). Obligato 12 bars (mute). Duet with (cl/vo) 16 bars (mute). (SM) |
| 67272-A | Somethin' Goin' on Wrong | Duet with (cl) 12 bars (mute). Solo 12 bars. Obligato with ens 12 bars (mute). (SM) |
| 67273-A | Wasn't It Nice? | Intro with (cl) 8 bars. Obligato 8 and 8 bars (mute). Solo 16+8 bars (mute), (cl) on bridge. Obligato with (cl) 16 bars. (M) |
| 67274-A | You Know Jam Don't Shake | Solo 24 bars (mute). (M) |

Quite informal music which is rather easily forgotten, but there are several passable soli to be heard. Personally I prefer the swinging "... Nice?", but the other three tracks are also worth hearing.

LOUIS ARMSTRONG & HIS ORCHESTRA**NYC. March 22, 1940**

Personnel including Shelton Hemphill, Henry Allen, Louis Armstrong (tp).

Broadcast from the Cotton Club, one item has HA:

- | | |
|-----------------------|-------------------|
| Keep The Rhythm Going | Solo 16 bars. (M) |
|-----------------------|-------------------|

By courtesy of Franz Hoffmann, this item has become available, and it is quite evident that the second trumpet solo on "Keep ..." is played by HA. It is not particularly remarkable, but it seems to be the only one existing with the late Louis Armstrong orchestra, therefore interesting. Postscript of Dec. 3, 2018: No it isn't!!

FRANKIE "HALF PINT" JAXON**NYC. April 17, 1940**

Personnel possibly as March 5.

Six titles were recorded for Decca:

- | | | |
|---------|-----------------------------|---|
| 67565-A | Let Me Ride Your Train | Solo 16 bars (mute). Weak obligato parts (mute). (M) |
| 67566-A | Be Your Natural Self | Intro with ens. Weak obligato. Solo 16 bars. (M) |
| 67567-A | Turn Over | Intro with ens. Weak obligato parts. Solo 16 bars (mute). (M) |
| 67568-A | Take Off Them Hips | Intro with ens. Weak obligato parts. Solo 12 bars. (SM) |
| 67569-A | Gimme A Pig's Foot And ABOB | Intro with ens. Weak obligato parts. (SM) |
| 67570-A | You Can't Tell | Intro with ens. Weak obligato parts. (M) |

The most successful tracks here are "Be Your ..." and "Turn Over", which both have some fine soloing. "Let Me ..." and "... Hips" also contain some parts worthy of note, while "Gimme ..." and "You Can't ..." are practically devoid of interest to the HA collector.

LEE BROWN**NYC. April 17, 1940**

Henry Allen (tp), Rupert Cole (cl), Lee Brown (p, vo), Wellman Braud (b), Walter Martin (wbd).

Four titles were recorded for Decca:

- | | | |
|---------|-------------------------|---|
| 67571-A | My Little Girl | Intro with (cl) 4 bars. Obligato 12, 12 and 12 bars, first and last with (cl). (SM) |
| 67572 | Lucille Blues | Obligato 12, 12 and 12 bars, (mute), last with (cl). (S) |
| 67573 | Mississippi Water Blues | Intro 4 bars (mute). Obligato 12 and 12 bars (mute). (S) |
| 67574-A | Little Leg Woman | Obligato 12 and 12 bars (mute). (S) |

This is a big surprise session and much more interesting and colourful than the previous blues sessions! Playing open horn on "... Girl" and muted on the

remaining three items, HA is in excellent shape here with a lot of fine details overall.

RED ALLEN / ZUTTY SINGLETON & HIS ORCHESTRA **NYC. May 28, 1940**

Henry Allen (tp), Benny Morton (tb), Edmond Hall (cl), Lil Armstrong (p), Bernard Addison (g), Pops Foster (b), Zutty Singleton (dm).

Four titles were recorded for Decca:

| | | |
|---------|---------------------|--|
| 67839-A | Down In Jungle Town | In ens 40 bars. Solo with ens 64 bars. (F) |
| 67840-A | Canal Street Blues | In ens 24 and 12 bars. (SM) |
| 67841-A | King Porter Stomp | Solo with ens 16 bars. Solo 16 bars. In ens 32 bars. (F) |
| 67842-A | Shim-Me-Sha-Wobble | In ens 16 bars to solo 16 bars. Solo 16 bars. In ens 16 bars. (M) |

This is a really fine session with a mixture of the typical 1940 revival style and the older swing tradition. The importance does not lie in HA's soloing, but in his contribution to the overall atmosphere which is happy and gay. His forceful attack on the faster tunes is particularly successful, and also the last solo on "Shim-Me ..." is well constructed, while the slower tempo reveals weaknesses in his once so perfect technique.

JOHNNIE TEMPLE **NYC. Sept. 23, 1940**

Henry Allen (tp), Buster Bailey (cl), Lil Armstrong (p), unknown (dm), Johnnie Temple (vo).

Six titles were recorded for Decca:

| | | |
|---------|----------------------------------|--|
| 68136-A | Baby, Don't You Love Me No More? | Intro 4 bars (mute). Obbligato 12 and 12 bars (mute). (S) |
| 68137-A | My Pony | Obbligato 12, 12 and 12 bars (mute). (S) |
| 68138-A | Jive Me, Baby | Intro 4 bars. Obbligato 12 and 12 bars. (S) |
| 68139-A | Corinne Corinna | Obbligato 12, 12 and 12 bars. (S) |
| 68140-A | Bow Leg Woman | Intro with ens 4 bars. Obbligato 12 bars. Obbligato 12 and 12 bars (mute). (S) |
| 68141-A | Fix It Up And Go | As below. (M) |
| 68141-B | Fix It Up And Go | Obbligato 12 and 12 bars. (M) |

You have to be very, very fond of blues singing to enjoy this session. HA really does his best but cannot improve it: The result is dull. One tune after the other in the same slow tempo; you hear one – you have heard them all. The musical director has tried to create some excitement by changing the obbligato player for every chorus, but this is far from enough. To make this session interesting is an impossible task.

IDA COX & HER ALL-STAR ORCHESTRA **NYC. Dec. 20, 1940**

Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Cliff Jackson (p), Billy Taylor (b), Jimmy Hoskins (dm), Ida Cox (vo).

Four titles were recorded for Okeh:

| | | |
|---------|-----------------------------|--|
| 29277-1 | Last Mile Blues | Obbligato 8 bars. (SM) |
| 29277-2 | Last Mile Blues | As above. (SM) |
| 29278-1 | I Ain't Gonna Let NBM Heart | Obbligato with (cl) 16 (mute). Solo 8 bars (mute). Obbligato with (cl) 16 bars (mute). (M) |
| 29279-1 | I Can't Quit That Man | Obbligato parts (mute). (SM) |
| 29279-2 | I Can't Quit That Man | Solo 12 bars (open). (SM) |
| 29279-3 | I Can't Quit That Man | Solo 12 bars (mute). (SM) |
| 29280-1 | You Got To Swing And Sway | In ens 16+8 bars (mute), (tb) on bridge. Obbligato parts (mute). (M) |
| 29280-2 | You Got To Swing And Sway | Solo with ens 32 bars (mute). Obbligato parts (mute). (FM) |

In spite of a rather lame atmosphere this session seems much more genuine than the previous one. Everybody seems to thrive and play nicely, but the music is not very exciting. Best is the chorus on "Last Mile Blues" (which is no blues), a real superb contribution reminding of the old days when blues accompaniments really were something. Also the solo on "... Man" is interesting, showing how fond HA was of the lower register of the trumpet, this trait was enforced by the years.

HENRY RED ALLEN BAND **NYC. Dec. 29, 1940**

Personnel including Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Ken Kersey (p).

WNEW "Bundles for Britain" program, one title:

K. K. Boogy Solo 24 bars. (FM)

A good solo without being particularly impressive.

SIDNEY BECHET & HIS NEW ORLEANS FEETWARMERS **NYC. Jan. 8, 1941**

Henry Allen (tp), J. C. Higginbotham (tb), Sidney Bechet (cl, sop), James Tolliver (p), Wellman Braud (b), J. C. Heard (dm).

Four titles were recorded for Victor:

58776-1 Coal Black Shine In ens. Solo 16 bars. (FM)

58777-1 Egyptian Fantasy In ens. (SM)

58778-1 Baby, Won't You Please Come Home? Intro with ens 6 bars.
Solo 36 bars. In ens. (FM)

58779-1 Slippin' And Slidin' Soli 8, 36, 8 and 18 bars. (FM)

This is one of the sessions which I feel quite incompetent to evaluate. My interest in HA's music stems from the swing era, from Vocalion recordings, from MBRB, from Luis Russell. This music here stresses the importance of co-playing and not of soloing. While I therefore do not find what I am looking for, I must admit that the music is unusually charming and melodic. I don't think HA's soh here are particularly outstanding, but I have the feeling that many listeners/readers couldn't care less.

HENRY RED ALLEN SEXTET **NYC. Feb. 24, 1941**

Personnel including Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Ken Kersey (p).

Broadcast "Chamber of Lower Basin Street", two titles:

K. K. Boogie Solo 24 bars. Solo with ens 24 bars. (F)

A Sheridan Square Solo 12 bars. (FM)

Fine trumpet soli here, particularly "... Square" is successful.

RED ALLEN & HIS ORCHESTRA **NYC. April 17, 1941**

Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Ken Kersey (p), Billy Taylor (b), Jimmy Hoskins (dm).

