

THE RECORDINGS OF EVELYN PREER

An Annotated Tentative Name-Discography

PEER, Evelyn actress, singer born: Vicksburg, Mississippi, July 7, 1896; died: Los Angeles, November 27, 1932
Evelyn Preer, who also recorded as Evelyn Thompson, is a compelling singer who seems to inspire her accompanists. Although her brief recording career of 1926-27, which mostly consisted of jazz and popular tunes, took place in New York, a July 13, 1929, Chicago Defender article calls her "Chicago's own". The article announced that she was starring in an "all-colored talkomedey" film called 'Framing of the Shrew' and stated that "For the first time in screen history the rare natural humor of the Negro artist is finding a great outlet." Unfortunately, the film, if it ever was made, has not survived. (Dr. David Evans, booklet of Document DOCD-5516)

Evelyn Preer's real name was Evelyn Peer. She also recorded for Brunswick/Vocalion under the name Evelyn Thompson (see below). And it is really surprising that this artist is not listed in any issue of Blues&Gospel Records, although her singing style and her choice of tunes is not differing from that of a Alberta Hunter or a Ethel Waters. Furthermore, the recordings listed in the Rust issues vary in content, of which Rust*4 says: "This artist made a number of records of popular songs for the Banner group, and for Victor, between the summers of 1926 and 1927. About half of them are of no interest as jazz either for their material, its presentation or its accompaniment, but the remainder are very different and are included here." I can only hope that the publishers of CDs or LPs containing her work did select the right recordings for our purposes.

This personello-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Evelyn Preer
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Evelyn Preer*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Evelyn Preer*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session!

Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

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

EVELYN PREER / EVELYN THOMPSON

| | | | |
|--------------------------------------|---|--------------|--------------|
| 001 EVELYN PREER | New York, | c. Jun. 1926 | |
| Evelyn Preer – voc; unknown - pno | | | |
| 6757 | When The Red, Red Robin Comes Bob-Bob-Bobbin' Along | Ban 1824 | not on LP/CD |
| 6758 | Breezing Along With The Breeze | Ban 1824 | not on LP/CD |

Unfortunately, this recording was not reissued in the past, and can thus not be discussed.

Notes:

- Rust*2,*3: *unkown (pno)*

| | | |
|-------------------------|-----------|---------------|
| 002 EVELYN PREER | New York, | Aug. 10, 1926 |
| Evelyn Preer – voc; | | |

| | | | |
|------------------------|----------------------------------|--------------|--------------|
| May Singhi Breen - uke | | | |
| 36075 | No-One But You Knows How To Love | Vic unissued | not on LP/CD |
| 36076 | What Does My Honeydew Do? | Vic unissued | not on LP/CD |
| 36077 | Bye-Bye Blackbird | Vic unissued | not on LP/CD |

Unfortunately, these recordings were not issued at all, and can thus not be discussed.

Notes:

- B. Rust, *The Victor Master Book Vol. 2: May Singhi Breen - ukulele*
- Rust*2,*3: *May Singhi Breen (uke)*

| | | | |
|---|-----------------|------------------|------------------------|
| 003 EVELYN PREER | | New York, | Sep. 07, 1926 |
| Evelyn Preer – voc; | | | |
| Thomas Morris – cnt; <i>Happy Caldwell</i> – clt; | | | |
| Mike Jackson – pno | | | |
| 36099-2 | Make Me Know It | Vic uniss on 78, | Document DOCD-5516 |
| 36099-3 | Make Me Know It | Vic 20306, | RCA (F) FPM1 7049 (LP) |

This is a downright convincing performance in jazz/blues vocal by a singer who is decidedly singled out from Blues&Gosperl Records.

Enigmatic, as for my comprehension. And a surprising find of a hitherto unrecognised alternate take!

Thomas Morris undoubted from my side. What little can be heard from the trumpet may well be by Thomas Morris, possibly trying out this rather unusual sort of personnel for recordings in the future (see below).

Judging from style, tone and vibrato this clarinetist might well be Happy Caldwell.

This is typical light-handed piano playing by Mike Jackson with fast chromatic upward arpeggios. Very nice. And solid stride accompaniment. Beautiful piano performance!

Notes:

- B. Rust, *The Victor Master Book Vol. 2: acc by c / cl / p.*
- BGR*2,*3,*4: not listed
- B. Rust, *The Victor Master Book Vol. 2: acc by c / cl / p.*
- Rust*2,*3,*4,*6: Tom Morris (cnt); Bob Fuller (clt); Mike Jackson (pno)

Notable differences of takes:

- 36099-2: Miss Preer shouts "oh, make me know it, Mike!" in the first bar of ensemble half-chorus
- 36099-3: Miss Preer shouts "hay, hay!" in the first bar of ensemble half-chorus: and "oh, make me know it, Mike!" in the fifth bar

| | | | |
|--|------------------------|-----------|--------------------|
| 004 EVELYN PREER | | New York, | Sep. 08, 1926 |
| Evelyn Preer – voc; | | | |
| Earl Oliver – tpt; Sam Lewis – tbn; Ken 'Goof' Moyer – clt, b-clt; | | | |
| Lou Raderman – vln; | | | |
| Rube Bloom – pno; Harry Reser – bjo; Joe Green or George Hamilton Green - cymbal | | | |
| 6810-2 | Lucky Day | Ban 1848 | not on LP/CD |
| 6811-2 | The Birth Of The Blues | Ban 1848, | Document DOCD-5590 |

And again, a distinct performance in early jazz singing.

