

# THE RECORDINGS OF MONETTE MOORE

## An Annotated Tentative Personnelo-Discography

MOORE, Monette, singer born: Gainesville, Texas, May 1902; died: California, November 1962  
School in Kansas City, Missouri. Moved to New York in early 1920s, made recording debut in 1923, prolific recording career including many sessions under pseudonyms. During the 1920s worked in Chicago, Dallas, Oklahoma City, etc., then appeared regularly with Charlie Johnson's Band at Small's (sic), New York. Did vaudeville and club work during the 1930s including three years as understudy to Ethel Waters. In 1937 worked in Chicago with Zinky Cohn. Residency at 721 Club Harlem in 1941, then played dates in Cleveland and Detroit before moving to California in November 1942. Long residency at the Casablanca in Hollywood, then worked at the Streets of Paris, Hollywood, from 1945. Appeared in New York in 1947, then returned to the West Coast, featured in James P. Johnson's 'Sugar Hill' show in California. During the 1050s left the profession and worked as a housemaid and women's room attendant in Los Angeles, continued to play local engagements. From summer of 1961 sang with the Young Men of New Orleans, whilst appearing with that group at Disneyland suffered a fatal heart attack. (John Shilton, Who's Who of Jazz)

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

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.

### MONETTE MOORE

001 <b>MONETTE MOORE</b>	Chicago,	c. Jan. 1923
Monette Moore – voc;		
Clarence Johnson – pno		
A-987                      Sugar Blues	Pm 12015,	Document DOCD-5338
A-988                      Best Friend Blues	Pm 12015,	Document DOCD-5338

Clarence Johnson should be the accompanist compared with recordings by Lizzie Miles with this same pianist. Clarence Johnson plays in a distinct stride style which, yet, is strongly keeping ragtime rhythm.

#### Note:

- Rust\*3,\*4,\*6: Clarence Johnson -p. "An advertisement for this record in The Chicago Defender for March 17, 1923, states that Clarence Williams is the accompanist."

- BGR\*2,\*3,\*4: Clarence Johnson, p. "The Chicago Defender of 17 March 1923 has an advertisement for this record which names Clarence Williams as the accompanist."

002 <b>MONETTE MOORE</b>	Chicago,	c. Apr. 1923
Monette Moore – voc;		
<b>Clarence Jones</b> – pno		

5047	I Just Want A Daddy	Pm 12028,	Document DOCD-5338
5048	Come Home Papa Blues	Pm 12028,	Document DOCD-5338

This pianist is more on the blues side. He likes to double the tempo which brings more swing into these affairs. Is he the same person as the Clarence M. Jones of Chicago Owl Theatre fame? If yes, this would explain the more “Western” approach to piano playing.

ADDITION 20-12-14: Cornelius Meissner of Frankfurt/Main, Germany: “*Although listed in several discographies as recordings of January 1923, both sides were most likely recorded in April 1923, see also Paramount 12030, apparently from the same session. ‘I Just Want a Daddy (I Can Call My Own)’ was Thomas A. Dorsey’s first blues composition which he registered for copyright on March 7, 1923. ‘Come Home Papa Blues’ was a Billy Smythe composition, recorded by Sara Martin as well (on April 21, 1923). First advertised in the Chicago Defender on June 2, 1923.*” This certainly would make a recording date of c. May 1923 much more reasonable!

Note:

- BGR\*2,\*3,\*4: Clarence Jones, pno.

- Rust\*3,\*4,\*6: Clarence Jones -p.

003	<b>MONETTE MOORE</b>	Chicago,	c. Apr. 1923
	Monette Moore – voc;		
	Clarence Jones – pno		
5052	Gulf Coast Blues	Pm 12030,	Document DOCD-5338
5053	Down Hearted Blues	Pm 12030,	Document DOCD-5338

This piano accompanist plays decidedly melodic phrases we know from Clarence Williams. But the rhythm is much looser, and it so seems that our man here tries to copy Clarence Williams. Or – perhaps – he is asked to do so by the recording officials? It is also possible that Jones here simply plays a written arrangement by Clarence Williams in his own rhythmic way. Williams’ playing is much stiffer rhythmically.

ADDITION 20-12-14: Cornelius Meissner of Frankfurt/Main, Germany: “*A Paramount ad (in the June 13, 1923 edition of ‘The Afro-American’, Baltimore, MD) announced ‘The New “Down Hearted Blues” (Another version of the World’s Greatest Blues)’ and ‘Gulf Coast Blues’, the same coupling as Bessie Smith’s first single that was such a huge success. According to several sources these sides, with piano accompaniment by Clarence Jones, were made in January 1923, although evidence suggests recordings after Bessie’s, around April 1923. Labels that name Clarence Williams as pianist seem to exist, although the displayed label just reads “Comedy Solo, Piano Acc.” The above Paramount ad confirms “piano acc. by Clarence Jones” anyway. (See also: Tom Lord, Clarence Williams, p.440 – KBR.) Accordingly, I have adjusted the recording dates for both last sessions!*

Note:

- BGR\*2: Clarence Williams -p.

- BGR\*3,\*4: Clarence Jones, pno.

- Rust\*3: Clarence Williams -p.

- Rust\*4: Clarence Williams -p according to the labels, but aural evidence does not suggest this (?Clarence Jones).

- Rust\*6: ?Clarence Jones, p. The labels of Paramount 12030 state that Clarence Williams, p, is the accompanist, but aural evidence does not suggest this.

004	<b>MONETTE MOORE</b>	Clarence Jones and Paramount Trio	Chicago,	Jun. 1923
	Monette Moore – voc;			
	Tommy Ladnier – cnt; Jimmy O’Bryant – clt;			
	Clarence Jones – pno			
1431-1	I’ll Go To My Grave With The Blues	Pm 12046,	Document DOCD-5338	
1431-2	I’ll Go To My Grave With The Blues	Pm 12046,	Document DOCD-5338	

The personnel is unequivocal. This might have been Ladnier’s earliest recording.