Four titles were recorded for Okeh, no HA on 30272 "Sometimes I'm Happy Pt 2" and 30273-BDs but:

30270-01 K. K. Boogie (NC) Solo 24 bars. (F)

30270-1 K. K. Boogie Solo 24 bars. In ens. (F)

30270-2 K. K. Boogie As above. (F)

30271-BD Sometimes I'm Happy Pt 1 (NC) Solo 6 bars (NC). SM

30271-1 Sometimes I'm Happy Pt 1 Solo 32 bars. (SM)

30271-2 Sometimes I'm Happy Pt 1 As above. (SM)

30273-1 Ol' Man River Vocal 32 bars. Solo 16 bars. (FM)

30273-BD Ol' Man River (NC) Vocal 12 bars (NC). (FM)

30273-2 Ol' Man River As take 1 above. (FM)

30273-? Ol' Man River As above. (FM)

Alas, times are a-changing! Of course it is unfair to compare this music to HA's first recordings under his own name. However, if one does, one is bound to be sad. "K. K. Boogie" is a disaster, being completely without any charm or melody. "Sometimes ..." is not that bad, but it is so unswinging that you could cry. The

Ride, Red, Ride Solo 32 bars. (F)

Terribly corny piece and too fast for anything of artistic value. Postscript of May 2019: Note a brief introduction!

HENRY RED ALLEN

LA. March 1943

Same, except Barney Bigard (cl-item 3,6) added, Jewel Paige (vo-item 3) replaces Billie Holiday.

AFRS Jubilee No. 22, six titles:

| | |
|----------------------------------|---|
| Theme | Solo 4 bars. (FM) |
| Harlem Stomp | Solo 16 bars. (F) |
| I Can't Believe That You're ILWM | Break. (FM) |
| I've Got The World On A String | Solo 16+8 bars, duet with (tb) on bridge. Solo 4 bars to ens. (S) |
| Don't Get Around Much Anymore | No (tp). (S) |
| Rug Cutter's Swing | Straight. Solo 32 bars to 16 bars with ens and rideout. (F) |
| 'Goodbye' | Break! |

One is not impressed by the musical concepts chosen by HA and his men these days (listen to what mockup they do to the old respectable "Rug Cutter"!), but concentrating upon the trumpet playing alone, there is no doubt that it still can be very good. Only the slow titles are reasonably decent, and since "... Anymore" is a feature number for a ltsax, we are left with a nice "... On A String". Apart from this, the solo on "Harlem ..." is worth noticing.

HENRY RED ALLEN

Chi. May 5, 1944

Henry Allen (tp, vo), J. C. Higginbotham (tb), Don Stovall (as), Al Williams (p), Benny Moten (b), Alvin Burroughs (dm).

Five titles were recorded for World Transcriptions (25187 "Just A Feeling" and 25189 "Dear Old Southland" are without HA present), no HA on 25190 "Red Jump" but:

| | | |
|-------|-----------------|---|
| 25185 | The Theme | Soli 32 and 8 bars. (M) |
| 25186 | Ride, Red, Ride | Solo 32 bars. (F) |
| 25188 | Dark Eyes | Long duet with (p). (S). Vocal. Solo 16 bars. (M). Solo 48 bars. (F) to coda. (S) |
| 25191 | Get The Mop | Vocal. (M) |

This is so corny, that it is difficult to understand how it came about, and how could there be an audience for it? "Ride ..." is an excellent example of decay, and "The Theme" is a more civilized tempo has some fluffs and is not impressing. But when one gives up all hope, then comes an interesting item, "Dark Eyes"! Not that this has much taste either, just listen to the vocal, but if you take the trumpet part out of context, HA still knows how to blow his horn!

HENRY RED ALLEN

Chi. Aug. 1, 1944

Personnel as above.

Broadcast from the Downbeat Room of Garrick Stage Lounge, five titles:

| | |
|------------------------------|----------------------------------|
| Get The Mop | Solo 12 bars. (FM) |
| Pomona | Soli 32 and 16 bars to coda. (F) |
| On The Sunny Side Of TS (NC) | In ens. (M) |
| St. James Infirmary | Soli 8 and 8 bars to coda. (SM) |
| The Crawl (NC) | With ens. Solo 32 bars (NC). (M) |

To put it right, it is the choice of musical concepts which seems to be out of any taste around the middle-40s. Why bebop-simulated riffs or mops or unmotivated laughs should be so funny eludes me. The group's tunes are either the most corny it could find, or good tunes are made corny. When this is said, and you listen closely, the guys can still play. Note the fast "Pomona" as the best example, strong trumpet here! Also this version of "The Crawl" has definite benefits.

HENRY RED ALLEN

NYC. Jan. 14, 1946

Henry Allen (tp, vo), J. C. Higginbotham (tb), Don Stovall (as), Bill Thompson (p), Benny Moten (b), Alvin Burroughs (dm).

Four titles were recorded for Victor:

| | | |
|--------|--------------|-------------------------------------|
| 1560-1 | The Crawl | Intro 8 bars. Solo 32 bars. (FM) |
| 1561-1 | Buzz Me | Vocal. Duet with (tb) 12 bars. (SM) |
| 1562-1 | Drink Hearty | Vocal. (SM) |
| 1563-1 | Get The Mop | Vocal. Solo 24 bars. (F) |

Why all titles should start with somebody (HA?) saying ‘ouaf, ouaf’ (or something similar), is not quite clear, but it tells something about the artistic ambitions. These titles are obviously very popular at the time, used for broadcasts and soundies, but today they are quite undated. When listening however closely to what HA actually does, and it is fair to do that, “The Crawl” has some quite good trumpet playing, the rest has slight value. Think back and remember that Red and Higgy 17 years earlier made some of the best jazz recordings ever of the vintage jazz era ...

HENRY RED ALLEN

NYC. Jan. 28, 1946

Personnel as above.

Soundies:

| | | |
|------|----------------------------------|--|
| 17M2 | Drink Hearty | Vocal. (SM) |
| 18M4 | Mop (Get The Mop) | Vocal. Solo 24 bars. (F) |
| 19M2 | Crawl, Red, Crawl | Intro 8 bars. Solo 32 bars. (FM) |
| 20M3 | Count Me Out | Solo 32 bars. (F) |
| 21M5 | House Of 52 nd Street | Intro 4 bars. In ens. Solo 16 bars to long coda. (FM) |

These film have ‘arrangements’ close to the studio recording versions. Again “The Crawl” is the better item, otherwise there is not much to say.

HENRY RED ALLEN

NYC. July 16, 1946

Personnel as above except Eddie “The Mole” Boume replaces Burroughs.

Four titles were recorded for Victor:

| | | |
|--------|-----------------------|---------------------------|
| 2262-1 | Count Me Out | Solo 32 bars. (F) |
| 2500-1 | Check Up | Solo 32 bars. (FM) |
| 2501-1 | If It’s Love You Want | Solo 16 bars. Vocal. (SM) |
| 2502-1 | Let Me Miss You | Solo 12 bars. Vocal. (SM) |

The smell of corn is still quite notable, but at least, this session is much better than the previous Victor one. The ‘ouaf ouaf’ trademark is still present, but when HA sings the two slow medium titles, the memories of the Vocalions come back, and his low-register trumpet soli on “... You Want” and particularly “... Miss You” are remarkable, giving us much hope for the future.

WNEW SATURDAY NIGHT SWING SESSION

NYC. March 8, 1947

Henry Allen (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Johnny Guarneri (p), Roy Ross (accordion), unknown (b), (dm), Art Ford (narr), special guest Earl Hines (p-“Indiana”).

Several titles, three seem to have HA:

| | |
|----------------|---|
| Dark Eyes | Solo 3 ½ choruses of 32 bars. (M) |
| Sweet Lorraine | Solo 64 bars. (S) |
| Indiana | With ens 32 bars. Solo 64 bars. With ens 32 bars. (FM) |

This swing session has the very best Henry “Red” Allen of the 40s! “... Eyes” and “... Lorraine” are plain solo features for trumpet (only with some unusual accordion backing), while “Indiana” is a jam. It is obvious that he is in full control, and that he is developing elements of a modernized style. It is also obvious that he has preserved his capabilities through a difficult period while trying to live by clowning more than doing what he can best, play his trumpet!!

HENRY RED ALLEN

NYC. probably early Aug. 1947

Personnel as above in 1946.

Five titles were recorded for Apollo:

| | | |
|-------|--------------------------------|--------------------------|
| R1292 | Mr. Wamp Walks | Solo 24 bars (mute). (M) |
| R1293 | Old Folks, Do You Know Me Now? | Vocal. (M) |

| | | |
|-------|-----------------------------|---------------------------|
| R1294 | Bill's Downbeat | Solo 16 bars (open). (FM) |
| R1295 | My Alcoholic Baby | Vocal. (M) |
| R1296 | A Shanty In Old Shanty Town | Vocal. (M) |

Nice to hear some good mute again on "... Walks", and his open solo on "Bill's ..." is also of good quality. Otherwise HA's capabilities are not used much, but maybe we should enjoy is nice vocal on "... Town".

EDDIE CONDON FLOOR SHOW **NYC. Nov. 16, 1948**

Collective personnel: Henry Allen, Wild Bill Davison (tp, vo), Brad Gowans (tb), Pee Wee Russell (cl), Sidney Bechet (sop), Dick Cary, Mary Lou Williams (p), Eddie Condon (g, vo), Jack Lesberg (b), George Wettling (dm), Johnny Mercer (vo), Teddy Hale (tapdancing), Lord Buckley (narr).
WPIX-TV telecast, two have (audible) HA:

| | |
|----------------------|---|
| I Told Ya, I Love Ya | Solo/straight 56 bars. Vocal. Solo 16 bars. Vocal. (F) |
| Blues | In ens. (S) |

"I Told ..." is a feature number for HA with the rest of the group has plain background. Good trumpet playing without much improvisation. The tune is AABA with 16 bars A's.