The cornet/trumpet sounds in the introduction might in fact come from Thomas Morris and the strong clarinet might as well be Happy Caldwell like at Evelyn Preer's session of the day before (see above), but nothing can be said about the other participating musicians. And, I believe to have read somewhere that Happy Caldwell did not remember to ever have played a bass-clarinet. But I could imagine that he might jokingly have handled such an instrument by chance just standing in studio – and then decided never to tell it other persons.

Unfortunately, the first side of this recording was not reissued in the past, and can thus not be tackled.

JO: In his notes for 'Too Late, Too Late – Vol.9' (DOCD-5590), Dr. Guido van Rijn suggests Morris and Fuller as possible on *The Birth Of The Blues*. It's performed by what seems like a theatre band (Preer was a successful Broadway stage performer, and a film actress). Morris and Fuller as possible are readily identifiable in the introduction: "of a piece" with their work on Preer's session the day before. After the intro, they rarely (and then only tentatively) reemerge – they may have been recruited in an attempt to infuse the show tune with some "blues feeling". I haven't heard the first title yet. Morris and Mike Jackson would work in off-Broadway theatre with Mae West (whose singing style was not far from Preer's) the following year.

ADDENDUM Dec. 07-2023, e-mail by Javier Soria Laso of Madrid, Spain: "The trumpet player & clarinet man doubling on bass clarinet are neither Morris nor Caldwell. The trumpet player on both 'Birth of the Blues' and 'Lucky Day' has a distinctive flutter tongue technique coupled with some swing, and I am very familiar with that guy since 2009, when I heard him in several sides with Ben Selvin, Harry Reser, Bob Haring, Arthur Lange, Lou Gold, Paul F. Van Loan, Frank Black, Sam Lanin, Nathan Glantz (from April of 1925 onwards), Jack Stillman, Clyde Doerr & Adrian Schubert to mention a few. The guy in question is white trumpeter Earle Preston Oliver, better known as Earl Oliver, who is also on some of Lucille Hegamin sides from 1923 to 1924. The clarinet player doubling also on bass clarinet has a distinctive slap tongue technique that I am familiar in several sides he did since 1925 with Nathan Glantz, Fred Rich, Adrian Schubert, William Covington 'Bill' Perry (dig out his sides for the Plaza group as Perry's Hot Dogs on which the pianist's is erroneously attributed to Arthur Schutt when it's Perry himself, who also arranges & directs the band that also recorded for the NYRL group (Paramount, Puritan, Broadway, etc.) as Perry's Orchestra. Mark Berresford agrees with this. The man's name is Ken 'Goof' Moyer, who was profiled by Andrew Jon Sammut on an article about him from his Pop of Yestercentury blog. And there is a trombonist on both 'Lucky Day' and 'Birth of the Blues' with a rather jumpy and swinging way of phrasing in his playing. The man's name is Sam(my) Lewis, a former Paul Whiteman sideman from late 1920 to mid September of 1923, that also recorded with Ben Selvin, Adrian Schibert, Nathan Glantz (when subbing for Eph(riam)(sic – KBR) Hannaford in a few sessions from 1924 & 1925), Lou Gold, Harry Reser, Frank Black, Carl Fenton (some sides from Walter Gus(tave) Haenschel's period from 1919 to 1927 (particularly the period from mid 1925 to 1927), Sam Lanin, Bob Haring, Bennie Krueger (late 1924 to early 1926), William Covington 'Bill' Perry & a large etcetera. The piano break t the end of 'Lucky Day' is undoubtedly by Rube Bloom. My vote for the violinist & banjo player is respectively for Lou Raderman and Harry Reser. As for the cymbal player, I think it's either Joe Green or George Hamilton Green. Given that Adrian Schubert was the Plaza group's house bandleader, I suspect that he is responsible for the backing group. My good friend Colin Hancock ... agrees with this assessment."

Wow! Now there at last seems to be someone who really knows what he is talking about. And I must admit that I am largely blind – or deaf – on the white side jazz/dance music presented by the names cited by Javier Soria Laso, here. And so, knowing Mr. Laso from earlier correspondence, I trust in all he says. I have thus corrected the personnel of this session as above! (Thanks a lot, Javier!)

Notes:

- BGR*2,*3,*4: not listed
- Rust*2.: Tom Morris (cnt); unknown (tbn); Bob Fuller (clt); unknown (vln); Mike Jackson (pno); unknown (bjo); unknown (dms)
- Rust*3,*4,*6: unknown -c; unknown -tb; unknown -cl; unknown -vn; unknown -p; unknown -bj; unknown -d

| | | | |
|-------------------------|---------------------------------------|-----------|---------------------|
| 005 EVELYN PREER | | New York, | Oct. 1926 |
| Evelyn Preer – voc; | | | |
| Peter de Rose – pno | | | |
| 6861-2 | Sadie Green (The Vamp Of New Orleans) | Ban 1873, | Document DOCD T-002 |
| 6862-2 | No One But You Knows How To Love | Ban 1873, | Document DOCD T-002 |

Adequate performances of this singer, with craftman-like if not extraordinary piano accompaniment.