Note:

- BGR\*2,\*3,\*4: Tommy Ladnier, cnt; Jimmy O’Bryant, clt; Clarence Jones, pno.

- Rust\*3,\*4,\*6: Tommy Ladnier -c; Jimmy O’Bryant -cl; Clarence Jones -p.

- Hillman, Paramount Piano, p.9: Tommy Ladnier, c; Jimmy O’Bryant, cl; Clarence Jones, p

- Lindström, Vernhettes, Travelling Blues: Tommy Ladnier, co; Jimmy O’Bryant, cl; Clarence Jones, p. “*This recording date might be the same as the J.R. Morton and Ida Cox dates.*”

Notable differences of takes:

1431-1: Entry of tpt in 3. Chorus (instrumental)(ca. 1:08): first note in first bar is F, first note in second bar is a stuffed Eb (instead of F)

1431-2: Entry of tpt in 3. Chorus (instrumental)(ca. 1:08): first note in first bar is F, first note in second bar is F again

005	<b>MONETTE MOORE</b>	Chicago,	Jun. 1923
	Monette Moore – voc;		
	Clarence Jones – pno		
1440	Best Friend Blues	Pm 12034,	Document DOCD-5338
1441-1	Goin’ Down To The Levee	Hg 842,	Document DOCD-5338
1441-2	Goin’ Down To The Levee	Pm 12046,	Document DOCD-5338

This certainly is the same pianist like on session 003. ‘Best Friend Blues’ is omitted in Rust\*4 and \*6.

Note:

- BGR\*2,\*3,\*4: Clarence Jones, pno.

- Rust\*3,\*4,\*6: Clarence Jones -p.

Notable differences of takes:

1441-1: vocal verse after intro and vamp (ca. 0:32): bar 6 of verse contains a distinct triplet trill of the pianist’s right hand at the end of bar.

1441-2: vocal verse after intro and vamp (ca. 0:32): bar 6 of verse contains a sequence of eighth notes, no trill.

006 <b>MONETTE MOORE</b>	Chicago,	c. Aug. 1923
Monette Moore – voc;		
<b>Naomia Carew</b> – pno		
1489-3 Treated Wrong Blues	Pm 12067,	Document DOCD-5338
1490-4 Muddy Water Blues	Pm 12067,	Document DOCD-5338

This is the only recording Naomia - or Naomi - Carew has left us as accompanist. His/her playing reminds me very much of phrases and ideas Jelly Roll Morton played or used. And his/her playing swings surprisingly for 1923. Beautiful. Does anybody know more about this musician who may have been influence by Jelly Roll? As I have been informed by Guido van Rijn of the Netherlands his/her name is documented, so that there are no doubts as to his/her identity.

Note:

- BGR\*2,\*3,\*4: Naomia Carew, pno.

- Rust\*3,\*4: Naomi Carew -p.

007 <b>MONETTE MOORE</b>	Chicago,	c. May 1924
Monette Moore – voc;		
<b>Wyatt Houston</b> – vln; Cassino Simpson (as <b>James Cassino</b> on label) – pno		
8074-2 Rocking Chair Blues	Pm 12210,	Document DOCD-5338

Mr. Wyatt Houston does not show any importance for the history of jazz in his fiddling. But the pianist certainly was an important player in the second half of the 1920s in Chicago. He can be recognized by his use of right-hand octave runs, which he obviously developed at this early date and what therefore is not as distinct as in later years.

ADDITION 20-12-14: Cornelius Meissner of Frankfurt/Main, Germany: “Composer credit “John Smith” on the A-side (of Pm12210 – KBR) actually belongs to Irving Johns & Bessie Smith who recorded the original version of ‘Rocking Chair Blues’ on April 4, 1924, released in May 1924 (first advertised in the Chicago Defender on May 24, 1924), so this cover version was most probably not recorded before May 1924 (instead of the generally listed “c. April 1924” date).

Note:

- BGR\*2,\*3: Wyatt Houston, vln; James Cassino (poss Cassino Simpson), pno.

- Rust\*3,\*4: Wyatt Houston -vn; James Cassino -p. “It has been suggested that the latter is a pseudonym for Cassino Simpson.”

008 <b>MONETTE MOORE</b>	Chicago,	c. May 1924
Monette Moore – voc;		
<b>Jimmy Blythe</b> – pno		
8077-1 Friendless Blues	Pm 12210,	Document DOCD-5338
8077-2 Friendless Blues	Pm 12210,	Document DOCD-5626
8077-3 Friendless Blues	Pm 12210	not on LP/CD

Piano playing here matches what we know of Jimmy Blythe’s piano style on the many Chicago South-side bands, notably the Chicago Footwarmers and others. It certainly is Blythe here.

ADDITION 20-12-14: Cornelius Meissner of Frankfurt/Main, Germany: “Composer credit “John Smith” on the A-side (of Pm12210 – KBR) actually belongs to Irving Johns & Bessie Smith who recorded the original version of ‘Rocking Chair Blues’ on April 4, 1924, released in May 1924 (first advertised in the Chicago Defender on May 24, 1924), so this cover version was most probably not recorded before May 1924 (instead of the generally listed “c. April 1924” date).

Note:

- BGR\*2,\*3: Jimmy Blythe, pno.

- BGR\*4: James Blythe, p.

- Rust\*3,\*4,\*6: Jimmy Blythe -p.

Notable differences of takes:

8077-1: first three bars of last chorus (ca. 2:14): Jimmy Blythe accompanies playing with both hands.