WPIX-TV STAGE SHOW **NYC. Jan. 10, 1949**

Henry Allen (tp, vo), Vernon Brown (tb), Gene Sedric (cl), Ralph Sutton (p), Bob Haggart (b), Arthur Trappier (dm).
WPIX-TV Stage show, one title has HA:

| | |
|-----------------|---|
| Baby, Baby (NC) | Solo 24 bars (NC) to vocal to solo 12 bars to coda. (SM) |
|-----------------|---|

This is a very fine way to end a decade, giving also great hopes for the future! The opening is incomplete, and there may be a chorus missing, but anyway, this blues has trumpet playing of high quality, very personal and highly inspired. May we hope that all the wasted 'experiments' of the forties have disappeared by now? Wait and see!

Late history:

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.

HENRY RED ALLEN **NYC. Feb. 17, 1951**

Henry Allen (tp, vo-"St. Louis ...", "When ..."), Johnny Windhurst (tp-"When ..."), Sandy Williams (tb), Buster Bailey (cl), Omer Simeon (cl-"When ..."), Bob Kuh (ts-"When ..."), Joe Sullivan (p), Arthur Herbert (dm).
WNYC broadcast from Stuyvesant Casino, three titles:

| | |
|--------------------------------|-------------------------------|
| Royal Garden Blues | In ens. Solo 24 bars. (FM) |
| St. Louis Blues | Prominent in ens. (FM) |
| When The Saints Go Marchin' In | Intro with (dm). In ens. (FM) |

Hot session, mostly collective playing, but HA shows he still is great, note his solo on "Royal Garden ..."!

GEORGE LEWIS & HIS NEW ORLEANS ALL STARS **NO. Aug. 6, 1951**

Henry Allen (tp, vo-"... Infirmary"), Jim Robinson (tb), George Lewis (cl), Lester Santiago (p), Lawrence Marrero (bjo), Alcide "Slow Drag" Pavageau (b), Paul Barbarin (dm).

Four titles were recorded for Riverside:

| | | |
|-----|--------------------------------|----------------------------|
| 41 | At The Darktown Strutters Ball | In ens. (FM) |
| 42 | Hindustan | In ens. Solo 32 bars. (FM) |
| 43A | St. James Infirmary | In ens. (S) |
| 43C | St. James Infirmary | In ens. (S) |
| 44 | Some Of These Days | In ens. (FM) |

Collective oriented session with less than perfect sound. HA is almost fully in the background, so you have to concentrate to get the details. His only definite solo is on "Hindustan", excellent! However, "... Days" and the closing of "... Infirmary" have also audible trumpet.

BILL GREEN **North Brunswick, NJ. Dec. 7, 1951**

Henry Allen (tp, vo-"... Sister Kate"), Ben Long (tb), Tony Parenti (cl), Howie Anderson (p), Bill Green (b), Ernie Sturgeon (dm).

Two titles were recorded live at Rustic Lodge:

| | |
|--------------------------------|---|
| Squeeze Me | Solo with ens 12 bars. Solo 16 bars. Solo with ens 12 bars. Coda. (SM) |
| I Wish I Could Shimmy Like MSK | With ens 18 bars. Solo 18 bars. With ens 18 bars. (M) |

Good sound on these, and HA plays nicely, particularly "Squeeze ..." is very noteworthy.

HENRY RED ALLEN **NYC. Feb. 24, 1952**

Henry Allen (tp, vo-"... Infirmary", "Ride ..."), "Big Chief" Russell Moore (tb), Buster Bailey (cl), Willie "The Lion" Smith (p), Arthur Trappier (dm).

WMGM broadcast from Central Plaza, six titles:

| | | |
|------|------------------------------|-------------------------------------|
| 1:30 | Theme / WDYINO | In ens. (M) |
| 5:48 | Struttin' With Some Barbecue | In ens. Solo 64 bars. (FM) |
| 4:02 | St. James Infirmary | Soli with ens 16 and 16 bars. (SM) |
| 6:09 | Snag It | Soli with ens 24 and 12 bars. (SM) |
| 3:33 | Basin Street Blues | In ens. Obligato parts. (SM) |
| 6:12 | Ride! Red! Ride! | In ens. Solo with (dm) 64 bars. (F) |

The programs from Central Plaza are quite noisy, no doubt about that, and listeners growing up with the elegance of Victor's recordings of 1929 may not be very enthusiastic about the current concepts. However, as it struck me; HA plays with great power and inspiration here, take "... Barbecue" as a good example. However, a tune like "Ride! ..." shows the worst of this trend.

LEE WILEY **North Brunswick, NJ. Feb. 27, 1952**

Henry Allen (tp), Jack Honeywell (cnt), Ben Long (tb), Dom Anghelone (cl), Howie Anderson (p), Bill Green (b), Ernie Sturgeon (dm), Lee Wiley (vo).

Three titles were recorded at Rustic Lodge:

| | | |
|------|---------------------------|---|
| 2:54 | How Deep Is The Ocean? | Obbligato parts. (S) |
| 3:43 | Anytime, Anyday, Anywhere | Obbligato parts. Solo 16 bars. (SM) |
| 3:55 | 'Deed I Do | Obbligato parts. Solo 32 bars. In ens. (FM) |

This is primarily a vocal presentation, but a stompy rhythm section kicks HA into orbit on "... I Do". He is not quite successful on "... Anywhere" though. He plays nice background on all three items but not very well recorded.

HENRY RED ALLEN **NYC. March 9, 1952**

Henry Allen (tp, vo-"Baby ...", "... The Saints ..."), "Big Chief" Russell Moore (tb), Buster Bailey (cl), Willie "The Lion" Smith (p), Eddie Phylfe (dm).

WMGM broadcast from Central Plaza, six titles:

| | | |
|------|---------------------------------|----------------------------|
| 0:41 | Theme | In ens. (F) |
| 5:00 | Fidgety Feet | In ens. Solo 32 bars. (F) |
| 3:54 | Baby Won't You Please Come Home | In ens. Solo 18 bars. (SM) |
| 5:51 | Beale Street Blues | In ens. Solo 36 bars. (M) |

| | | |
|-------|--------------------------------|---|
| 10:23 | When The Saints Go Marchin' In | Long intro with (dm). Soli 40 and 32 bars. In ens. (F) |
| 0:50 | Theme | In ens. (FM) |

Great trumpet playing amidst all this chaos!!! On all these items HA plays just the way we enjoy, firm to the point with inventive details. Whether you go for the swinging "... Parade" or the strong "Beale ...", be charmed and pleased, this is much better than you might think!

HENRY RED ALLEN **NYC. March 23, 1952**
Henry Allen (tp, vo-"... Sweet", "... Of Me"), "Big Chief" Russell Moore (tb), Buster Bailey (cl), Willie "The Lion" Smith (p), Eddie Phyfe (dm).
WMGM broadcast from Central Plaza, five titles:

| | | |
|------|------------------|----------------------------|
| 3:39 | Ballin' The Jack | In ens. Solo 32 bars. (FM) |
| 5:42 | Squeeze Me | In ens. Solo 32 bars. (SM) |
| 4:50 | Ain't She Sweet | In ens. Solo 32 bars. (F) |
| 5:20 | Snag It | In ens. Solo 8 bars. (SM) |
| 5:09 | All Of Me | In ens. Solo 32 bars. (FM) |

Too much drums disturbs some of the pleasure, otherwise this is a very good program where HA plays strongly and full of enthusiasm on all titles. My favourite item is "... Me".

JERRY JEROME'S
ALL STAR JAZZ CONCERT **Brooklyn, NY. March 24, 1952**
Henry Allen (tp, vo- "... Infirmary"), "Big Chief" Russell Moore (tb), Jerry Jerome (cl, ts), Dick Cary (p), Eddie Safranski (b), Don Lamond (dm). Added on "Sweet Georgia Brown": Billy Butterfield (tp), Buddy DeFranco (cl), Teddy Wilson (p), Eddie Safranski (b), Don Lamond (dm), Leonard Feather (mc).
Voice of America Transcription No. 38 from Loew's King Theatre, three titles:

| | | |
|------|---------------------|---------------------------------------|
| 4:36 | Fidgety Feet | In ens. Solo 32 bars. (F) |
| 2:26 | St. James Infirmary | Soli 16 and 8 bars to long coda. (SM) |
| 8:42 | Sweet Georgia Brown | In ens. (F) |

An inspired HA goes all up om "... Feet" and takes a nice presentation of the old "... Infirmary".

HENRY RED ALLEN **NYC. March 30, 1952**
Henry Allen (tp, vo-"... Soul", "... Nobody", "... Bounce"), Munn Ware (tb), Sol Yaged (cl), Willie "The Lion" Smith (p), Arthur Trappier (dm).
WMGM broadcast from Central Plaza, five titles:

| | | |
|------|--------------------------------|--------------------------------------|
| 1:14 | Theme | In ens. (FM) |
| 5:32 | Love Is Just Around The Corner | In ens. Solo 64 bars. (FM) |
| 3:40 | Body And Soul | Solo 32 bars. Coda. (SM) |
| 5:59 | I Ain't Got Nobody | In ens. Solo with (dm) 32 bars. (FM) |
| 3:55 | Central Plaza Bounce | In ens. Solo with (dm) 36 bars. (FM) |

The Central Plaza success continues, the programmes are not very different from each other; conventional, noisy but inspired soloing by everybody, too much drums background, and HA always producing nice soli. Very interesting to hear "Body ..." again and compare it with his versions fifteen years earlier; he certainly has not lost any of his greatness! But he can also be vulgar as in "Central...", both his vocal and his copping with drums are not good choices.