Notes:

- BGR*2,*3,*4: not listed
- Rust*2: unknown (pno)
- Rust*3: Peter de Rose
- Rust*4,*6: not listed

| | | | |
|--|--|------------|-----------------|
| 006 EVELYN PREER | | New York, | Oct. 14, 1926 |
| Evelyn Preer – voc; | | | |
| Harry Shilkret – tpt; | | | |
| Clyde Doerr - alt; Andy Sannella – alt, clt; Lou Raderman – vln; | | | |
| Jack Shilkret – pno; John Cali – bjo; | | | |
| John Helleberg – bbs; Joe Green or William Dorn – dms | | | |
| 36823-2 | It Takes A Good Woman To Keep A Good Man At Home | Vic 20306, | www.youtube.com |

Unfortunately, this recording was not reissued in the past, but has now (Dec. 2023) resurfaced on Youtube!

I hear: cornet, clarinet, alto sax, violin, piano, banjo, tuba. The Victor Master Book, Vol. 2 adds a drummer. A clarinet is distinctly audible, also an alto sax, a trumpet, a piano, a banjo, and a tuba. Re the Victor Master Book, the second alto player must then be the clarinetist. The item consists of instrumental intro 6 bars, instrumental vamp 2 bars, vocal verse 16 bars, vocal chorus 18 bars, talk-vocal 24 bars - with clt or m-tpt ad-lib below, instrumental 8 bars, vocal 10 bars, plus end tag 4 bars. Miss Preer's performance seems to be of a fair quality, not bluesy and not jazzy.

ADDENDUM Dec. 07-2023: I have been informed by Javier Soria Laso of Madrid, Spain, just today. He advised me to check www.youtube.com/watch?v=4FGEScH7Cdo, where this above title can be listened to. He writes: "The Victor files via the DAHR list the band as being directed by Nat Shilkret, Victor's house bandleader who also recorded with his own orchestra as Nat Shilkret (and the Victor) Orchestra, and he was also responsible for hiring his brother Jack's Orchestra for Victor. Given this, I'm proposing the following personnel: Evelyn Preer – (v) acc. by Nat Shilkret dir: Harry Shilkret (tp), Clyde Doerr (1st as db on bars & ss), ?Andy Sannella (cl, as), Lou Raderman (vln), Jack Shilkret (p), John Cali (bjo), John Helleberg Jr. (bb) & either Joe Green or George Hamilton Green or William Dorn (d)." (Thank you very much for this information plus other Youtube addresses, Javier!)

It certainly is very satisfactory to have another unissued item found and published after so many long years! So: thanks also to the publisher!

Notes:

- B. Rust, The Victor Master Book Vol. 2: c/2s/vn/p/bj/bb/d
- BGR*2,*3,*4: not listed
- Rust*2,*3,*4,*6: unknown (cnt); unknown, unknown (alt); unknown (vln); unknown (pno); unknown (bjo); unknown (bbs); unknown (dms).

| | | | |
|---|---|-----------|--------------------|
| 007 EVELYN PREER her Gang | | New York, | c. Nov. 23, 1926 |
| Evelyn Preer – voc, kazoo; | | | |
| Red Nichols – cnt; Miff Mole – tbn; Alfie Evans or Dick Johnson – clt, alt; | | | |
| Peter de Rose or Rube Bloom – pno | | | |
| 6954-1 | Sunday | Ban 1895, | Document DOCD-5590 |
| 6954-5 | Sunday | Ban 1895, | not on LP/CD |
| 6954-6 | Sunday | Ban 1895, | Document DOCD-5590 |
| 6955-4 | Cock-A-Doodle, I'm Off My Noodle (My Baby's Back) | Ban 1895, | not on LP/CD |
| 6955-6 | Cock-A-Doodle, I'm Off My Noodle (My Baby's Back) | Ban 1895, | Document DOCD-5590 |

Miss Preer delivers two renditions of songs of the day, singing some queer sort of scat in the second chorus of 'Sunday', the band really swinging. The altoist has this strange 6/8 feeling in his ad-lib parts. The trombone parts seem to be much too tame as by a giant like Miff Mole. From my knowledge I would also doubt Red Nichols' presence on these sides. The pianist seems to be a stronger player than Peter de Rose on session 005 above, and might thus be Rube Bloom.