8077-2: first three bars of last chorus (ca. 2:30): Jimmy Blythe accompanies playing boogie-like figures with left hand only, marking the first beat of each bar with a chord of his right hand.

8077-3: as this take has not been issued on LP/CD, I am unable to compare.

009 <b>MONETTE MOORE</b>	New York,	Sep. 03, 1924
Monette Moore – voc;		
John Montague – pno		
13641 Texas Man Blues	Voc 14903,	Document DOCD-5338
13642 Texas Man Blues	Voc 14903,	not on LP/CD

John Montague is one of the many pianists/band leaders working in New York in the first half of the 1920s. As stated above, he did not show a very distinct individual style. But it would be interesting to hear him playing with his band in his accustomed surroundings of a New York dance hall “downtown on Columbus Circle” (Boy Meets Horn, p. 46). Characterising him only as “ploddy” is unfair in my opinion. Following information from Bob Eagle his census documented name was Montague – not Montagu as listed in the discos - and born in about early 1902.

Note:

- BGR\*2,\*3,\*4: John Montagu, pno.

- Rust\*3,\*4,\*6: John Montagu -p.

010 <b>MONETTE MOORE</b>	New York,	Sep. 15, 1924
Monette Moore – voc;		
Rex Stewart – cnt; John Montague – pno		
13692 I Wanna Jazz Some More	Voc 14903,	Document DOCD-5338

13693

I Wanna Jazz Some More

Voc 14903,

not on LP/CD

This obviously is Rex Stewart's earliest issued recording. He was trumpet/cornet player of pianist John Montague's band at this time, as can be found in his book 'Boy Meets Horn', p. 46. He is not on his Armstrong path, yet, but obviously is a Johnny Dunn/Bubber Miley follower at this time, as were many trumpet players in Harlem. Stewart recalls in his book: "*Johnny Dunn was my first influence and, for his times, he was king with those tricks he did on his horn as well as for possessing a clarity and power that was virtually unmatched.*" And being influenced by Dunn also means that at this period of his life his playing must have been similar to Bubber Miley's, who also was a strong Dunn adept. And accordingly, we do hear cornet playing in an exact Miley style, a bit uneven, yet, and not as secure and shining as expected by Miley. My first assumption when hearing these sides was: Bubber Miley intoxicated! Rex Stewart is so much in a Bubber Miley mode here that the authors of the great Bubber Miley Discography, issued in the bulletin of the 'Duke Ellington Society of Sweden' of 1999/2000 misidentified his playing as that of Miley without any suspicion and hesitation. As a matter of fact, I did so, too!

And listen to the otherwise almost unknown John Montague on piano: a very adept pianist of the Harlem school, one of the many unknowns of this period. Very sensitive with nice bass figures behind the cornet in Stewart's solo in the first half of the last chorus.

Note:

- BGR\*2,\*3,\*4: Rex Stewart, cnt; John Montagu, pno.

- Rust\*3,\*4,\*6: Rex Stewart -c; John Montagu -p.

- Rex Stewart, Boy Meets Horn, p. 46: see above

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), John Montagu (p) "*Dixon-Godrich and Rust have Rex Stewart on trumpet for the above Monette Moore session, but it is aurally Bubber Miley.*"

011 SUSIE SMITH Choo Choo Jazzers

New York,

Sep. 18-22, 1924

Monette Moore – voc;

Louis Metcalf – tpt; (Herb Gregory?) – tbn;

Louis Hooper – pno; Joe Davis – effects

31692 Workhouse Blues

Ajax 17064,

Document DOCD-5338

31694 House Rent Blues

Ajax 17064,

Document DOCD-5338

31695 House Rent Blues

Ajax 17064,

Document DOCD-5338

The Rust and BGR personnel has been seen as correct, and has been found as such a couple of years ago when collating my Jake Frazier discographie. But in the meantime – with a better experience and insight into the trumpet styles of the time – I certainly hear Louis Metcalf with some characteristic phrases, time, tone, and vibrato.

Here now, we hear a trombone player in the legato style of Charlie Irvis, Miley's band mate and blowing partner of the early Ellington band. Only, that he lacks some important ingredients of Irvis' most individual style. The obvious differences between Irvis and this player can also be found on a couple of other band accompaniments in 1924. Since this player appears together with Rex Stewart – mostly assumed to be Bubber Miley in the discos – for some months, I can only deduce that this must have been Herb Gregory, Stewart's blowing partner and also member of John Montague's band. (Trumpet – trombone partnerships were very fashionable in Harlem at this time!) As we do not know any documented appearances of Gregory on records, this can only be my own personal assumption and has to be seen as a hypothesis. But I insist that this musician is neither Frazier nor Irvis!

Notes:

- RR 77-6, 77-6: Miley, Frazier, Hooper

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, cornet; Jake Frazier, trombone; Louis Hooper, piano; effects reputedly by Joe Davis.

- BGR\*2,\*3,\*4: Bubber Miley, cnt; Jake Frazier, tbn; Louis Hooper, pno; Joe Davis, effects

- Rust\*3,\*4,\*6: Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p; Joe Davis -effects

- Scherman, Eriksson, Anderby, Wallen, B. Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p); Joe Davis (effects).

Notable differences of takes:

31694: last four notes of cnt at the titles end: g – ab – bb – g

31695: last four notes of cnt at the titles end: bb – c – bb – db

012 SUSIE SMITH

New York,

Sep. 18-22, 1924

Monette Moore – voc, kazoo;

Harry Smith – tpt; (Herb Gregory?) – tbn;

Louis Hooper – pno

31706 Bullet Wound Blues

Ajax 17075,

Document DOCD-5338

Here I now hear Harry Smith and the unknown trombonist of above on this side. This session obviously is the same with Josie Miles Ajax session of the preceding matrix numbers, the trumpet player seems to be the same. He sounds akin to Louis Metcalf here.

