

THE RECORDINGS OF EVELYN PREER

An Annotated Tentative Name-Discography

PEER, Evelyn born: Chicago ???; died: ???
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 talkomey" 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. 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 personnelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: 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

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&Gospel Records.

Enigmatic, as for my comprehension. And a surprising find of an 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 – in the light of other recordings tackled here – doubling on clarinet and bass-clarinet. We know from his own testimony that he performed on all saxophones – I do not remember having heard him on baritone – but on this basis it would be easily possible that he also tried himself out on the bass-clarinet.

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;			
Thomas Morris – tpt; <i>Happy Caldwell</i> – clt, b-clt; unknown – vln;			
unknown – pno; unknown – bjo; unknown - 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 (session 073). 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.

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;
 unknown – tpt; unknown, unknown – alt; unknown – vln;
 unknown – pno; unknown – bjo;
 unknown – bbs; unknown – dms
 36823-2 It Takes A Good Woman To Keep A Good Man At Home Vic 20306 not on LP/CD

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

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 payed 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.

- Timmer, *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 (tp); 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-tp 4 – saxes 4 – BM m-tp 2)(Verse 1 16 bars AA' EP voc + PR clt - BM m-tp)(Chorus 1 32 bars AA' EP voc + PR clt - BM m-tp - ? ES vln obbl)(Verse 2 16 bars AA' EP voc + ES alt - PR clt - BM m-tp)(1/2 Chorus 2 16 bars A' EP Voc + ES alt - PR ten - BM m-tp)(Chorus 3 32 bars AA'DE pno 8 – ES vln 6 – BM m-tp 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 *Evelyn Preer*) – 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 the '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); Junes 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 determined!

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

011 EVELYN PREER

New York,

c. Jan. 1927

Evelyn Preer – voc, banjulele;

unknown – 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.

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;		
	unknown – 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!

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; <i>Happy Caldwell</i> – clt;		
	<i>Mike Jackson</i> - 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 comet 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; <i>Happy Caldwell</i> – clt;		
	<i>Mike Jackson</i> - 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; <i>Bob Fuller</i> or <i>Ernest Elliott</i> – 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
	<i>Ed Anderson</i> , Henry Red Allen – tpt; <i>Charlie Irvis</i> – tbn;		
	unknown – alt; unknown – alt (<i>ten</i>);		
	Clarence Williams – pno; <i>Floyd Casey</i> – 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

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. These sources in the past gave two takes of each title.

The whole session seems to be a concerto for young Henry 'Red' Allen from NOLA whose first recordings these were. Undisputed is Irvis on tbn, but our group is unable to give any reasonable name for the reedmen and for the other trumpet player who plays some sort of named 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. There is some uncertainty whether we have two altos or alto and tenor on this recording.

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*).

- *BGR*2*: not listed

- *Rust*2*: Ed Anderson and another (*June Clark ?*) (*cnt*); Charlie Irvis (*tbn*); Ben Whittet (?) 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*.

Notable differences of takes (from Lord p211):

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
20-12-17