Notes:

- BGR*2,*3,*4: not listed
- Rust*2: Evelyn Preer (kazoo); Red Nichols (cnt); Miff Mole (tbn); Alfie Evans or Dick Johnson (clt, alt); Rube Bloom (?) (pno)
- Rust*3,*4,*6: Red Nichols -c; Miff Mole -tb; Alfie Evans or Dick Johnson -cl -as; ?Peter de Rose or Rube Bloom -p; own kazoo

Notable differences of takes:

- 6954-1: tpt in intro: 1 eighth-note bb (up-beat), 1 quarter-note a (on first beat of intro), 2 eighth-notes c – a, 3 quarter-notes f, 1 half-note ab
- 6954-5: this take being un-reissued, comparison is impossible
- 6954-6: tpt in intro: 1 eighth-note c (on first beat of intro – no up-beat), 1 quarter-note e, 2 eighth-notes c – a, 3 quarter-notes f, 1 half-note ab
- 6955: lacking alternate takes reissued, comparison is impossible

008 EVELYN THOMPSON

New York,

c. Dec. 13, 1926

Evelyn Preer – voc;

unknown – vln; unknown – pno; unknown - gtr

E-4224 Someday, Sweetheart

Voc 1075,

Document DOCD T-009

E-4225 Someday, Sweetheart

Voc 1075

not on LP/CD

E-4226 I Got A Papa Down In New Orleans, Another Papa Up In Maine

Voc 1075,

Document DOCD T-009

E-4227 I Got A Papa Down In New Orleans, Another Papa Up In Maine

Voc 1075

not on LP/CD

Beautiful piano accompaniment here, very much in the background, unfortunately, reminding me of James P. Johnson. And nice single-string guitar, but a most un-sensitive violin player.

Notes:

- BGR*2: unknown (pno); unknown (vln); unknown (gtr)

- BGR*3,*4: not listed

- Rust*3,*4,*6: unknown, pno; unknown, vln;; unknown, gtr

Notable differences of takes:

As the above listed takes only were reissued on CD, comparison with alternate takes is impossible.

009 EVELYN PREER Duke Ellington and his Orchestra

New York,

Jan. 10, 1927

Evelyn Preer – voc;*Bubber Miley* – tpt; *Edgar Sampson* – alt, vln; *Prince Robinson* – ten, clt;*Duke Ellington* – pno; *Sonny Greer* – dms

37527 Make Me Love You

Vic unissued

not on LP/CD

37528-1 If You Can't Hold The Man You Love

Vic uniss on 78,

RCA DE Cent. Ed. Disc 1

This is a beautiful recording of a strong and swinging singer of jazz songs, together with an early Ellington ensemble outside of his band. I certainly would give something to hear the first number recorded, too.

I hear clear Miley, Ellington on piano, most interesting brush-work by Greer, two saxophones in the sax section, nice clarinet cum trumpet behind the singer, and beautiful 6 bars of violin solo wrapped between a piano solo and a trumpet solo. To my ears this is undoubted violin playing by Sampson, and there is no need to assume Hardwick on alto anywhere on this side as the violinist has plenty of time to change from alto to violin and back again! And why should he have been paid for alto playing when another altoist was present! To my ears Hardwick is not present on these sides.

After all that has been said (below), I believe the above personnel to be the exact one. Steven Lasker insisted on hearing a violin in parts of the tune before the violin solo, and I admit that he may be right in chorus 1 (see 'Tune Structure' below), where the violin most probably plays sustained low notes below clarinet and muted-trumpet to supply a harmonic basis for the wind instruments, while Ellington keeps back with a very sparse piano accompaniment.

The tune features interesting – for the time - brush playing by Sonny Greer and a beautiful choked cymbal struck with a mallet in the trumpet solo.

Rust*4 and *6 list take 37528-3 as issued on LP Vic 731043 - Document DOCD-5516 also listing this take - and take 37528-1 as issued on early Swedish 10" LP Tax LP-9. All recent and serious reissues of this tune list take -1. On intense listening no differences can be discerned between these two takes.

Notes:- B. Rust, *The Victor Master Book Vol. 2: c/cl/vn/p/d*

- BGR*2,*3,*4: not listed

- Rust*2: *Bubber Miley* (cnt); *Rudy Jackson* (clt, alt); *Otto Hardwick* (alt, vln); *Duke Ellington* (pno); *Sonny Greer* (dms).- Rust*3,*4,*6: *Bubber Miley* -c; unknown -cl -as; *Otto Hardwick* -as -vn; *Duke Ellington* -p; *Sonny Greer* -d.- *Tinner, Ellingtonia: Bubber Miley; Rudy Jackson; Otto Hardwick; Duke Ellington; Sonny Greer*- *Vail, Duke's Diary: Bubber Miley* (trumpet); *Otto Hardwick* (alto sax); *Prince Robinson* (tenor sax); unknown (violin); *Duke Ellington* (piano); *Sonny Greer* (drums)- *S. Lasker, booklet to: Ellington, The Centennial Edition: Bubber Miley, trumpet; prob Prince Robinson, clarinet/tenor saxophone; Otto Hardwick, alto saxophone; unidentified, violin; Duke Ellington, piano; Sonny Greer, drums; Evelyn Preer, vocal.*- *A. Rado, booklet to: Media 7 MJCD 9: Evelyn Preer* (voc); *Bubber Miley* (tpt); *Otto Hardwick* (Cms, as); *prob Edgar Sampson* (as, vn); *Prince Robinson* (ts, cl); *Duke Ellington* (p); *Sonny Greer* (d)

