

THE RECORDINGS OF JULIA MOODY

An Annotated Tentative Personnelo-Discography

MOODY, Julia, singer born: Baltimore
Married James Vaughn, musician, leader of band with 'Lucky Sambo' show. Debut as actress in 1916; appeared in 'Smarter Set' (1921), 'Oh Joy' (summer 1922), 'Follow Me' (1923 – 1924), 'Steppin' Out' (1924), at Connie's Inn (1925), with 'Lucky Sambo' show (1926 – 1927). Played in theatres, cabarets to 1934 when she quit. Still living as of 1953; described as very beautiful but not a good voice.
Recorded two titles with Fletcher Henderson group; also possibly 3 other titles. Made other recordings for Banner and Columbia, into 1925.
(W.C. Allen, Hendersonia)

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

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.

A very big thank has to be paid to Tom Lord, author of 'Clarence Williams' (Storyville Publications, 1976), who with his expert knowledge has enabled the collector to identify Clarence Williams' piano playing by extracting Williams' most frequently played piano phrases and publishing them in listed short notations to everybody's easy use in his above-named fundamental bio-discography.

JULIA MOODY

001 **JULIA MOODY** Joe Smith's Jazz Band New York, c. Jul. 1922
Julia Moody – voc;
Joe Smith – cnt; *George Brashear* – tbn; *Julian Baugh* – clt;
Fletcher Henderson – pno; unknown - bbs
BS 14122, Document DOCD-5418
BS 14122, Document DOCD-5418

This is the beginning of a series of BS recordings using the same accompanying group probably under Fletcher Henderson's leadership. The trombonist, yet, does not display his former expressive and powerful execution, but is reduced to a restrained playing which, yet, might be explained by his position to the microphone/recording unit. Choice of notes, time and style are well in Brashear's range. In his phantastic book on trombonist George Brashear of 2018 Bo Lindström has conclusively established the name Julian Baugh for the Western style clarinet work of a man hitherto assumed to be Clarence Robinson by Walter C. Allen and others. He was a member of Ethel Waters' Jazz Masters as documented in an Waters interview in the 'Baltimore Afro-American' of June 16, 1922.

Notes:

- BGR*2: *Joe Smith, cnt; unknown, tbn; unknown, clt; Fletcher Henderson, pno; unknown – bbs.*
- BGR*3,*4: *Joe Smith, c; prob George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p; poss Ralph Escudero – bb.*
- Rust*3: *Joe Smith – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown - bb*
- Rust*4,*6: *Joe Smith – c; ? George Brashear – tb; ? Clarence Robinson – cl; Fletcher Henderson – p; ? Ralph Escudero - bb*
- *W.C. Allen, Hendersonia, p. 38: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. "These next eight titles are by an identical five-piece band, with Joe Smith on cornet and the same trombonist and clarinetist as before, plus an added tuba."*
- *Bo Lindström: Definitively George Brashear.*

002 **JULIA MOODY** Joe Smith's Jazz Band Long Island City, NY, c. Sep. 1922

Julia Moody – voc;
 unknown –tpt; *George Brashear* – tbn; *Julian Baugh* - clt;
Fletcher Henderson – pno; unknown – bbs
 429-1 Good Man Sam BS 14144, Document DOCD-5418
 Scandal Blues BS prob unissued not on LP/CD

And again, I hear the same nucleus of band as at the previous Ethel Waters session of c. August 1922 (session 001). The trumpet player cannot be identified lacking distinct individual traces, but may be the same man as at the August Ethel Waters session (session 001), sub for Joe Smith. As before, Julian Baugh should be the clarinetist.

Notes:

- BGR*2: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown vln; unknown bbs.
- BGR*3,*4: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown bbs.
- Rust*3: unknown t; unknown tb; unknown cl; unknown vn; unknown p; unknown bb.
- Rust*4,*6: unknown, c; unknown, tb; unknown, cl unknown, vn; unknown, p; unknown, bb.
- W.C. Allen, *Hendersonia*, p. 58: unknown trumpet, trombone, clarinet, piano, tuba.
- Bo Lindström, *This is just a possible George Brashear recording.*

003 **JULIA MOODY** Joe Smith's Jazz Band Long Island City, NY, c. Jan. 1923
 Julia Moody – voc;
 unknown – tpt; unknown – tbn;
 unknown – clt; unknown – alt; unknown - vln;
 unknown – pno
 499-2 Laughin' Cryin' Blues BS 14140, Document DOCD-5602
 500-1 Starvin' For Love BS 14140, Document DOCD-5602
 Scandal Blues BS unissued? not on LP/CD

All accompaniment is obviously played from music, and although trumpet, trombone and clarinet have very short solo phrases to play, these are so even, uneventful and on the beat that they appear to be written down. Furthermore, the piano plays in accordance and parallel with the wind instruments. So, nothing can be said about the identities of the individual musicians.

Notes:

- BGR*2,*3,*4: unknown tpt; unknown tbn; unknown clt; unknown alt; unknown vln; unknown pno.
- Rust*3,*4,*6: unknown t; unknown tb; unknown cl; unknown as; unknown vn; unknown p.

004 **JULIA MOODY** New York, c. Oct. 29, 1924
 Julia Moody – voc;
Rex Stewart – tpt (2); (*Herb Gregory?*) – tbn (1); (*Cecil Benjamin*) – clt;
 (*John Montague*) – pno
 5693-3 Worried Blues Ban 1468, Document DOCD-5418
 5694-2 Mad Mama's Blues Ban 1451, Document DOCD-5418

After hearing Bubber Miley and Charlie Irvis here for many years I now hear – in the context of all other sessions compiled here - very probably Rex Stewart and possibly his pal Herb Gregory. Definitely not Jake Frazier with his staccato style: legato against staccato playing. In this context I suggest Cecil Benjamin and John Montague on clarinet and piano rather than Bob Fuller and Louis Hooper.