My comment on this side to Bob Hitchen's excellent Choo Choo Jazzers investigation was: "*Is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley? The trombonist is a legato player somewhat in Charlie Irvis' style, but unknown to me. Or is this Irvis, intoxicated, just like his colleague from the Snowden/Ellington band? As a matter of fact: this is not Frazier.*" In the light of my recent realizations I strongly believe the trombonist to be Herb Gregory.

Hooper claimed his own presence on piano.

Notes:

- RR 77-6: Fuller, Frazier, Hooper

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; possibly Louis Hooper, p;

- BGR\*2,\*3,\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p.

- Rust\*3,\*4,\*6: Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p).

- VJM 175, B. Hitchens, Choo Choo Jazzers: Bubber Miley (t), Jake Frazier (tb), Louis Hooper (p). "*? KBR insists not JF. John Montague (p) was Monette's regular accompanist at this time.*"

013 SUSIE SMITH

New York,

Sep. 18-22, 1924

Monette Moore – voc, kazoo;

Bob Fuller – clt; Louis Hooper – pno

31718 Graveyard Bound Blues Ajax 17075, Document DOCD-5338

No objection as to personnel. Typical Fuller vibrato! This piano style will be reference for my checking the pianist(s) of the foregoing sides. By the way, nice kazoo playing by Monette Moore in harmony with Fuller.

Notes:

- RR 77-6: Fuller, Hooper, Moore
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, clarinet; Louis Hooper, p; Moore, kazoo
- BGR\*2,\*3,\*4: Bob Fuller, clt; Louis Hooper, pno; M. Moore - kazoo
- Rust\*3,\*4,\*6: Bob Fuller -cl; Louis Hooper -p; M. Moore - kazoo
- VJM 175, B. Hitchens, Choo Choo Jazzers: Bob Fuller (cl), Louis Hooper (p).

014 SUSIE SMITH New York, Sep. 18-22, 1924

Monette Moore – voc, kazoo;

(Herb Gregory?) – tbn; Bob Fuller – clt;

Louis Hooper – pno;

31721 Salt Water Blues Ajax 17073, Document DOCD-5339

31722 Rainy Weather Blues Ajax 17073, Document DOCD-5339

This trombonist is a legato player similar to Charlie Irvis, but certainly not Irvis himself. He has nothing of Frazier's staccato style as displayed on undoubted Frazier appearances and thus certainly is not Frazier. I had not been able to accord any name to this musician earlier, but in the light of my recent cognitions I believe this player to be Rex Stewart's close companion of the time, Herb Gregory. Clarinet definitely Bob Fuller and Hooper on piano.

Notes:

- RR 77-6: Fuller, Frazier, Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, clarinet; Louis Hooper, p
- BGR\*2,\*3,\*4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p
- Rust\*3,\*4,\*6: Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p.

015 MONETTE MOORE New York, Sep. 25, 1924

Monette Moore – voc;

Rex Stewart – cnt; Cecil Benjamin – clt;

John Montague – pno

13767 I'm A Heart-Broken Mama Voc 14911, Document DOCD-5338

13768 Death Letter Blues Voc 14911, Document DOCD-5338

Same as at sessions above. The clarinetist again as given above. Rudy Powell did not start to play clarinet earlier than ca. 1932, by his own testimony (see Storyville 98 -68). In the Cliff Jackson Crazy Kats he only played alto sax, not clarinet. But our clarinetist here owns a distinct sharpness which might have been the cause for mistaking him to be the Rudy Powell of later years. Benjamin plays in a strongly blues-drenched style here. Again, the Swedish Bubber Miley discography gives persistently Miley as trumpet player. (Even so I greatly respect the immense knowledge and big ears of its authors!)

Note:

- BGR\*2: Rex Stewart, cnt; John Montagu, pno, with Rudy Powell, clt (2).
- BGR\*3,\*4: Rex Stewart, c; unknown, cl (2); John Montagu, p.
- Rust\*3,\*4,\*6: Rex Stewart -c; John Montagu -p, with Rudy Powell -cl where shown (2).
- Rex Stewart, Boy Meets Horn, p. 46: see above
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), John Montagu (p) "Dixon-Godrich and Rust have Rex Stewart on trumpet for the above Monette Moore session, but it is aurally Bubber Miley."

016 SUSIE SMITH New York, Nov. 23- Dec. 03, 1924

Monette Moore – voc;

Rex Stewart – cnt; (Herb Gregory?) – tbn;

Louis Hooper – pno; Joe Davis – train effects

31729 The Bye Bye Blues Ajax 17079, Document DOCD-5339

31730 Weeping Willow Blues Ajax 17079, Document DOCD-5339

The cornet heard is definitely the same as on the Vocalion sides with John Montague on piano, thus Rex Stewart (see Part 1 of this article in N&N 84).