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Miley* (tp); *prob Prince Robinson* (cl, ts); *Otto Hardwick* (as); *prob Edgar Sampson* (vln); *Duke Ellington* (p); *Sonny Greer* (dr). "The real surname of this artist was *Peer*. The issued title was listed as 37528-3 on RCA 731.043, but is aurally identical to take-1. It was erroneously identified as "It Takes A Good Woman To Keep A Good Man At Home" (36823-2) on Document DOCD-1015. Rust has unknown (cl, as), *Otto Hardwick* (as, vln). The new edition of "Duke Ellington's Story on Records" by *Luciano Massagli and Giovanni M. Volonté* has unknown (cl, ts), *Edgar Sampson* (as, vln), *Hardwick* (as). *Steven Lasker*, in the book of the 24-CD-box RCA 09026-63386-2 has probably *Prince Robinson* (cl, ts), *Hardwick* (as), unknown (vln). *Mark Tucker*, in his book "Ellington, The Early Years" claims that "besides Ellington, Greer, Hardwick and Miley, the ensemble included both a clarinetist and a violinist who doubled on alto saxophone – the latter was probably *Edgar Sampson*, who had played with Ellington the previous year". *Prince Robinson* played with Ellington in 1926 as well. In a note to chapter 12 of his book, *Tucker* writes that "Garvin Bushell, who played with *Hardwick* in the early 1930s, has stated that the alto saxophonist never played violin *Brooks Kerr* has suggested *Sampson's* name for the unknown saxophonist/violinist. A comparison of some of the violin solos *Sampson* played with *Fletcher Henderson* (e.g. "House Of David Blues", recorded July 17, 1931) to the one on "If You Can't Hold the Man You Love" reveals similarities, especially in the double stops and intonation." Jazz violin expert *Anthony Barnett* also lists *Sampson* as a possibility on violin for the *Preer* session in his discography of *Sampson's* recordings on violin. Ref. (*Violin Improvisation Studies*). There are only two reed players present, as far as we can hear. Although there is no passage where two reed instruments and the violin can be heard simultaneously, we don't think the violinist could have made the change fast enough to double. *Miley* (soloist) and *Hardwick* (in the ensembles) can be aurally identified."

Tune Structure:

37528-1 If You Can't Hold The Man You Love Key of C Victor
(Intro 10 bars ens BM m-tpt 4 – saxes 4 – BM m-tpt 2)(Verse 1 16 bars AA' EP voc + PR clt - BM m-tpt)(Chorus 1 32 bars AA' EP
voc + PR clt - BM m-tpt - ? ES vln obbl)(Verse 2 16 bars AA' EP voc + ES alt - PR clt - BM m-tpt)(1/2 Chorus 2 16 bars A' EP Voc +
ES alt - PR ten - BM m-tpt)(Chorus 3 32 bars AA'DE pno 8 – ES vln 6 – BM m-tpt 2+8 – EP voc 4 – EP voc + ens 2)(Tag 2 bars EP voc
+ ens)

| | | |
|---|-----------|----------------------------|
| 010 FLETCHER HENDERSON AND HIS ORCHESTRA | New York, | Jan. 19, 1927 |
| Russell Smith, Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison, Bennie Morton – tbn; Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt; Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms; Evelyn Thompson (aka <i>Evelyn Preer</i>) – voc; | | |
| E-4394 Baby, Won't You Please Come Home ? | Voc 1079, | Chronological Classics 597 |
| E-4395 Baby, Won't You Please Come Home ? | Voc 1079 | not on LP/CD |
| E-4397 Some Of These Days | Voc 1079, | Chronological Classics 597 |
| E-4398 Some Of These Days | Voc 1079 | not on LP/CD |

When I consider this Henderson band as “classic”, I mean the second half of the 1920s, when Tommy Ladnier played “Western” style trumpet solos in Louis Armstrong’s tradition, Buster Bailey played “Southern” clarinet in a way, and when Coleman Hawkins developed his exuberant style on tenor sax and enthused listeners and – above all – his fellow musicians. In short: when the band really started swinging, playing hot solos and presenting swinging arrangements out of Don Redman’s realm of ideas. This classification is even reinforced when Henderson hired the great Jimmy Harrison - trombonist extraordinaire – as masterful trombone soloist and a most inspiring comedian/vocalist in the Bert Williams way.

When listening to the subsequent titles/sessions encompassing Harrison it becomes apparent that Redman’s or anybody else’s arrangements did not have a second trombone part. Big Bands up to this time did not have a second trombonist. Consequently, Harrison mostly ad-libbed his trombone parts until arrangements had been written for a two-part trombone section or extant arrangements had been adapted.

Harrison had joined the Henderson Band in late 1926, and immediately Don Redman had inserted a two-trombone half-chorus in close harmony in ‘Some Of These Days’. This trombone duet very certainly is the first arranged two-trombone part in the history of jazz. John R.T. Davies suggested Charlie Green as second trombonist in Bennie Morton’s chair here. Yet, the first part in this duet is definitely played by Jimmy Harrison, and Harrison also plays the solos in both titles, which makes me believe that Bennie Morton had to stand back soloing, and not Charlie Green, who would probably have grown very angry on this distribution of soloistic space.