HENRY RED ALLEN **NYC. April 6, 1952**
Henry Allen (tp, vo-"... Kate", "St. Louis ...", "... The Saints ..."), Tyree Glenn (tb), Buster Bailey (cl, vo), Willie "The Lion" Smith (p), Eddie Phyfe (dm).
WMGM broadcast from Central Plaza, six titles:

| | | |
|------|----------------------------|--------------------------------------|
| 2:17 | That's A Plenty | In ens. (F) |
| 3:28 | I Wish I Could Shimmy LMSK | In ens. (M) |
| 6:36 | St. Louis Blues | In ens. Solo with ens 24 bars. (FM) |
| 6:31 | Beale Street Blues | In ens. Soli ca. 10 and 24 bars. (M) |

| | | |
|------|--------------------------------|-------------------------------|
| 4:46 | When The Saints Go Marchin' In | In ens. Solo 32 bars. (F) |
| 1:39 | Theme | In ens. Solo behind (mc). (F) |

Better programs earlier but good trumpet particularly on "... The Saints ...". Note that "Beale ..." is a splice, a first HA solo is cut short, the second one is fine though.

HENRY RED ALLEN & CONRAD JANIS & HIS TAILGATE JAZZBAND NYC. April 13, 1952
Henry Allen (tp, vo-"Eh ...", "... The Saints ..."), Conrad Janis (tb, vo), Bob Lovett (cl), Elmer Schoebel (p), Bill Stafford (dm).
WMGM broadcast from Central Plaza, seven titles:

| | | |
|------|--------------------------------|----------------------------------|
| 1:01 | Theme | In ens. (FM) |
| 4:23 | Clarinet Marmalade | In ens. Solo 32 bars. (F) |
| 3:57 | Sweet Sue, Just You | In ens. Solo 32 bars. (FM) |
| 3:08 | Eh La Bas | In ens. (M) |
| 4:32 | Snag It | In ens. Solo 8 bars. (SM) |
| 5:58 | When The Saints Go Marchin' In | In ens. Soli 32 and 16 bars. (F) |
| 1:44 | Theme | In ens. (FM) |

The end of Central Plaza, good music in good sound, but there are better programs earlier.

LEE WILEY North Brunswick, NJ. July 5, 1952
Henry Allen (tp), Jack Honeywill (cnt), Ben Long (tb), Jerry Winner (cl), Howie Anderson (p), Bill Holiday (b), Ernie Sturgeon (dm), Lee Wiley (vo).
Three titles were recorded at Rustic Lodge:

| | | |
|------|---------------------------------|----------------------|
| 4:22 | I'm Coming Virginia | In ens. (S) |
| 3:50 | Down To Steamboat Tennessee | Obbligato parts. (S) |
| 1:50 | Baby Won't You Please Come Home | In ens. (S) |

Of no interest to HRA fans except maybe a few bars on "... Tennessee".

GEORGE WILLIAMS NYC. June 29, 1954
Bigband personnel including Chris Griffin, Ernie Royal, Taft Jordan, Dale McMickle, Henry "Red" Allen (tp).
Four titles were recorded for Coral, but the few muted, brief trumpet fills do not seem to be by HA. Postscript of Feb. 26, 2019:

| | | |
|-------|-----------------------|------------------------------------|
| 86482 | Block Buster | Solo with orch 8 bars (mute). (FM) |
| 86483 | You Can't Stop Lovin' | Break. (M) |

Information from Cozy Cole via Franz Hoffmann indicates that in fact HA is playing these trumpet soli, but they are written out, not improvised.

TOMMY DORSEY WITH GUESTS
"HENRY "RED" ALLEN & HIS ALL STARS NYC. Aug. 7, 1954
Henry "Red" Allen (tp, vo), Herb Fleming (tb), Buster Bailey (cl), Claude Hopkins (p), Lloyd Trotman (b), Cozy Cole (dm) and members of the Tommy Dorsey orchestra.
CBS TV-program "Stage Show":

| | | |
|------|--------------------------------|---|
| 6:44 | When The Saints Go Marchin' In | Duet with (dm) 36 bars. Vocal. Solo 4 bars. (FM) |
|------|--------------------------------|---|

Fine trumpet on this program, assisted by a dynamic Cozy Cole!

JAZZ AT THE METROPOLE NYC. May 1955
Henry "Red" Allen (tp, vo), Charlie Shavers (tp), Herb Flemming (tb), Buster Bailey (cl), unknown (as-"When The Saints ..."), Claude Hopkins (b), Benny Moten (b), Cozy Cole (dm).
Four titles were recorded at the Metropole:

| | | |
|-------|--------------------------------|----------------------------------|
| 1:56 | Buddy Bolden Blues | Solo with announcer 16 bars. (S) |
| 5:45 | Kiss The Baby | Solo 5 choruses of 12 bars. (FM) |
| 14:18 | When The Saints Go Marchin' In | Solo 6 choruses of 16 bars. (F) |
| 2:57 | Trumpet Conversation | Duet with (tp-CS). (FM) |

Sometimes it is difficult to understand how such a magnificent musician like HA could stand the noisy and often chaotic surroundings he happened to be in, but he seems to enjoy it, because every time he puts his horn to his mouth, he is on fire and full of inspiration, if not always taste. This version of "When The Saints ..." is a good example!

TONY PARENTI's ALL STARS **NYC. Aug. 29, 1955**
Henry "Red" Allen (tp), Tyree Glenn (tb), Tony Parenti (cl), Hank Duncan (p), Milt Hinton (b), George Wettling (dm).
Seven titles were recorded for Concert Hall / Jazz Tone (more without HA):

| | | |
|------|-----------------------------------|---|
| 4:19 | Bill Bailey, Won't You Please CH | Solo 32 bars. In ens. (FM) |
| 6:07 | Maryland, My Maryland | In ens. Solo 64 bars. In ens. (FM) |
| 7:25 | In The Good Old Summertime | In ens. Solo 64 bars. In ens. (FM) |
| 4:05 | Frankie And Johnny | Solo with ens 12 bars. Solo 12 bars. (S) |
| 4:32 | I've Been Working On The Railroad | In ens. Solo 32 bars. (FM) |
| 3:36 | The Blues | Solo 12 bars. (S) |
| 5:37 | Careless Love Blues | Solo with ens 16 bars. Solo 32 bars. (M) |

At last we can hear HA in a decent, civilized and great recording session!! What a pleasure to hear the 'modern' HA with good sound!! Now we can hear his playing with all its details, and the total impression is that he still is one of the greatest trumpeters of vintage jazz. He certainly has changed his style profoundly since the good old twenties and thirties, but he has done it while keeping within the trad jazz concept instead of joining the beboppers. There are four brilliant fast medium titles here, all full of fire and inspired creativity. The longer soli the better and the most brilliant seems to be "... Maryland", here and on "... Summertime" he really takes it all out, and some details are really challenging. On the other side we have the slow "... Johnny" and "The Blues" (do I hear a small fluff on bar 3 on this one?), showing how much love he has for the deepest register of the trumpet these days. Finally the session highlight, maybe, "Careless Love ...", swinging lightly, dig this solo and play the opening bars many times! To sum up; one of HA's best postwar sessions!!

HENRY "RED" ALLEN **NYC. Sept. 25, 1956**
Henry "Red" Allen (tp), Herb Fleming (tb), Buster Bailey (cl), Claude Hopkins (p), "Fats" Morell (poss. Pseudonym for Benny Moten) (b), Eddy Bourne (dm).
TV-program "Tonight Show", NBC studios, three titles:

| | | |
|------|--------------|----------------------|
| 1:55 | Pretty Baby | Solo/breaks/ens. (M) |
| 1:43 | Squeeze Me | Solo/breaks/ens. (M) |
| 0:48 | High Society | In ens. (F) |

Noisy, brief, bad sound, of very slight value.

HENRY "RED" ALLEN's ALL STARS **NYC. March 21, 1957**
Henry "Red" Allen (tp, vo-2699, 2700), J. C. Higginbotham (tb), Buster Bailey (cl), Coleman Hawkins (ts), Marty Napoleon (p), Everett Barksdale (g), Lloyd Trotman (b), Cozy Cole (dm).
Three titles were recorded for RCA-Victor:

| | | |
|--------|--------------------------------|---|
| 2698-1 | Love Is Just Around The Corner | In ens 32 bars. Solo 64 bars. In ens 32 bars. (FM) |
| 2699 | Let Me Miss You | Solo 24 bars. In ens 12 bars. (SM) |
| 2700 | Ride, Red, Ride | Solo 64 bars. In ens. (F) |

NYC. March 27, 1957
Same. Henry Allen (vo-2817). Four titles:

| | | |
|------|------------------------|---|
| 2815 | 'S Wonderful | In ens 32 bars. Solo 64 bars. In ens 32, 16, 8 bars and coda. (FM) |
| 2816 | I Cover The Waterfront | Soli 32 and 64 bars. In ens 8 bars to coda. (S) |
| 2817 | St. James Infirmary | Soli with ens 16 and 8 bars to long coda. (SM) |

2818 Algiers Bounce Solo 6 choruses of 12 bars.
In ens (mute). (M)

NYC. April 10, 1957

Same. Henry Allen (vo-3384). Four titles:

3382 Love Me Or Leave Me Solo with ens 32 bars.
Solo 32 bars. (M)

3383 I've Got The World On A String Solo 32 bars, with (ts) on bridge.
Soli 32 and 8 bars to ens. (SM)

3384 Ain't She Sweet Solo with ens 32 bars.
Solo 32 bars. (FM)

3385-1 Sweet Lorraine Soli 32 and 32 bars. Solo with
(ts)/(p) 16 bars to coda. (SM)

Note: Franz Hoffman presents alternate take 2 of "Love Is Just Around The Corner" and "Sweet Lorraine" but they are both identical to take 1.