Again, I would like the reader /listener to consider that Rex Stewart had a drinking and trombone playing buddy named Herb Gregory with whom he used to spend his days and go jamming. These trumpet/trombone partnerships were common in Harlem at the time. And: Herb Gregory was – together with Stewart – a member of John Montague's band at a dance hall on Columbus Circle at exactly this time. Unfortunately, we do not have any documented example of Gregory's playing – we even do not know if he ever recorded at all – but this might possibly be this man. (In our investigation on Jake Frazier recordings our group have detected essential differences between the playing heard here and Frazier's known and documented trombone style! (See also [www.harlem-fuss.com/soloists/](http://www.harlem-fuss.com/soloists/)) This is what I wrote some years ago about this session: "No, this is not Miley. This player is much too tame to be Miley, although he shows a lot of Miley's style. He may be the same player as on the Edison session(s) of November 21 and on the Plaza sessions of November 24. And the trombonist seems to be the same as on these sessions, too. He is a legato player somewhat in Irvis' style, but with much less personal – yet distinct - expression. He is not a bad player at all, and his name would certainly be worth to be known. The pianist might be the modest Louis Hooper. I suspect that after the date/session of November 03 the Ellington men were not at hand anymore for a time and the Edison and Plaza people found a trumpet – trombone partnership – such as Miley/Irvis – to replace them. At the moment I am unable to find appropriate names, but one has to consider that early Harlem was full of able musicians playing in the fashionable styles." (My comment on this session addressed to Bob Hitchens' great Choo Choo Jazzers research.) According to my above notes of earlier investigations I now believe the brass men involved to be Stewart and perhaps Gregory as before. The interested listener is invited to listen to the succeeding Monette Moore sides to clearly hear the difference!

Notes:

- RR 77-6: Miley, Frazier, Hooper

- W. Bryant, Ajax Records: *personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p*

- BGR\*2,\*3,\*4: *Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p*

- Rust\*3,\*4,\*6: *Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p.*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p).*

- B. Hitchens, *Choo Choo Jazzers: prob Bubber Miley (t); poss Charlie Irvis (tb); Louis Hooper (p); prob Joe Davis (bell and train whistle effects). "I think prob B. Miley but tb more like that on matrices 31709-15."*

017	<b>SUSIE SMITH</b>	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Monette Moore – voc;			
	Bob Fuller – clt; Louis Hooper – pno			
31737	Meat Man Pete		Ajax 17081,	Document DOCD-5339

No objection as to Fuller, but the pianist seems to be too busy for Hooper – and he is more on the stride side of piano playing. But Hooper might have developed?

Notes:

- W. Bryant, Ajax Records: *no personnel per Hooper.*

- BGR\*2,\*3,\*4: *Bob Fuller, cl; Louis Hooper, p*

- Rust\*3,\*4,\*6: *Bob Fuller -cl; Louis Hooper -p.*

018	<b>SUSIE SMITH</b>	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Monette Moore – voc;			
	Jake Frazier – tbn; Bob Fuller – clt;			
	Louis Hooper – pno			
31747	Nobody Knows The Way I Feel Dis Mornin'		Ajax 17086,	Document DOCD-5339

Now, this is Jake Frazier. Not to be confused with the legato trombonists Irvis and the unknown player (Herb Gregory?) of before. Fuller and Hooper undisputed.

Notes:

- W. Bryant, Ajax Records: *personnel per Hooper: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*

- BGR\*2,\*3,\*4: *Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*

- Rust\*3,\*4,\*6: *Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p.*

019	<b>SUSIE SMITH</b>	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Monette Moore – voc;			
	Jake Frazier – tbn; Bob Fuller – clt;			
	Louis Hooper – pno			
31751	Sore Bunion Blues		Ajax 17089,	Document DOCD-5339
31753	Put Me In The Alley Blues		Ajax 17089,	Document DOCD-5339

As on the foregoing Susie Smith/Monette Moore session: no objection. Frazier, Fuller and Hooper. We are on safe ground here.

Notes:

- RR 77-6: *Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.*

- W. Bryant, Ajax Records: *personnel per Hooper: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p*

- BGR\*2,\*3,\*4: *Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*

- Rust\*3,\*4,\*6: *Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p.*

020	<b>SUSIE SMITH AND BILLY HIGGINS</b>	Choo Choo Jazzers	New York,	c. Jan. 25 – Feb. 05, 1925
	Monette Moore, Billy Higgins – voc duet;			
	Rex Stewart - cnt; Louis Hooper – pno			
31773	How Can I Miss You?		Ajax 17095,	Document DOCD-5339
31775	You Ain't Nothin' To Me		Ajax 17095,	Document DOCD-5339

There certainly is no doubt that this is young Rex Stewart here with his narrow and squeezed tone and a little strange hasty rhythm of his. In the future he will be developing these elements and they will be his trade-marks for his later musical life. Louis Hooper with his economical and rather simple piano style, rather outside of New York stride playing.

Notes:

- RR 77-6: *Rex Stewart, Louis Hooper*

- W. Bryant, Ajax Records: *Personnel per Hooper: Rex Stewart, c; Louis Hooper, p.*

- BGR\*2,\*3,\*4: *Rex Stewart, c; Louis Hooper, p.*

- Rust\*3,\*4,\*6: *Rex Stewart -c; Louis Hooper -p.*

021	<b>SUSIE SMITH</b>	Choo Choo Jazzers	New York,	c. Jan. 25 – Feb. 05, 1925
	Monette Moore – voc;			
	Jake Frazier – tbn; Bob Fuller – clt;			
	Louis Hooper – pno			
31777	Black Hearse Blues		Ajax 17093,	Document DOCD-5339
31779	Scandal Blues		Ajax 17093,	Document DOCD-5339

We have a beautiful example of Jake Frazier's staccato style here which might be taken as a model to recognize him. Bob Fuller and Hooper can easily be identified.

Notes:

- RR 77-6: Bob Fuller, Jake Frazier, Louis Hooper
- W. Bryant, Ajax Records: Personnel per Hooper: Bob Fuller, clarinet; Jake Frazier, trombone; Louis Hooper, piano.
- BGR\*2,\*3,\*4: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.
- Rust\*3,\*4: Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p.
- Rust\*6: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.

022 **SUSIE SMITH** Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925  
 Monette Moore – voc;  
 Jake Frazier – tbn; Bob Fuller – clt;  
 Louis Hooper – pno  
 31785 Crepe Hanger Blues Ajax 17134, Document DOCD-1005

Positively Jake Frazier, Bob Fuller and Hooper as given.