As noted by Walter C. Allen in his ‘Hendersonia’ the singer might probably be Evelyn Preer, known from recordings under her own name, but recently married to one Edward Thompson (see below).

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- *BGR*2: Russell Smith, Joe Smith, Tommy Ladnier, cnt; Jimmy Harrison, tbn; Buster Bailey, clt; Don Redman, clt, alt; Coleman Hawkins – clt, ten; Fletcher Henderson, pno; Charlie Dixon, bjo; June Cole, bbs; Kaiser Marshall, dms*

- *Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms); Evelyn Thompson (vcl).*

- *Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d*

- *W.C. Allen, Hendersonia, p.197: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba; Kaiser Marshall, drums; Evelyn Preer Thompson, vocals. “The Brunswick files show 12 men were used, which agrees with the above instrumentation. Singer/actress Evelyn Preer had married one Edward Thompson, and some Vocalion sessions described in contemporary news releases as having been recorded by Evelyn Preer were in fact released as by ‘Evelyn Thompson’.* Likewise, the voice on the two titles below is aurally similar to authentic recordings by Evelyn Preer on other labels.”

- *Rust*4: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d; Evelyn Preer Thompson -v.*

- *Rust*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb -v; Kaiser Marshall -d; Evelyn Thompson -v.*

Solos ad-lib:

E-3494: CD gtr 14, TL o-tpt 16, CH ten 14, JS m-tpt obl to voc 30, JH o-tbn 14, JS o-tpt over ens 16

E-3497: JH o-tbn 15, CH ten 1+16, JS m-tpt obl to voc 32, JS o-tpt over ens 16

Discernible differences of takes:

E-4394 / 5: as take 4395 has not been reissued, differences of takes could not be checked!

E-4397 / 8: as take 4398 has not been reissued, differences of takes could not be checked!

A plea of the author of this website (Dec. 2023): Is there anybody in the world reading this, owning takes E-4395 and E-4398 of the above sides, and being willing to share them with me in the form of a CD, with or without pay, please contact me under my adress given at the “Home” page of this website!

| | | |
|--|-----------|--------------|
| 011 EVELYN PREER | New York, | c. Jan. 1927 |
| Evelyn Preer – voc, banjulele; Andy Roger – pno | | |
| 7010-4 Do-Do-Do | Ban 1916 | not on LP/CD |
| 7011-6 (You Know, I Know) Ev’rything’s Made For Love | Ban 1916 | not on LP/CD |

Rust*2 lists the second title of Ban 1916 as ‘He’s The Last Word’, while Rust*3 has the coupling as above. But unfortunately, this recording was not reissued in the past, and can thus not be discussed.

Javier Soria Laso informed me: “The pianist turns out to be a fellow named Andy Roger, whose name is mentioned in the labels of some sides by Preer for the Plaza group’s labels Regal, Domino, Banner and Oriole, among others.” (Thanks again, Javier!)

Notes:

- *BGR*2, *3, *4: not listed*

- *Rust*2: unknown (pno)*

- *Rust*3: Peter de Rose – pno; own - banjulele*

- Rust*4, *6: not listed

| | | |
|------------------------------------|-------------------|-----------------------|
| 012 EVELYN THOMPSON | New York, | Feb. 02, 1927 |
| Evelyn Preer (nee Thompson) – voc; | | |
| unknown – pno; unknown - gtr | | |
| E-4499 | After You've Gone | Voc 1083 not on LP/CD |
| E-4502 | Stack O'Lee Blues | Voc 1083 not on LP/CD |

Unfortunately, this recording was not reissued in the past, and can thus not be discussed.

Notes:

- BGR*2: unknown, pno; unknown, gtr

- BGR*3, *4: not listed

- Rust*3, *4, *6: unknown -p; unknown -g

| | | |
|--|---------------|-----------------------|
| 013 EVELYN THOMPSON | New York, | Feb. 10, 1927 |
| Evelyn Preer (nee Thompson) – voc; | | |
| Felix Weir – vln; Leonard Jeter – vlc; | | |
| Porter Grainger - pno | | |
| E-4585/86 | One More Kiss | Voc 1084 not on LP/CD |

Unfortunately, this recording was not reissued in the past, and can thus not be discussed.

Notes:

- BGR*2: Porter Grainger, pno; unknown, vln; unknown 'cello

- BGR*3, *4: not listed

- Rust*3, *4: unknown -v; unknown -vc; ?Porter Grainger -p

- Rust*6: Felix Weir, vn; Leonard Jeter, vc; Porter Grainger, p

| | | |
|--|---------------------|------------------|
| 014 EVELYN THOMPSON | New York, | Feb. 15, 1927 |
| Evelyn Preer (nee Thompson) – voc; | | |
| Felix Weir – vln; Leonard Jeter – vlc; | | |
| Porter Grainger - pno | | |
| E-4542 | When Tomorrow Comes | Voc not on LP/CD |

Unfortunately, this recording was not reissued in the past, and can thus not be discussed.