The first of several get-together-celebrations Allen/Hawkins. Quoting myself from the CH-solography: "Nice but of varying quality; dixieland concepts often seem to overrule real swing music". Now, from a HA-point-of-view, that is obviously what he wants it to be, and fair enough. The session is full of good music, and HA, and Hawk, seem to have a good time. Particularly the slow tempi make impression, and the trumpet soli on "... Waterfront" and "... Lorraine" are highly exciting.

HENRY ALLEN

NYC. May 8, 1957

Henry "Red" Allen (tp), Tyree Glenn (tb), Buster Bailey (cl), Boomie Richman (ts), Willie "The Lion" Smith (p), Arvell Shaw (b), Zutty Singleton (dm).
Four titles were recorded for Roulette, issued as "Dixiecats":

3:50 That's A Plenty In ens. Solo 16 bars. (FM)

5:32 Tin Roof Blues In ens. Solo 12 bars. (S)

3:32 Royal Garden Blues In ens. Solo 48 bars. (FM)

2:49 Muskrat Ramble In ens. Solo 16 bars. (FM)

NYC. May 15, 1957

Same except Milt Hinton (b) replaces Shaw.
Five titles:

2:20 Wolverine Blues In ens. (FM)

4:16 Way Down Yonder In New Orleans In ens. Solo 28 bars. (FM)

6:47 Basin Street Blues Soli 16 and 16 bars. (S)

5:47 I've Found A New Baby In ens. Solo 64 bars. (FM)

3:11 Beale Street Blues In ens. Solo 12 bars. (M)

Clean, conventional and well organized dixieland jazz, recorded in studio rather than live, which at least pleases this listener. No surprises here, except the presence of a fine tenorsax which makes the ensemble sound different, but HA plays quite to satisfaction on all items, note a few minor fluffs though. The definite highlight is the three choruses of "... Baby"!

ALLEN / TEAGARDEN / ORY

Newport, Rh. I., July 4, 1957

Collective personnel: Henry "Red" Allen (tp, vo- "... Infirmary"), J. C. Higginbotham (tb), Kid Ory (tb, vo- "... Ramble"), Jack Teagarden (tb, vo- "... Basin ..."), Buster Bailey (cl), Claude Hopkins (p), Arvell Shaw (b), Cozy Cole (dm).
Six titles were recorded live at Newport Jazz Festival:

8:13 Struttin' With Some Barbecue In ens. Solo 64 bars. (FM)

5:10 St. James Infirmary Solo with ens 16 bars. In ens. (SM)

3:32 China Boy In ens. (FM)

5:13 Basin Street Blues Obbligato parts. Solo 16 bars. (SM)

4:16 Muskrat Ramble In ens. Obbligato parts. (FM)

4:02 High Society In ens. (FM)

Much more could have been made out of this great encounter between three of the most famous jazz trombonists with HA's group, but they rather take the attention

away from the leader. A fine solo on “Basin Street ...” should be noted, but only one item shows him to his very best advantage; we get two magnificent trumpet choruses on “... Barbecue”, worth the whole Newport Jazz Festival that year!

“THE SOUND OF JAZZ”

NYC. Dec. 5, 1957

Rex Stewart (cnt), Henry “Red” Allen (tp, vo-“Rosetta”), Vic Dickenson (tb), Pee Wee Russell (cl), Coleman Hawkins (ts), Nat Pierce (p), Danny Barker (g), Milt Hinton (b), Jo Jones (dm).

Two titles were recorded as rehearsal for TV-program Dec. 8:

| | | |
|-------|---------------------|--|
| 59469 | Wild Man Blues | Intro 4 bars to ens 4 bars to solo 32 bars. Solo with ens 16 bars. (SM) |
| | Wild Man Blues alt. | Intro 4 bars to ens 4 bars to solo 64 bars. Solo with ens 16 bars. (SM) |
| 59470 | Rosetta | Soli 32 and 32 bars. (FM) |

NYC. Dec. 8, 1957

Same. TV-program, two titles:

| | |
|----------------|----------------|
| Wild Man Blues | As above. (SM) |
| Rosetta | As above. (FM) |

These are magnificent and represent some of the best mainstream from the late fifties as well as HA at his very best. His three versions of “Wild Man ...” are unforgettable, and note that the studio alternate (CD only) has double length. His old vehicle “Rosetta” is also performed with majestic greatness on both versions. Adding that all participants play on the top of their abilities, these sessions are something you must play and watch!!

HENRY ALLEN

NYC. Dec. 14, 1957

Henry “Red” Allen (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Claude Hopkins (p), Eugene Ramey (b), Eddie Bourne (dm).

Five titles were recorded at Cafe Metropole for AFRS “Bandstand U. S. A.”:

| | | |
|------|---------------------|--|
| 2:33 | Beale Street Blues | Solo 12 bars. (M) |
| 4:55 | Muskrat Ramble | In ens. Solo 32 bars. (FM) |
| 4:24 | St. James Infirmary | Solo with ens 16 bars. Solo 16 bars. In ens. (SM) |
| 3:28 | High Society | In ens. (F) |
| 3:43 | Marie | In ens. (M) |

Not the best of sound on this program, and the music is quite conventional, but HA has some inspired contributions, particularly “... Ramble” is noteworthy.

HENRY ALLEN

NYC. Dec. 16, 1957

Henry “Red” Allen (tp, J. C. Higginbotham (tb), Sol Yaged (cl), Coleman Hawkins (ts), Lou Stein (p), Milt Hinton (b), Cozy Cole (dm).

Seven titles were recorded for Reeves Soundcraft, issued as “Dixieland Jam Fest”:

| | |
|---|---|
| Battle Hymn Of The Republic | Intro with (dm). In ens. Solo 16 bars. (F) |
| Blues | Solo with ens 12 bars. Solo 12 bars. In ens. (S) |
| Won't You Please Come Home, Bill Bailey | In ens. Solo 32 bars. In ens. (F) |
| South | In ens. Solo 16 bars. Coda. (SM) |
| When The Saints Go Marching In | Intro with (dm) to ens. Solo 16 bars. In ens. (FM) |
| Frankie And Johnny | Solo with ens 12 bars. Solo 12 bars. In ens. (S) |
| Maryland, My Maryland | Intro with (dm). In ens. Solo 32 bars. Solo 32 bars. In ens. Coda with (dm). (F) |

A pleasant session with good sound and ditto music, although one might wish for a more updated and inspiring (to me) choice of tunes. HA plays his music as well as always, but there are more challenging and inspiring sessions.

HENRY ALLEN

NYC. Dec. 28, 1957

Henry "Red" Allen (tp), J. C. Higginbotham (tb), Buster Bailey (cl), Claude Hopkins (org), Eugene Ramey (b), Eddie Bourne (dm).

Five titles were recorded at Cafe Metropole for AFRS "Bandstand U. S. A.":

| | | |
|------|--------------------|--|
| 5:32 | Bugle Call Rag | In ens. Solo 48 bars. (FM) |
| 4:34 | Squeeze Me | Solo with ens 16 bars. Solo 32 bars. (SM) |
| 4:10 | Three Little Words | No solo. (F) |
| 6:13 | Indiana | In ens. Solo 64 bars. (F) |
| 1:47 | St. Louis Blues | Solo with ens 16 bars. Behind announcer. (SM) |

NYC. Jan. 11, 1958

Same except Vic Dickenson (tb), Coleman Hawkins (ts) added.

Five titles:

| | | |
|------|-----------------------------|----------------------------------|
| 4:01 | I Would Do Anything For You | In ens. (M) |
| 5:12 | Basin Street Blues | In ens. Soli 16 and 16 bars. (S) |
| 4:28 | Ride, Red, Ride | Solo 64 bars. In ens. (F) |
| 3:37 | Song Of The Islands | No solo. (M) |
| 3:27 | Clarinet Marmalade | In ens. (F) |

NYC. March 8, 1958

Same except Higginbotham and Hawkins omitted.

Four titles:

| | | |
|------|----------------------|---------------------------|
| 5:35 | Indiana | In ens. Solo 64 bars. (F) |
| 3:56 | Yellow Dog Blues | In ens. Solo 8 bars. (SM) |
| 5:12 | Marie | In ens. (M) |
| 0:49 | Ride, Red, Ride (NC) | In ens. (F) |

Back to live music and that famous Metropole Cafe (I could have been there in August 1958, but chose modern jazz instead ...). The music is noisy, sometimes vulgar, the sound is inferior, and the recording unbalanced with too much drums, so listening is not really a pleasure and mostly for HA hardliners. Note also the peculiar choice of equipping Hopkins with an organ instead of piano, creating an unusual ensemble sound. Nevertheless, after accepting the shortcomings and listening concentratedly to the trumpet (and only that), there is much of value. Two fast versions of "Indiana" are strong and different, and a slow "Basin Street ..." is very nice.

JERRY JEROME

NYC. ca. 1958

Henry "Red" Allen (vo), Jerry Jerome (ts), unknown orchestra.

Three Ballantine Ale commercials, total 2:32, but no (tp) on these.

**LANGSTON HUGHES WITH
HENRY "RED" ALLEN's GROUP**

NYC. March 17, 1958

Henry "Red" Allen (tp), Vic Dickenson (tb), Sam "The Man" Taylor (ts), Al Williams (p), Milt Hinton (b), Osie Johnson (dm), Langston Hughes (reading).