Notes:

- RR 77-6: Bob Fuller, Jake Frazier, Louis Hooper
- W. Bryant, Ajax Records: Personnel per Hooper: Bob Fuller, clarinet; Jake Frazier, trombone; Louis Hooper, piano.
- BGR\*2,\*3,\*4: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.
- Rust\*3,\*4: Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p.
- Rust\*6: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.

023 **SUSIE SMITH** Texas Trio New York, Feb. 19-Mar. 16, 1925  
 Monette Moore – voc;  
 Bob Fuller – hca; Louis Hooper – ukl, whistle; Elmer Snowden – bjo  
 31806-E Memphis Blues Ajax 17124, Document DOCD-5339  
 31809-E Texas Special Blues Ajax 17127, Document DOCD-5339

Individual harmonica and ukelele styles are beyond my knowledge. So, I would like to trust in Hooper's reminiscence. I think that extraordinary events like this one stick in the participants' memory. Thus Fuller, Hooper and Snowden as given.

Notes:

- RR 77-6: Fuller, harmonica; Hooper, ukulele; Snowden, banjo.
- W. Bryant, Ajax Records: Bob Fuller, harmonica; Louis Hooper, ukelele; Elmer Snowden, banjo.
- BGR\*2: Instrumentation and personnel unknown (first title); Bob Fuller, hca; Louis Hooper, pno; Elmer Snowden, bjo (2).
- BGR\*4: Bob Fuller, h; Louis Hooper, u; Elmer Snowden, bj.
- Rust\*3,\*4: Instrumentation and personnel unknown (first title); Bob Fuller -h; Louis Hooper -p; Elmer Snowden -bj (2).
- Rust\*6: Texas Special Blues : Bob Fuller, h; Louis Hooper, u; Elmer Snowden, bj. Memphis Blues: instrumentation and personnel unknown..

024 **MONETTE MOORE** Texas Trio New York, Feb. 19-Mar. 16, 1925  
 Monette Moore – voc;  
 Rex Stewart – cnt; Louis Hooper - pno  
 31819-E All Alone Ajax 17124, Document DOCD-5339

This certainly is young Rex Stewart playing straight and sweet. Vibrato and tone certainly are his, and thus there is little – if any – doubt. Hooper probably is the pianist in this “beautiful” little waltz.

Notes:

- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR\*2,\*3: Instrumentation and personnel unknown
- BGR\*4: Bubber Miley, c; Louis Hooper, p.
- Rust\*3,\*4,\*6: Instrumentation and personnel unknown
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: unknown (tp), Louis Hooper (p). “This is Irving Berlin’s famous composition All Alone, performed here as a waltz, as it was written the year before. The accompaniment is trumpet and piano only, despite the label credit to the Texas Trio. Dixon-Godrich list the trumpet player as B. Miley. The playing is very straight, which makes aural identification difficult, but we think it sounds more like Rex Stewart’s tone, with the characteristic vibrato he had in the earlier years. In our opinion, Rex plays on all the other Monette Moore titles from January, 1925 to January, 1927, on which a trumpet is present.”

025 **MONETTE MOORE** New York, Mar. 25-Apr. 01, 1925  
 Monette Moore – voc;  
 (Thomas Morris) – tpt (1); Bob Fuller – alt; Elmer Snowden – ten (2);  
 Louis Hooper – pno; Elmer Snowden – gtr (1)  
 31847-E Undertaker’s Blues Ajax 17132, Document DPOCD-5339  
 31848-E Black Sheep Blues Ajax 17132, Document DPOCD-5339

Although Stewart and Miley have been listed as horn men, this trumpet player might possibly be the same man of session above (Helen Gross), but I would only opt for possibly Thomas Morris here. This player seems to be one of the second rank of trumpet/cornet players of which dozens were performing in Harlem. He is much too tame to be Miley or Stewart. At exactly 1:08 min into ‘Undertaker’s Blues’ I believe to hear a guitar answering the trumpet player’s phrase, and there are instances (0:39 min and others) where I also believe to hear faint guitar noises. The sound of the piano seems to be very “silver” in this title, what may be caused by the addition of a guitar. This “silver” sound is not on the second title. If we accept Elmer Snowden on tenor sax in the second title, he may be our man on guitar in the first one. Furthermore, I believe to hear a very soft saxophone with long held notes in the first title. This should be Fuller then. In the second title we certainly have Bob Fuller on alto sax (Fuller’s vibrato and strange phrasing!) and a very rudimentary tenor saxist, who is believed to be Snowden. Lacking any stylistic characteristics to compare I would like to leave it undetermined. Louis Hooper probably is the pianist.

Notes:

- RR 77-9: 'Undertaker's Blues': Rex Stewart, Louis Hooper; 'Black Sheep Blues': Bob Fuller (alto), Louis Hooper.  
 - W. Bryant, Ajax Records: personnel per Hooper: 'Undertaker's Blues': Rex Stewart, cornet; Louis Hooper, piano; 'Black Sheep Blues': Bob Fuller (alto saxophone); Louis Hooper (piano). BGR lists a second saxophone, which it inexplicably attributes to banjoist Elmer Snowden.  
 - BGR\*2,\*3,\*4: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.  
 - Rust\*3,\*4,\*6: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.  
 - Bob Hutchens, Choo Choo Jazzers, VJM 176: prob Bubber Miley (t-1); poss Bob Fuller (cl-1, ss-2); prob Elmer Snowden (cmel); Louis Hooper (p). "Probably Miley (no vibrato), Rains agrees, Berresford is unsure. The ss is stylistically identical to that on the Get-Happy-Band session of 1 Sept. 1925. On 31847 there is a faint low register cl (Fuller?) throughout, apparently not wishing to be heard. Prob Snowden on cmel."