Notes:

- BGR*2: Porter Grainger, pno; unknown, vln; unknown 'cello

- BGR*3, *4: not listed

- Rust*3, *4: unknown -v; unknown -vc; ?Porter Grainger -p

- Rust*6: Felix Weir, vn; Leonard Jeter, vc; Porter Grainger, p

| | | |
|-------------------------|-------------------------------------|-------------------------------|
| 015 EVELYN PREER | New York, | Mar. 1927 |
| Evelyn Preer – voc; | | |
| Andy Roger – pno | | |
| 7147 | Muddy Water (A Mississippi Moan) | Ban 1972, Document DOCD T-009 |
| 7148 | I Gotta Get Myself Somebody To Love | Ban 1972, Document DOCD T-009 |

Again, we have good and convincing jazz singing by Miss Preer. She is accompanied by un-identifiable second-rank jazz pianist. Other than in Rust, there are no other musicians on this session!

ADDITION 19-01-2024: Javier Soria Laso, of Madrid, Spain, just lets me know that the piano accompanist's name is printed on the record label as Andy Roger. Thank you very much, Javier!

Notes:

- BGR*2, *3, *4: not listed

- Rust*2, *3, *4: not listed

| | | |
|--|--|---------------------------|
| 016 EVELYN THOMPSON | New York, | Mar. 30, 1927 |
| Evelyn Preer (nee Thompson) – voc; | | |
| Joe Smith – tpt; Happy Caldwell – clt; | | |
| Mike Jackson - pno | | |
| E-4781 / 82 / 83 | High Life Made A Low Life Out Of Me | Voc unissued not on LP/CD |
| E-4784 | Looking For The Sunshine, Walking Around In The Rain | Voc 15548 not on LP/CD |
| E-4786 | Looking For The Sunshine, Walking Around In The Rain | Voc 15548, Doc DOCD-5590 |

The clarinet player, who plays a probably pre-arranged part behind the cornet with very few exposed phrases, does not seem to be Elliott as none of his stylistic features can be detected here. Nor can there anything be associated to Fuller with any certainty. But Happy Caldwell might be a reasonable possibility.

The cornetist/trumpeter might well be the lyrical and smooth Joe Smith, and James P. Johnson is a good assumption judging from style and rhythmic impetus.

Notes:

- Rust*3: Joe Smith –c; George Baquet –cl; ? James P. Johnson -p

- Rust*4, *6: unknown –c; Ernest Elliott or Bob Fuller –cl; unknown -p

- BGR*2: Joe Smith, cnt; G. Baquet, clt; poss James P. Johnson, pno

- BGR*3, *4: not listed!

017 **EVELYN THOMPSON** New York, Apr. 01, 1927
 Evelyn Preer (nee Thompson) – voc;
 Joe Smith – tpt; *Happy Caldwell* – clt;
Mike Jackson - pno
 E-4941 One Sweet Letter From You Voc 15548, Document DOCD-5590

Although matrix-numbers are far apart, this session has to be seen together with the previous one. Yet, other than on the previous session I see the possibility of Thomas Morris' presence, here.

Notes:

- BGR*2: *poss Joe Smith, cnt; G. Baquet, clt; James P. Johnson, pno*
 - BGR*3,*4: *not listed*
 - Rust*3: *Joe Smith -c; George Baquet -cl; ?James P. Johnson -p*
 - Rust*4,*6: *unknown -c; Bob Fuller or Ernest Elliott -cl; unknown -p*

018 **EVELYN PREER** New York, May, 1927
 Evelyn Preer – voc;
 unknown – tpt; *Bob Fuller or Ernest Elliott* – clt;
 unknown - pno
 Magnolia Ban 6026 not on LP/CD
 One Sweet Letter From You Ban 6036 not on LP/CD

Unfortunately, this recording was not reissued in the past, and can thus not be discussed.

Notes:

- BGR*2,*3,*4: *not listed*
 - Rust*2,*4: *not listed*

019 **CLARENCE WILLIAMS AND HIS BOTTOMLAND ORCHESTRA** New York, Jun. 07, 1927
 Ed Anderson, Henry Red Allen – tpt; Charlie Irvis – tbn;
 Albert Socarras – alt; Arville Harris – ten;
 Clarence Williams – pno; Floyd Casey – dms;
 Evelyn Preer – voc
 E-6055; E-23500 Slow River Br 3580, Frog DGF 37
 E-6056; E-23501 Slow River BrG A-457, Frog DGF 37
 E-6057; E-23502 Zulu Wail BrG A-457, Frog DGF 37
 E-6058; E-23503 Zulu Wail Br 3580, Frog DGF 37
Composer credits: E-6055 (----); E-6056 (Charles M. Schwab); E-6057 (----); E-6058 (----)

Three takes of each title are listed in Rust*6 and we do not know whether they really exist or whether this is an error. We have therefore preferred to list the tunes according to Rust*4 and Lord. In the past, these sources gave two takes of each title, the takes without vocals being those on German Brunswick A-457.

The whole session seems to be a concerto for young Henry 'Red' Allen from New Orleans whose first recordings these were. Undisputed is Irvis on trombone, but our group is unable to give any reasonable name for the reedmen and for the other trumpet player who plays some sort of call-and-response pattern with Allen in "Zulu Wail" and seems to be stylistically very similar to Allen. As Ed Anderson is traditionally named for this session it might be him as his style was reportedly very akin to Oliver's. And that is what we hear from the muted trumpet player who plays behind Allen. Ed Anderson was with the King Oliver band a year later, where he played the trumpet solos that were attributed to Oliver still today ('Aunt Hagar's Blues'!).