Four titles were recorded for Verve, issued as "The Weary Blues":

| | | |
|------|--------------------|---|
| 3:11 | Opening Blues | Solo 12 bars (mute). (S) Obbligato parts (mute). Coda (open). (M) |
| 6:54 | Commercial Theatre | Soli 4 and 4 bars (mute). Obbligato parts (mute). (S) |
| 7:40 | Morning After | Obbligato 12 bars (open). (S) Obbligato 12 bars (open). (SM) Solo with ens 16 bars. (FM) |
| 5:49 | Testament | Obbligato parts (mute). (S) Obbligato parts (open). In ens. (M) Obbligato parts (mute). (S) |

A very unusual session but with great qualities. The blend of reading and music works out very well, and there is plenty of room for soloing. HA's contributions are excellent everywhere, so don't bypass this session, although it is not conventional jazz.

ART FORD's JAZZ PARTY

NYC. June 19, 1958

Collective personnel: Henry "Red" Allen (tp, vo-"St. ..."), unknown (tp- "Bill Bailey ..."), J. C. Higginbotham (tb), unknown (tb-"Bill Bailey ..."), Peanuts Hucko (cl), Georgie Auld (ts), Harry Sheppard (vib), Marty Napoleon (p), Vinnie Burke (b), Cliff Leaman, Jackie Cooper (dm), Big Miller (vo).
TV & radio broadcast, lots of titles, the following have HA:

| | | |
|-------|----------------------------------|---|
| 3:30 | Basin Street Blues | Solo with ens 16 bars. In ens. (SM) |
| 7:01 | Love Is Just Around The Corner | Solo 64 bars. In ens. (FM) |
| 4:24 | Bugle Call Rag | Intro/breaks. In ens. (F) |
| 4:28 | St. James Infirmary | Solo 32 bars. In ens. (SM) |
| 9:40 | Indiana | In ens. Solo 64 bars. (M) |
| 4:51 | After You've Gone | In ens to coda. (F) |
| 4:46 | Hello Little Girl | In ens. (SM) |
| 12:45 | Bill Bailey, Won't You Please CH | Solo with ens 64 bars. Soli 96, 32 and 32 bars. In ens. (F) |

The first of the famous "Jazz Party"s, and HA is of course the most prominent artist, although only on selected titles. Another version of "Indiana" is exciting, jumpy and much slower than on Metropole should be noted, as well "... Corner" with vibraphone accompaniment. "St. James ..." is played faster and more mocking than seriously. Finally, and not to forget, an extended version of "Bill Bailey ..." having a HA with bottomless energy and love for playing. This is an example of something sounding like a real informal private jam session by night, and then it turns out to be on TV, can you believe it!!

ART FORD's JAZZ PARTY

NYC. June 26, 1958

Collective personnel: Henry "Red" Allen (tp, vo- "All ..."), Buddy Iannone (tp), J. C. Higginbotham, Frank Higgins (tb), Buster Bailey (cl), Hal Singer (ts), Harry Sheppard (vib), Anthony Di Girolamo (vln), Willie "The Lon" Smith (p), Chuck Wayne (g), Vinnie Burke (b), Cliff Leaman (dm), Connie Boswell (vo), members of studio band.

TV & radio broadcast, lots of titles, the following have HA:

| | | |
|------|--------------------------------|---|
| 3:20 | Basin Street Blues | Obbligato parts. (S) |
| 5:04 | Them There Eyes | In ens. Solo 32 bars. (FM) |
| 5:25 | St. Louis Blues | In ens. (FM) |
| 4:53 | Ain't Misbehavin' | Obbligato parts. Solo 8 bars. (S) |
| 7:55 | That's A Plenty | In ens. Solo 48 bars. (F) |
| 2:53 | When You're Smiling | In ens. (FM) |
| 5:07 | Stardust | In ens. (S) |
| 3:49 | Hal Singer Stomp | In ens. (FM) |
| 8:34 | Rosetta | Solo with ens 32 bars. Solo 64 bars. In ens. (FM) |
| 6:20 | All Of Me | Solo with ens 64 bars. In ens 16 bars to coda. (SM) |
| 9:50 | When The Saints Go Marchin' In | Intro with (dm) to ens. Solo 64 bars. In ens. (FM) |
| 1:37 | Basin Street Blues (NC) | In ens. (SM) |

HA is very active on this program, which Franz Hoffmann has supplied on video for some extra pleasure. The highlight is "All ...", although one of the items with less than acceptable sound, but enough to hear brilliant playing. Colourful uptempo on "... Plenty" and "... The Saints ...", and when listening to the latter, surprise struck me; how is it possible to bring such freshness and inspiration into a tune played to death like that? Whenever you hear and see HA in this program, he is leading his group in such a charismatic way, a great artist!!

HENRY "RED" ALLEN - COLEMAN HAWKINS NYC. Aug. 7, 1958

Henry "Red" Allen (tp), Earl Warren (cl, as), Coleman Hawkins (ts), Marty Napoleon (p), Chubby Jackson (b), George Wettling (dm).
Seven titles were recorded for Jazz Groove:

| | | |
|------|------------|-----------------------------------|
| 3:55 | Mean To Me | Soli 32 and 16 bars to coda. (SM) |
|------|------------|-----------------------------------|

| | | |
|------|-----------------|--|
| 5:57 | Lonesome Road | Solo 16+8 bars, (cl) on bridge. Solo 16+8 bars, (cl) on bridge. In ens. (SM) |
| 4:34 | Sleepy Time Gal | Soli 32 and 16 bars. In ens. (SM) |
| 5:04 | Summertime | Soli 32 and 16 bars to long coda. (S) |
| 3:19 | All Of Me | Solo 32 bars. (SM) |
| 2:42 | Tea For Two | Soli 32 and 16 bars to coda. (FM) |
| 4:02 | Stormy Weather | Solo 40 and 8 bars to coda. (S) |

Quoting the Coleman Hawkins solography: "Pleasant but quite passive session, this is not swing jazz proper but rather "jazz for dining". Accepting this fact, there is a lot of nice music, particularly Red is sublime". Yes, still think so. Even under less jazzy circumstances HA always seems to take his art seriously, no routine, no details even on titles played daily for years. Heard in this perspective all items here have great trumpet playing. The session has also good sound, so just go ahead and have a nice time. Start with the lovely "Summertime"!

ART FORD's JAZZ PARTY NYC. Sept. 4, 1958

Collective personnel: Henry "Red" Allen (tp, vo-"Rosetta"), unknown (tp), J. C. Higginbotham (tb), Edmond Hall (cl), King Curtis (ts), Teddy Charles (vib), Stan Freed (p), Vinnie Burke (b), Joe Tarto (tu), Sonny Greer (dm), Chris Connor (vo). TV & radio broadcast, lots of titles, the following have HA:

| | | |
|-------|-------------------------|--|
| 1:39 | Theme | In ens. (F) |
| 6:39 | Sweet Georgia Brown | In ens. Solo 64 bars. (F) |
| 3:01 | Basin Street Blues | In ens. (SM) |
| 3:15 | I Ain't Got Nobody | In ens. (F) |
| 8:59 | I Found A New Baby | In ens. (F) |
| 5:16 | S' Wonderful | Solo 32 bars. In ens. (FM) |
| 5:16 | Rosetta | Solo 3 choruses of 32 bars. Solo with ens 24 bars to coda. (FM) |
| 3:08 | Chinatown, My Chinatown | In ens. (F) |
| 10:21 | Ballin' The Jack | Solo 7 choruses of 16 bars. (F) |
| 0:43 | Theme / Bugle Call Rag | Breaks. (F) |

Although HA appears 'in ensemble' only on many items, it does not mean that he does not appear properly, on the contrary his presence is felt everywhere, as in the many previous sessions. The pure solo items are however of highest interest, although the sound quality could have been better, and there are a few of those here in uptempo. "Rosetta" is always interesting, "... Brown" is jumping happily, and the highlight is the fast and furious "... Jack".

CLAUDE HOPKINS NYC. possibly autumn 1958

Henry "Red" Allen, Charlie Shavers (tp), Tyree Glenn (tb), Vic Dickenson (tb), Buster Bailey (cl), Lyle Smith (ts), Claude Hopkins (p), Milt Hinton (b), Panama Francis (dm), Julia Steele (vo).

Twelve titles were recorded for 20th Century Fox, only two have HA:

| | | |
|------|----------------|--------------------------|
| 2:56 | Medley 1 | Solo 12 bars (mute). (M) |
| 2:50 | Messin' Around | Solo 24 bars. (M) |

A quite corny session which just about can be called jazz, obviously meant for pleasure and dancing, all in medium tempo and less than three minutes, a waste of talent. HA has a very minor role, but his solo on "... Around" is very nice and the highlight of the session.

ART FORD's JAZZ PARTY NYC. Nov. 6, 1958

Collective personnel: Henry "Red" Allen (tp, vo-"... Infirmary"), Buddy Iannone (tp-"Love ..."), Dicky Wells (tb), Miff Sines (tb-"Love ..."), Buster Bailey (cl), Coleman Hawkins (ts), Joe Dean (bar-"Love ..."), Willie "The Lion" Smith (p), Danny Barker (g), Vinnie Burke (b), Sonny Greer (dm), Rudy DeLuca (dm-"Love ..."), Mae Barnes (vo).

