



**Nat King Cole Trio with Oscar Moore**

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PRESENTING  
**OSCAR MOORE**

Also includes  
**have you met miss jones?**

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Jazz guitar almost stopped when Charlie Christian died. And it might well have if there hadn't been Oscar Moore.

Oscar, born in Austin, Texas, on Christmas Day 1916, son of a blacksmith and bandmaster, took up guitar at an early age under the wing of an itinerant Mexican named Carl Gomez. The Mexican-Spanish style of guitar is still the prevalent influence in his work and it is easy to see why he idolized Segovia and Vincente Gomez. The heavy Spanish influence was Oscar's gift to jazz guitar.

Oscar Moore's professional debut was made in 1934, with his brother Johnny (later to head a successful group, The Three Blazers, with which Oscar also played. In 1937 Oscar joined Nat "King" Cole, a pianist from Chicago who had drifted to Los Angeles with a revue, for an engagement at a local club. This led to the establishment of the King Cole Trio, which became one of the great small groups in jazz and one of the first really important commercial groups with a jazz orientation.

Oscar was with Nat Cole for almost a decade during which time he recorded numerous discs and appeared before uncouped thousands of fans. The King Cole Trio became the top commercial group in music and on records and Oscar became one of the most influential guitarists in jazz.

One of the unfortunate aspects of the recent boom in jazz has been his neglect. Despite the fact that Oscar Moore, while with the King Cole Trio, was a Down Beat Poll winner three times, a triple winner of the Metronome poll, plus a double winner of Silver and Gold Awards from Esquire, he has been almost completely absent from the jazz scene. Actually, he has been one of the busiest musicians in Hollywood with movie studio and recording work, but he had dropped almost entirely from jazz until Dave Hubert, along time Oscar Moore fan, asked him to make this tape.

Oscar's style, which emphasizes the single string, horn-style of

Christian but flavors it with the romantic, open sounding, flamenco-Spanish influence, is particularly adapted to tape recording --- and to stereo.

For this album, Oscar was given the assistance of Leroy Vinegar, out of the brightest of the new stars on bass. A self-taught musician, Vinegar began as a pianist in his native Indianapolis, then moved to Los Angeles and took up bass. He had played and recorded with most of the top names of modern jazz including Stan Getz, Shelly Manne and Art Tatum.

Each track offers bass by Vinegar, rhythm by Oscar, and solo guitar by Oscar. The technique was to record the bass and rhythm guitar together and then later, during the subsequent many-hour sessions at Audio Arts studio in Los Angeles, to re-record the solo guitar over the original tape of rhythm guitar and bass. Oscar worked like a Trojan on this project and really poured his heart into the effort.

The solo guitar tracks were recorded by plugging the guitar directly into the studio mixing board, by by-passing the usual guitar amplifying box. This is what gives the tape its marvelous presence. In fact, hi-fi fans looking for a demonstration-definition of presence in a recording studio, are referred to this tape.

The tunes vary with Oscar's moods from straight standard type ballads to romantic numbers such as "Tangerine" "Angle Eyes" (Matt Dennis' exquisite composition) and the unusual "To a Wild Rose." Special attention is called to the flamenco number, "Tabora," Oscar's own composition, on which the guitar literally shines in hi-fi,

This tape, we hope, not only marks the return to a permanent niche in jazz of Oscar Moore, but will also serve to introduce his art to a new and appreciative audience. He's too good a musician not to be heard.

## **Original notes from Omega when first released**

## HAVE YOU MET MISS JONES?

There's a cocktail bar in San Francisco called the Rainbow Inn. It's like thousands of other cocktail bars. Rather dark. Usually busy, particularly when the entertainer arrives. That's when the canned music stops and everybody settles down to watch and listen to the lady at the piano. People who enter generally walk over and say "hello" before they head for the bar. Miss Jones plays and sings the music she likes, the people like it, and she likes them. And that's been the story of Miss Jones and the Rainbow Inn for the past six years.

Miss Jones is Inez Jones. And long engagements have been the rule, rather than the exception in Inez musical life.