026 **MONETTE MOORE**

New York,

Oct. 19, 1925

Monette Moore – voc;

Rex Stewart – cnt; Louis Hooper – pno

141153-3 Take It Easy

Col 14105-D,

Document DOCD-5339

141154-3 Get It Fixed

Col 14105-D,

Document DOCD-5339

This is a quite unusual recording as it bears a complete personnel on its label. And we thus can easily identify young Rex Stewart and a mature Louis Hooper. Very beautiful and exemplary performances of both men. There are sounds parallel to the singers phrases which may be echoes in the recording room or Stewart playing softly along with the singer when not answering her phrases. I certainly do not hear a second trumpet here.

Notes:

- Record Research #77-8: Rex Stewart, Louis Hooper.

- BGR\*2,\*3,\*4: Rex Stewart, c; Louis Hooper, p.

- Rust\*3,\*4: Rex Stewart -c; Louis Hooper -p.

- Rust\*6: Rex Stewart, c; Louis Hooper, p.

- B. Bastin, Never Sell A Copyright, p. 27: "Spencer Williams continued to write songs for Davis, among them Get It Fixed, which Davis arranged for one of his favourite singers, Monette Moore, to record for Columbia (sic!). Accompanied by Hooper and Rex Stewart, she cut the part-written Davis song, Take It Easy, for the reverse. (sic)"

027 **MONETTE MOORE**

New York,

Nov. 09, 1926

Monette Moore – voc;

Thomas Morris – cnt; Albert Happy Caldwell or (Ernest Elliott) – clt;

Mike Jackson – pno

36916-2 If You Don't Like Potatoes

Vic 20356,

Document DOCD-5339

36917-2 Somebody's Been Lovin' My Baby

Vic 20356,

Document DOCD-5339

Although all the discographies list Rex Stewart as the cornetist here I have to express my strong doubts as to his presence here, this in the context of my compiling this list of all Stewart pre-Ellington recordings and consecutive re-checking the records. Having Stewart's stylistic and technical development in my mind I have to report that these sides are definitely below par with the before checked recordings, and they probably have to be adjoined to Thomas Morris just as on the following session.

After having listened into Happy Caldwell's clarinet work – mainly together with Thomas Morris – I am strongly inclined to assume Caldwell on these sides, too. Clarinet work here lacks Elliott's characteristics and shows fast downward arpeggios which I had attributed to Elliott assumed instrumental development earlier. I now am inclined to hear Happy Caldwell here on clarinet.

Comparing the pianistics to Phil Worde's playing on other sides above, I believe our pianist here to be Mike Jackson with his light left hand and his frequent flowery treble figures.

W.C. Allen, Hendersonia, p.213: "Trumpeter Rex Stewart reportedly recorded (according to Dixon & Godrich, 1969) four titles for Victor behind Monette Moore, on Nov. 9, 1926 and Jan. 26, 1927; and two titles for Cameo behind Viola McCoy, in March 1927. All these were made at times when the Wilberforce Collegians were presumably in Ohio, and when no New York engagements are documented. Of course he may not have been in the band all this time." This then would be a strong reason not to believe in Stewart's presence in other sessions of this time!

This is what I have written earlier in my Ernest Elliott list:

*It is a joy to hear young Rex Stewart on cornet. It is only a pity that Stewart in later years did not relate his own encounters with Elliott. He does not mention his name at all in his publications. It seems that he was not impressed. But it's all there what makes Elliott at this time, everything from his "Stylistics", plus some later achievements (i.e. fast downward arpeggios and freak growl).*

*The piano player may be Phil Worde. I do not know on what basis. Does anybody know anything about him? But he plays a beautiful and unexpected single Bb (in C7) leading to F major just after Elliott's growl half-chorus in 'Somebody's Been Lovin' My Baby'. Very nice!*

Notes:

- B. Rust, Victor Master Book Vol. 2: acc. by c / cl / p

- BGR\*2,\*3,\*4: Rex Stewart, cnt; Ernest Elliott, clt; poss Phil Worde, pno

- Rust\*3,\*4,\*6: Rex Stewart -c; Ernest Elliott - cl; ? Phil Worde - p

028 **MONETTE MOORE**

New York,

Jan. 26, 1927

Monette Moore – voc;

Thomas Morris – tpt; Happy Caldwell – clt; Ernest Elliott – bclt; unknown - flt;

Phil Worde – pno

37572-2 Moaning Sinner Blues

Vic 20484,

Document DOCD-5339

37573-1 Hard Hearted Papa

Vic 20484,

Document DOCD-5339

37573-2 Hard Hearted Papa

Vic 20484,

Document DOCD-5339

I have listed these sides because of Caldwell's assumed presence at Evelyn Preer's session of 08 September 1926 and on the possible presence at the next session below. To be honest: Caldwell's presence on these sides is doubtful, but should not be denied without intense listening.



These sides have been seen by our listening group as a probable Thomas Morris appearance. When hearing these sides I am very uncertain re the trumpet player. The octave upward jump in both takes of 'Hard-Hearted Papa' rather hints to Rex Stewart, but other insecurities let me think of Morris. And – as we are in 1927 now – I think that Stewart would be much more developed and that Morris is the likely candidate here. In relation to the next session below I think it most probable that this man, yet, is Thomas Morris.

Little can be heard of Happy Caldwell here, given that it is him on clarinet. The whole affair is arranged, presumably by the pianist, who plays according to the arranged passages. 'Moaning Sinner Blues' features no instrumental solos, but 'Hard Hearted Papa' has a bass clarinet solo at prominent place which probably is played by Elliott, judging from its very simple rhythmic structure and the use of dated slap-tongue technique. Referring to the following session of this same day the other clarinetist should then be Happy Caldwell. His clarinet is mainly coupled with the flute here, which gives the whole affair an airy and light sound compensated by the bass clarinet.