There is some uncertainty whether we have two altos or alto and tenor on this recording. Ben Whitted as alto player (re Rust*2) may be excluded from this personnel as he spent the summer season of each year with the Charlie Johnson band in Atlantic City! Notwithstanding this fact, we still have Irvis on this session, and he also was with the Charlie Johnson band at this time! The alto solo on 'Slow River' take E-6056 (German edition without vocal) is so uneven and rhythmically amateurish that I am unable to associate it with an experienced big band musician as Whitted.

This, yet, may be a hint as to Albert Socarras' recollection (see Storyville 90, below). He tries to improvise a jazz solo, when having joined the Clarence Williams stable only recently – at the age of 19. Quite contrary, the alto solo in 'Zulu Wail' take E-6057 (German edition without vocal, again) is strong and secure, while being played straight from the music. So, I assume the altoist to be Albert Socarras. This, then, would be Albert Socarras' first appearance on record!

Behind the alto I – KBR - hear a tenor sax, prominently, recognised in the middle-break of the second chorus of 'Slow River' and clearly behind the singer in the second chorus of 'Zulu Wail'. A possible candidate for the tenor sax player would be Arville Harris – or the tenor player of the 'Bottomland' show band, perhaps? but the performance of the tenor part does not allow any deduction as to his identity.

Lacking a tuba and a banjo, Clarence Williams is confined to deliver a most simple piano accompaniment using strict 4-to-the-bar chordal thumping, supported by Floyd Casey's sock-cymbal and Chinese tom-tom.

Read Herb Friedwald's very interesting article on Socarras in Storyville 90!

Notes:

- Storyville 21: *Henry Allen, poss Ed Anderson (tpt); Charlie Irvis (tbn); poss Alberto Socarras, unknown (alt); Clarence Williams (pno); Floyd Casey (dms); Evelyn Preer (vcl).*
 - Lord, Clarence Williams p210: *Henry Allen, poss Ed Anderson (tpt); Charlie Irvis (tbn); poss Alberto Socarras, unknown (alt); Clarence Williams (pno); Floyd Casey (dms); Evelyn Preer (vcl).*
 -Rust*2: *Ed Anderson and another (June Clark ?) (cnt); Charlie Irvis (tbn); Ben Whitted (?) and another (clt, alt); Arville Harris (?) (ten); Clarence Williams (pno); Floyd Casey (dms); Evelyn Preer (vcl).*
 -Rust*3,*4: *Henry Allen -?Ed Anderson -t; Charlie Irvis -tb; Albert Socarras and another -as; Clarence Williams -p; Floyd Casey -d; Evelyn Preer -v.*
 -Rust*6: *Henry Allen -?Ed Anderson -t; Charlie Irvis -tb; Albert Socarras and another -as; Clarence Williams -p -a; Floyd Casey -d; Evelyn Thompson -v.*

- Storyville 90, Herb Friedwald, Alberto Socarras Story: "The director of the orchestra for Clarence Williams' show 'Bottomland' was Joe Jordan. I was first alto in the orchestra. It opened at the Savoy Theatre in Atlantic City and went to the Princess Theatre in New York, where we did not have a long run. That was a shame because it had some beautiful music. Eva Taylor, Sara Martin, and Clarence were all in the show. I think we recorded some of the compositions."

Tunes Structures:

E-6055 Slow River Key of Eb / Bb / Eb Brunswick
(Chorus 1 32 bars AA' ens)(Chorus 2 32 bars AA' EP voc over ens)(Chorus 3 32 bars AA' ens - middle-bk HRA o-tpt)(tag 2 bars ens)

E-6056 Slow River Key of Eb Brunswick
(Intro 8 bars ens)(Chorus 1 32 bars AA' ens - middle-bk HRA o-tpt)(Chorus 2 32 bars AA' sax section with ad-lib brass)(Chorus 3 32 bars AA' ens - middle-bk HRA o-tpt)(tag 2 bars ens)

E-6057 Zulu Wail Key of Eb / Cm / Eb Brunswick
(Chorus 1 32 bars AABA ens)(Verse 16 bars CI o-tbn – ens)(Chorus 2 32 bars AABA CI o-tbn 16 – sax section 16)(Chorus 3 32 bars AABA ens)

E-6058 Zulu Wail Key of Eb / Cm / C / Ed Brunswick
(Chorus 1 32 bars AABA ens)(Verse 16 bars CI o-tbn – ens)(Chorus 2 32 bars AABA EP voc over ens)(Chorus 3 32 bars AABA ens)

Notable differences of takes (from Lord p. 211):

E-6055; E-23500: Second chorus is vocal chorus.

E-6056; E-23501: This item has no vocal despite the label legend.

E-6057; E-23502: This item has no vocal despite the label legend.

E-6058; E-23503: Second chorus – after verse – is vocal chorus.

K.- B. Rau
17-12-2017
07-12-2023
19-01-2024
22-01-2024
14-02-2024