TV & radio broadcast, lots of titles, the following have HA:

| | | |
|------|------------------|-------------------------------|
| 5:49 | Ballin' The Jack | Soli 32, 32 and 32 bars. (FM) |
| 2:41 | I Love You | In ens. (F) |

| | | |
|------|--------------------------------|--|
| 4:21 | True Blue Lou | Solo 32 bars. Obligato parts. (SM) |
| 4:16 | St. James Infirmary | Solo with ens 24 and 12 bars to very long coda. (SM) |
| 3:55 | Charleston | In ens. (FM) |
| 2:48 | China Boy | In ens. (F) |
| 2:28 | Memphis Blues | Solo 36 bars to coda. (S) |
| 9:45 | Love Is Just Around The Corner | Solo/straight 32 bars. Solo 64 bars. In ens. Solo 8 bars. (F) |

On the final 'Jazz Party' there are several great trumpet performances, starting with a dynamic "... Jack". Fine laidback soloing also on "True ...", good old "... Infirmary" and particularly on his feature number "Memphis ...". Finally a true jam item, "... Corner" in fast tempo, a true highlight and goodbye to Art Ford.

Summing up the addition to the solography, covering almost the whole of the 1950s, the conclusion is that HA still is a magnificent artist. One may often be surprised at his choice of (traditional) concepts, (often slightly outdated) fellow musicians, (retro) tunes and (uncle Tommish) appearance/humour, but he seems to be in full command of his choices, and he plays his swinging trumpet on a level achieved by only a few others of his contemporaries.

HENRY ALLEN **Newport, Rh. I., July 5, 1959**

Henry "Red" Allen (tp, vo), J. C. Higginbotham (tb), Buster Bailey (cl, bcl), Sammy Price (p), Kenny Burrell (g), Lloyd Trotman (b), Rufus "Speedy" Jones (dm).

Three titles were recorded at Newport Jazz Festival:

| | | |
|-------|--------------------|----------------------------|
| 7:28 | Ballin' The Jack | In ens. Solo 32 bars. (FM) |
| 10:48 | Yellow Dog Blues | In ens. Solo 24 bars. (S) |
| 7:38 | The Price Is Right | In ens 60 bars. (FM) |

same

Personnel as above plus Don Goldie (tp), Jack Teagarden (tb). Two titles:

| | | |
|------|--------------------|---------------------|
| 8:27 | I Found A New Baby | Solo 64 bars. (FM) |
| 4:34 | Bugle Call Rag | In ens. Breaks. (F) |

These festival items look possibly better on paper than experienced by actual listening. The highlight is "... Baby" where HA plays a good solo but nevertheless gets heavy competition by Don Goldie, can you believe that!?

KID ORY'S CREOLE JAZZ BAND **LA. July 19, 1959**

Henry "Red" Allen (tp), Kid Ory (tb, vo), Bob McCracken (cl), Cedric Haywood (p), Frank Haggart (g), Charles Oden, Morty Corb (b), Alton Redd (dm, vo).

Fourteen titles were recorded for Verve, issued as "Red Allen Meets Kid Ory", "We've Got Rhythm" and "Henry Red And The Kid". HA is all open horn (with one exception) and very prominent in the ensembles, so for simplicity, only the pure trumpet soli are listed below:

| | | |
|---------|--------------------------------|---|
| 26419-1 | Tishomingo Blues | Solo 32 bars. (SM) |
| 26420-1 | I Wish I Was In Peoria | Solo 32 bars. (M) |
| 26421-2 | I Wish I Could Shimmy LMS Kate | Solo 18 bars. (SM) |
| 26422-2 | Christopher Columbus | Solo 32 bars. (M) |
| 26423-2 | Some Of These Days | Solo 32 bars. (M) |
| 26424-2 | In The Mood | Solo 24 bars. (M) |
| 26425-1 | Lazy River | Solo 36 bars. (SM) |
| 26426-3 | Come Back Sweet Papa | Solo 32 bars. (FM) |
| 26427-1 | San | Solo 32 bars. (M) |
| 26428-1 | Tuxedo Junction | Solo 32 bars. (SM) |
| 26429-1 | Ain't Misbehavin' | Solo 32 bars. (M) |
| 26430-1 | I Got Rhythm | Solo 32 bars (mute) to solo 64 bars. (FM) |

| | | |
|---------|-----------------------|--------------------|
| 26431-1 | Honeysuckle Rose | Solo 32 bars. (M) |
| 26432-2 | Blues For Jimmy Noone | Solo 12 bars. (SM) |

There seem to be different opinions about the Allen/Ory cooperation within my local jazz community. Some held that Ory's rough style clash with HA's utterly sophisticated artist, destroying the atmosphere that could have been, and even make the latter play by routine or even uninspired. Listening to these recordings I cannot agree, finding the music well organized with clean and very good soloing by everyone involved. HA seems to thrive and use his opportunities to good measure, and there is nothing that give me the idea that he should not be happy with his trombone companion. The ensembles flow nicely, and in fact one should not limit oneself to listening only where 'solo' is indicated in the listing above. We must remember that we are not in the thirties anymore, and that music styles change with time, whether we like or not. HA himself plays differently than before, out of free will in the current contexts, and he has not become a less competent artist. Listen to the first item, "Tishomingo ...", and if this is not a brilliant trumpet solo, what is? In my opinion all items here have high quality trumpet playing, try "... Rhythm", "... Junction" and "... River" as some prominent examples, but not necessarily better than the others, matter of taste. Anyway, don't let your opinion of "the kid" spoil the fun for you!

KID ORY's CREOLE JAZZ BAND **Berlin, Sept. 22, 1959**

Henry "Red" Allen (tp, vo), Kid Ory (tb, vo), Bob McCracken (cl), Cedric Haywood (p), Squire Gersh (b), Alton Redd (dm, vo).

Twenty titles were recorded at concert (two sets) in Sportpalast:

| | | |
|------|--|--|
| 7:00 | Original Dixieland One-Step | Solo 64 bars. (F) |
| 6:30 | I Wish I Was In Peoria | Solo 64 bars. (FM) |
| 7:20 | Careless Love | Solo 32 bars. (SM) |
| 5:08 | High Society | In ens. (F) |
| 5:03 | Savoy Blues | Solo 24 bars. (M) |
| 4:43 | Muskrat Ramble | In ens. (M) |
| 8:15 | Tin Roof Blues | In ens. (SM) |
| 4:59 | Panama | Solo 32 bars. (F) |
| 4:28 | When The Saints Go Marchin' In | Solo 32 bars. (F) |
| 5:38 | Bill Bailey Won't You Please Come Home | Solo 32 bars. (F) |
| 6:53 | St. James Infirmary | Solo with ens 16 bars. Vocal. Solo 16 bars. (S) |
| 7:33 | Wolverine Blues | Solo 64 bars. (F) |
| 7:25 | I Wish I Could Shimmy Like MS Kate | Solo 36 bars. (SM) |
| 3:13 | Sugar Foot Stomp | Solo 36 bars. (F) |
| 6:12 | Aunt Hagar's Blues | Solo 24 bars. (SM) |
| 3:59 | Ory's Boogie Woogie | Solo 24 bars. (FM) |
| 3:36 | At The Jazz Band Ball | Solo 32 bars. (F) |
| 7:28 | Tuxedo Junction | Solo 32 bars. (SM) |
| 3:24 | Tiger Rag | In ens. (F) |
| 2:24 | Inspiration | In ens. (S) |

Paris, Oct. 4, 1959

Same. Large number of titles recorded at two concerts, 6 p.m. and 9 p.m. in Salle Pleyel. The concerts were sent on TV but mixed, so for the being I can only list twentyfive titles from Franz Hoffman's CD:

| | | |
|------|------------------------------------|--|
| 5:45 | Do What Ory Says | Solo 32 bars. (M) |
| 3:48 | Clarinet Marmalade | Solo 32 bars. (F) |
| 7:32 | St. James Infirmary | Solo with ens 16 bars. Vocal. Solo 16 bars. (S) |
| 6:52 | I Wish I Could Shimmy Like MS Kate | Solo 36 bars. (SM) |
| 5:13 | Panama | Solo 32 bars. (F) |

| | | |
|------|-------------------------------------|--------------------|
| 3:42 | Royal Garden Blues | Solo 24 bars. (F) |
| 4:27 | Tiger Rag No. 1 | Solo 32 bars. (F) |
| 8:16 | Do You Know What It Means TMNO? | Solo 32 bars. (SM) |
| 5:32 | Savoy Blues | Solo 24 bars. (M) |
| 5:14 | High Society No. 1 | In ens. (F) |
| 5:29 | Basin Street Blues | Solo 32 bars. (SM) |
| 3:19 | When The Saints Go Machin' In | Solo 32 bars. (F) |
| 1:52 | Without You For An Inspiration Dear | In ens. (S) |
| 4:59 | I Wish I Was In Peoria | Solo 32 bars. (M) |
| 4:19 | Tailgate Ramble | Solo 32 bars. (FM) |
| 6:30 | Tin Roof Blues | Solo 8 bars. (S) |
| 3:42 | Ory's Boogie | Solo 24 bars. (FM) |
| 4:04 | Rampart Street Parade | In ens. (F) |
| 5:54 | Shine | Solo 32 bars. (F) |
| 6:06 | Wolverine Blues | Solo 32 bars. (F) |
| 5:26 | Original Dixieland One-Step | Solo 32 bars. (F) |
| 4:41 | Muskrat Ramble | Solo 16 bars. (M) |
| 4:58 | High Society No. 2 | In ens. (F) |
| 6:21 | Aunt Hagar's Blues | Solo 24 bars. (SM) |
| 4:39 | Tiger Rag No. 2 | Solo 32 bars. (F) |

Manchester, Oct. 24, 1959

Same. Eleven titles recorded at afternoon concert, six have been available:

| | | |
|------|----------------------------------|--|
| 5:08 | Original Dixieland One-Step | Solo 32 bars. (F) |
| 7:30 | I Wish I Was In Peoria | Solo 64 bars. (M) |
| 7:24 | Careless Love | Solo 36 bars. (SM) 7:14 |
| | Bill Bailey, Won't You Please CH | Solo 64 bars. (F) |
| 7:02 | St. James Infirmary | Solo with ens 16 bars. Vocal. Solo 16 bars. (S) |
| 5:02 | That's Plenty | Solo 16 bars. (F) |