Notes:

- RR 77-9: *Bubber Miley; Jake Frazier; Bob Fuller; Louis Hooper; Snowden.*
- BGR*2,*3,*4: *Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
- Rust*3,*4,*6: *Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Jake Frazier (tb); Bob Fuller (cl); Louis Hooper (p).*

005 **JULIA MOODY** New York, c. Nov. 03, 1924
 Julia Moody – voc;
 Bubber Miley – tpt;
 unknown – pno; (*Elmer Snowden*) – bjo
 5700-1 Broken Busted, Can't Be Trusted Blues Ban 1468, Document DOCD-5418
 5701-1 Don't Forget, You'll Regret Ban 1467, Document DOCD-5418

This again is Bubber Miley. But I think that the pianist is a better and more versatile player than Hooper. His style is much more pronounced than Hooper's! And Edgar Dowell's, too. (Hooper must have recognized that when he listened to this record with Jim Kidd and named himself!) I am tempted to think of Duke Ellington. Ellington specialists, please! (Please, listen to the two Bert Lewis sides of 1925 with Ellington.) The banjo player seems to be much more sober and simple/ straight forward than Snowden, and if this is really Ellington, this might be George Francis, banjo player of the Ellington band, on a modest day.

Notes:

- RR 77-9: *Bubber Miley; Louis Hooper; Elmer Snowden.*
- BGR*2,*3,*4: *Bubber Miley, cnt; Louis Hooper, pno; Elmer Snowden, bjo.*
- Rust*3,*4,*6: *Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.*

006 **JULIA MOODY** New York, Jul. 10, 1925
 Julia Moody – voc;
Percy Glascoe – clt; **Edgar Dowell** – pno
 140756-2 Strivin' Blues Col 14087-D, Document DOCD- 5418
 140757-3 Last Night Blues Col 14087-D, Document DOCD- 5418

Miss Moody sings a remarkably beautiful style with full vocal power, fine vibrato and good feeling for jazz/blues. This is typically Percy Glascoe with his un-swinging and “freakish” trumpet styled clarinet. He uses his clarinet as a comic instrument, not being influenced by any classic jazz clarinet players like Johnny Dodds or other swinging jazz reed players. Pianist Edgar Dowell accompanies in a modest pianistic half-way between blues/boogie and Harlem stride. Very tasteful and elegant, yet un-obtrusive.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Percy Glascoe, clt; Edgar Dowell, p.
- BGR*2,*3,*4: Percy Glascoe, clt; Edgar Dowell, pno.
- Rust*3,*4,*6: Percy Glascoe -cl; Edgar Dowell -p.

007 JULIA MOODY	Dixie Wobblers / Edgar Dowell's Chicago Waddlers	New York,	Sep. 18, 1925
Julia Moody – voc;			
Bobby Stark – tpt; Teddy Nixon – tbn;			
Edgar Dowell – pno; James Thomas - bjo			
140957-2	That Chicago Wiggle	Col 14121-D,	Document DOCD-5418
140958-1	Midnight Dan	Col 14103-D,	Document DOCD-5418
140959-1	Police Blues	Col 14103-D,	Document DOCD-5418
140960-2	He'll Do You Wrong	Col 14121-D,	Document DOCD-5418

There weren't so many trumpet players in Harlem in 1925 with the brilliance, sheer instrumental power and exuberance as displayed on these sides. Only some six or seven names come to my mind. But here is a youngster unheard of before, incorrectly named as 'Robert Starr', and it seems he owns potential to develop into one the real greats of jazz trumpet further on. When listening to his instrumental technical fireworks, relations to the Dixie Stompers' 'Oh Baby' of April 1928 become apparent, and it does not seem to be exaggerated to name this promising player Bobby Stark.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Edgar Dowell group: unknown tpt; unknown tbn; unknown p; unknown bj.
- BGR*2: acc by Her Dixie Wobblers (or Edgar Dowell's Chicago Waddlers): poss Louis Metcalf, cnt; unknown - tbn; Edgar Dowell, pno; prob Elmer Snowden, bjo.
- BGR*3,*4: acc by Her Dixie Wobblers (1,4) / Edgar Dowell's Chicago Waddlers(2,3): Robert Starr, c; Teddy Nixon, tb; Edgar Dowell, p; James Thomas, bj.
- Rust*3: acc by Her Dixie Wobblers (Col 14121-D) or Edgar Dowell's Chicago Waddlers (Col 14103-D): ? Louis Metcalf - c; unknown - tb; Edgar Dowell - p; ?Elmer Snowden - bj.
- Rust*4,*6: acc by Her Dixie Wobblers (Col 14121-D) or Edgar Dowell's Chicago Waddlers (Col 14103-D): Robert Starr, c; Teddy Nixon, tb; Edgar Dowell, p; James Thomas, bj.
- Storyville 2002-3, p.221: "Back in 1977, John Chilton and I were discussing Afterthought 335 in 'Storyville' 72 with particular reference to cornet player Robert Starr, named on the file cards for Julia Moody's Columbia date of 18 September 1925. John had never heard of a musician of this name and wondered if it might be a misprint for Bobby Stark and mentioned that he had a copy of 'The Needle' from 1944 which had a short piece of Stark. Shortly afterwards he sent on a Xerox with a note saying "I think this makes him prime suspect for the session, I think." His reason for saying so is that one paragraph notes that, "Bobby has recorded with Bessie and Clara Smith, with Monette Moore, Lucille Hegamin and other blues singers." 'Blues And Gospel Records' now identifies him with Bessie Brown, but it might be worth having a close listen where there are other 'unknown' trumpet players, particularly with the artists mentioned."