There is strong piano accompaniment to the items, presumably by Phil Worde, who might have been Moore's permanent accompanist at the time.

This is what my listening companions had to say some years ago:

**KBR:** contrary to Moore's session November 09, 1926, this tpt player here certainly is Morris and not Rex Stewart.

**JO:** Identification a bit difficult... I don't know of any (other?) example of Fuller playing bass clarinet. I agree Morris is probable, especially on *Hard Hearted Papa* (correct title).

**DB:** as received definite Tom. More likely a whistle than a flute.

**MR:** Morris and Fuller both likely.

Notes:

- *Rust, Victor Master Book Vol. 2: acc. by c / cl / b-cl / f / p*

- *BGR\*2,\*3,\*4: Rex Stewart, cnt; Ernest Elliott, clt; unknown, bcl; unknown, flt; poss Phil Worde, pno*

- *Rust\*3\*4,\*6: Rex Stewart – c; Ernest Elliott – cl; ? Phil Worde – p; unknown b-cl / f added*

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Rains confirms Tom Morris and possibly Mike Jackson and hears a flute. M. Berresford hears two B-flat clarinets, one doubling flute, plus a bass clarinet, which may be Bob Fuller. I hear a 2<sup>nd</sup> cl (poss E-flat) rather than a flute but accept that the flute is mentioned in the Victor files. I agree T. Morris is present as on next track. M. Berresford suggests Edgar Dowell or Phil Worde."*

Notable differences of takes:

37573-1 bar three of introduction: tpt plays short eighth note upward jump G

37573-2 bar three of introduction: tpt plays dotted quarter note upward jump G

029 **MONETTE MOORE**

Monette Moore – voc;

Thomas Fats Waller – pno

TO-1210-1 A Shine On Your Shoes / Louisiana Hayride

New York,

Sep. 28, 1932

ARC test,

Document DOCD-5339

Notes:

- *BGR\*2: not listed*

- *BGR\*3,\*4: Fats Waller, p.*

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

- *Rust\*6: Fats Waller, p.*

030 **MONETTE MOORE** her Swing Shop Boys

Monette Moore – voc;

unknown – tpt;

Sammy Price – pno; unknown – gtr;

unknown – sbs; unknown – dms

60520-B Rhythm For Sale (Swing Shop Swing)

60521-A Two Old Maids In A Folding Bed

New York,

Feb. 19, 1936

Dec 7161,

RST JPCD-1515-2

Dec 7161,

RST JPCD-1515-2

Notes:

- *BGR\*2,\*3: unknown, tpt; poss Sam Price, pno; unknown, gtr; unknown, sbs; unknown, dms.*

- *BGR\*4: unknown, t; unknown, p; unknown, g; unknown, sb; unknown, d.*

- *Rust\*3,\*4,\*6: unknown -t; ?Sammy Price -p; unknown -g; unknown -sb; unknown -d.*

031 **HOWARD MCGHEE**

Howard McGhee – tpt; Teddy Edwards, J.D. King – ten;

Vernon Biddle – pno; Bob Kesterson – sbs; Roy Porter – dms;

Monette Moore – voc

Rockin' Chair

Hollywood,

Dec. 21, 1945

Streets of Paris, broadcast

Note: additional titles of this broadcast are without Moore.

Uptown UPCD 27.74

032 **MONETTE MOORE**

Monette Moore – voc;

Barney Bigard – clt;

Eddie Beale – pno; Allan Reuss – gtr; Red Callender – sbs; Zutty Singleton - dms

Rockin' Chair

I Want A Little Boy

Los Angeles,

late 1945

Two Flats Disc TFD 5.002 (LP)

Two Flats Disc TFD 5.002 (LP)

033 **MONETTE MOORE** Teddy Bunn's Group

Monette Moore – voc;

unknown personnel comprising

Teddy Bunn – gtr, ldr

V184ME You Don't Live Here No More

New York,

c. 1945/1946

Gilt Edge

not on LP/CD ?

V185ME	Ee-Bobaliba	Gilt Edge	not on LP/CD ?
034	<b>MONETTE MOORE</b> Sammy Price Trio	New York,	Jul. 16, 1947
	Monette Moore – voc;		
	Sammy Price – pno; Danny Barker – gtr; Pops Foster – sbs; Ali Salaam (Kenny Clarke) - dms		
74006	Another Woman's Man	Dec 48047,	Wolf WBJ-CD-007- 4
74007	Please Mr. Blues	Dec 48047,	Wolf WBJ-CD-007- 4
035	<b>MONETTE MOORE</b> “The Saleslady of Songs” and her Salesmen with the Harmony Girls	New York,	c. 1949/1950
	Monette Moore – voc;		
	Tee Davis – ten; Ginger Smock – vln;		
	Ty Parsons – pno; Nina Russell – org; Addison Farmer – sbs; Freddie Baker-Jackson – dms		
AN-8-2	That's My Specialty	A Natural Hit!	not on LP/CD ?
AN-	Show Girl Blues	A Natural Hit!	not on LP/CD ?

The great trumpet player, Bobby Stark, has claimed to have recorded with Monette Moore, also with Clara Smith, but after checking all Clara Smith's recordings with unknown trumpeters I have been unable to attribute any of the trumpet playing at sessions Clara Smith 034, 049, 056, and 066 to Bobby Stark (see Storyville 2002/3, p. 221). His recollection of a recording session with Monette Moore might possibly be an error of name, and that he did record with Julia Moody instead (see there at this website!).

K.-B. Rau  
19-07-25  
20-12-17