Manchester, Oct. 24, 1959

Same. Eleven titles recorded at evening concert, eight have been available:

| | | |
|------|---------------------------------|--|
| 6:55 | Careless Love | Solo 32 bars. (SM) |
| 5:50 | Bourbon Street Parade | Solo 32 bars. (F) |
| 6:48 | St. James Infirmary | Solo with ens 16 bars. Vocal. Solo 16 bars. (S) |
| 5:18 | Wolverine Blues | Solo 32 bars. (F) |
| 6:23 | Basin Street Blues | Soli 16 and 16 bars. (SM) |
| 2:52 | Maryland, My Maryland | In ens. (F) |
| 5:30 | Do You Know What It Means TMNO? | Soli with ens 32, 16 and 16 bars. (SM) |
| 2:50 | Muskrat Ramble | Solo 16 bars. (FM) |

Basel, Nov. 9, 1959

Same. Ten titles were recorded at concert in Liederhalle:

| | | |
|------|------------------------|--------------------|
| 7:36 | I Wish I Was In Peoria | Solo 64 bars. (M) |
| 4:10 | Basin Street Blues | Solo 16 bars. (SM) |

| | | |
|------|-----------------------|---|
| 6:21 | St. James Infirmary | Solo with ens 16 bars. Vocal. Solo with (p) 16 bars. (S) |
| 5:17 | Wolverine Blues | Solo 32 bars. (F) |
| 4:26 | Savoy Blues | Solo 24 bars. (M) |
| 6:15 | Tin Roof Blues | Solo 8 bars. (S) |
| 4:48 | That's A Plenty | Solo 32 bars. (F) |
| 7:15 | Aunt Hagar's Blues | Solo 24 bars. (SM) |
| 4:32 | Panama Rag | Solo 32 bars. (F) |
| 3:20 | At The Jazz Band Ball | Solo 32 bars. (F) |

Copenhagen, Nov. 13, 1959

Same. Twelve titles were recorded at concert in KB Hallen:

| | | |
|------|--------------------------------------|---|
| 5:31 | Original Dixieland One-Step | Solo 32 bars. (F) |
| 7:03 | I Wish I Could Shimmy Like MS Kate | Solo 36 bars. (M) |
| 5:41 | Wolverine Blues | Solo 32 bars. (F) |
| 7:18 | St. James Infirmary | Solo with ens 16 bars. Vocal. Solo with (p) 16 bars. (S) |
| 7:21 | Tin Roof Blues | Solo 8 bars. (S) |
| 4:04 | Clarinet Marmalade | Solo 32 bars. (F) |
| 4:32 | Muskrat Ramble | In ens. (M) |
| 5:20 | Do You Know What It Means TMNO? | Soli with ens 32, 16 and 16 bars. (SM) |
| 3:51 | At The Jazz Band Ball | Solo 32 bars. (F) |
| 4:43 | Savoy Blues | Solo 24 bars. (M) |
| 4:12 | Medley: The Sheik Of Araby / Indiana | Solo 32 bars. (FM) |
| 2:48 | High Society | In ens. (F) |

The European tour resulted in a lot of concerts of which many are preserved, even on TV. What more can one say about this group in addition to what already has been said in connection with the Verve studio session? One thing is evident; if one enjoys the studio, the concerts come as an additional pleasure. HA is in excellent shape, and from the tv productions his dedicated professionalism is obvious. The group as such appear extremely well organized giving traditional jazz a very positive image, and Stuyvesant Casino or Central Plaza is far away. On the other hand there is a lack of spontaneity here that worries me; it is quite natural that the repertoire is repeated in the different concerts, but the details need not be. Nevertheless, with very few exceptions, the structure of a given title is almost fully fixed, and if HA plays 32 bars on one concert, he will do it on all, no running away with some uncontrollable inspiration that real jazz should include. One has the feeling that have you heard one, you have heard them all. Time and technical constraints make it difficult to compare the trumpet soli on all versions of a certain tune, but there is little reason to believe that HA is copying himself, or does he?...

BUD FREEMAN / SHORTY BAKER ALL STARS NYC. Aug. 6, 1960

Harold "Shorty" Baker (tp), Henry Allen (tp, vo- "... Infirmary), Tyree Glenn (tb), Bud Freeman (ts), Gene Schroeder (p), Bob Haggart (b), George Wettling (dm). Three titles were recorded in "Summer Concert 1960" at Roof Garden, Museum of Modern Art (other items without HA):

| | | |
|-------|---------------------|--|
| 3:24 | St. James Infirmary | Soli 24 and 16 bars to coda. (S) |
| 10:11 | Eddie Condon Blues | Solo 8 choruses of 12 bars. (FM) |
| 4:01 | Crazy Rhythm | Solo 32 bars (2 nd (tp)-solo). (FM) |

Interesting to hear "Crazy ..." with HA and his trumpet following Baker closely. "... Infirmary" we have heard better before. The highlight is the "... Blues", where HA seems very eager to play, in fact doubles Baker's efforts, but the results are not quite up to efforts.

HENRY "RED" ALLEN

NYC. Nov. 21, 1960

Henry "Red" Allen (tp, vo—"How Long ...", "... Come Home", "All ..."), Herb Flemming (tb), Buster Bailey (cl), Bob Hammer, Sammy Price (p), Milt Hinton (b), Sol Hall (dm).

Twelve titles were recorded for Verve, issued as "Red Allen Plays King Oliver":

| | | |
|-------|----------------------------------|--------------------------------------|
| 26855 | Canal Street Blues | Solo 24 bars. (SM) |
| 26856 | Ballin' The Jack | Solo 32 bars. (FM) |
| 26857 | Someday Sweetheart | Solo 62 bars (mute). Acc. (cl). (SM) |
| 26858 | Dixie Medley | In ens. (F/M). Solo 64 bars. (F) |
| 26859 | How Long Blues | In ens. (S) |
| 26860 | Just A Closer Walk With Thee | Solo with ens 32 bars. (S) |
| 26861 | Bill Bailey, Won't You Please CH | Solo 3 choruses of 32 bars. (F) |
| 26862 | Snowy Morning Blues | Solo with ens 32 bars. (SM) |
| 26863 | Baby Won't You Please Come Home | Solo 18 bars. (M) |
| 26864 | Fidgety Feet | Solo 64 bars. (F) |
| 26865 | Yellow Dog Blues | Solo 24 bars. (SM) |
| 26866 | All Of Me | Soli with ens 32 and 16 bars. (SM) |

Another Verve session, not so influenced by a strong personality as Ory, if that should mean anything to you, otherwise much in the same style and tunes we know (all) too well. My enthusiasm for a construction like "Dixie ..." is definitely low, although a strong final solo ("Bourbon Street Parade") should be noted. The "Someday ..." is rather unusual inasmuch it has muted trumpet, not often these days, and even with some growls in the second chorus, the result is also not above the ordinary. Good soloing in fast tempo on "... Come Home" and "... Feet", while he treats the blues in slow medium nicely on three occasions, best seems to me "Yellow ...". The highlight is definitely the unusually long and inspired solo on "Bill Bailey ...", who could match this in 1960? Or later?

HENRY RED ALLEN QUARTET

Chi. June/July 1961

Henry "Red" Allen (tp), Sam Price (p), Franklin Skeete (b), Jerry Potter (dm).

AFRS ONS 5433 broadcast from London House:

| | | |
|------|----------------------------|--|
| 1:04 | Algiers Bounce (Theme) | Straight. (M) |
| 3:58 | Lover Come Back To Me | Soli 64, 64 and 20 bars. (F) |
| 3:54 | Do You Know What It MTMNO? | Soli 32, 32 and 16 bars. (SM) |
| 4:22 | Tenderly | Soli 32 and 32 bars. (SM) |
| 5:51 | Bill Bailey | Soli 32, 96 and 64 bars. (F) |
| 6:41 | Rosetta | Soli 32 and 32 bars. 96 bars with (p)/(b) to coda. (M) |
| 2:06 | All Of Me | Solo 32 bars. (M) |
| 0:36 | Algiers Bounce (Theme) | Straight. (M) |

same

Same. AFRS ONS 5438 broadcast from London House:

| | | |
|------|--------------------------------|-----------------------------------|
| 0:36 | Algiers Bounce (Theme) | Straight. (M) |
| 3:23 | Ballin' The Jack | Soli 32, 48 and 32 bars. (F) |
| 4:16 | Snowy Morning Blues | Soli 32, 32 and 16 bars. (SM) |
| 4:41 | Autumn Leaves | Soli 64 and 32 bars. (SM) |
| 7:30 | Love Is Just Around The Corner | Soli 64, 96, 80 and 16 bars. (FM) |
| 6:52 | Basin Street Blues | Soli 32, 64 and 24 bars. (SM) |
| 1:26 | Algiers Bounce (Theme) | Straight. (M) |

I have some difficulty with evaluating these programs. The quartet format is transparent, and it seems that HA might be somewhat second to the real boss of the group, Sam Price, who plays very actively and strongly, also soundwise, and the performances are more like duets than soli with accompaniment. This can of course be a big plus, but I have the feeling HA is somewhat overshadowed, for once. He

definitely does not play badly, and the choice of tunes like “Tenderly” and “Autumn ...” is an interesting change. And looking for a highlight the long “... Corner” could be it, he seems very eager to play on this one. There are more exciting HA sessions, but this one represents at least a change.

To be continued in 1962.

... 000 ...