Home used to be Memphis, Tennessee for Inez and that's where her career began, the first engagement being as pianist with the Heywood Thornton band in 1938. Later that year she hit Kansas City as a single, then the next year went back to hands, with Tiny Davis' all-girl band. Two years later, Inez decided band work didn't allow her the room to breathe that she needed, so she organized a trio, with Paul Jones on tenor and Theatrice Washington at the drums, and returned to Kansas City for a five-year engagement at the same club she played as a single in 1938.

In 1946, Inez I with her husband I visited San Francisco and decided she liked the town. The town returned the favor with a three-year date at the Harem Club in Oakland.

All of this suggests some kind of musical rapport between girl and audience. Girl singers don't get this kind of rapport with tight dresses, a handful of blue lyrics, and and a funny squeak in the voice. Inez is mature, seemingly well adjusted, and loves music. Among her associates in the music world have been Julia Lee, Charlie Parker, Jay McShann, and a very close friend; Cleo Brown. Perhaps the thing that is most magical about seeing Inez perform is that she makes us close friends, too. In a blase world where extroversion is not always a happy circumstance, Inez is able to reach you when she sings and somehow the longer you sit and listen and watch her spell at work, the closer you feel about Inez.

Inez was part of a wonderful period for jazz; circa 1945, just before he bop. Los Angeles flourished with after hours sessions made up of studio musicians, jazz musicians ... curiously mixed with numerous "race" singers and musicians of the day. This great period when The King Cole Trio featuring Oscar Moore began to make the public aware of "pretty" sounds. Rather than the frantic, nervous and slightly irritable quality of be bop ( which followed in 1947, the jazz musicians of this period were seeking lush effects, using the influences of film music (via the studio musicians) and classical music (Debussy, Ravel). The really creative musicians of this period produced subtle music of mood ... usually built around the structure of a well-known standard tune.

Inez Jones was part of this period ... playing and singing in after hours spots...with musicians Red Callender and Irving Ashby. And because Oscar Moore was part of this period (although, playing mostly with the King Cole Trio at the time) Inez and Oscar made a perfect combination for reviving some of the

wonderful "pretty" standards heard on this tape. In Oscar's guitar style we hear... even today... the very essence of the wonderful period of lush mood jazz.

We'd like you to revisit this wonderful period and the best way is to hear Inez and Oscar weave their way through the "pretty" standards on this tape.

(The other musicians need no introduction: Oscar Moore, guitar. Carl Perkins, piano. Curtis Counce, bass, and Bill Douglass, drums.)

The songs she sings are:

Until The Real Thing Comes Along ( Sammy Cahn, Saul Chaplin, L. E. Freeman) first came out in 1936. Freeman, a musician, came to Decca with a song which had a melody everyone loved, and words that nobody did. Cahn and Chaplin, now famous names in songwriting, were called in to add new words, and a standard was born.

Since I Fell For You (Buddy Johnson) was a blues hit of the 1940's, and had its greatest success with the author's own recording.

Moonlight In Vermont (John Blackburn-Karl Suessdorf) came out in 1944, a hit recording by Margaret Whiting and Billy Butterfield, and without ever being a Hit Parade winner, has become a perennial favorite, a standard in dozens of jazz and singer's albums. It is sometimes referred to as "a songwriter's song" because of the interesting fact that it has no rhymes.

Don't Worry 'Bout Me (Ted Koehler-Rube Bloom) was first heard in an Eastern club revue, "Cotton Club Parade" from which we were later to get Ellington and Lena Horne. Now, twenty years later, this song is still a poignant thriller, as Inez proves.

Too Marvelous For Words (Mercer-Whiting) came out first as a Dick Powell song in the 1937 movie musical, "Ready, Willing, and Able." It has been swung, balladized, bopped, and probably rock-and-rolled. Inez just sings it. And that's the best kind.

Dancing On The Ceiling (Rodgers-Hart) was first used in a 1930 show, "Evergreen" in London, where it was very well received. Back in America, it was thrown out of "Simple Simon," an Ed Wynn-Rodgers-Hart hit of 1930. For years it was banned from the networks (the closest explanation was that the word "bed" was used) and in spite of all this, emerges as a much-loved ballad of today.

Don't Take Your Love From Me (Henry Nemo) first came out in 1937 and is another one of those songs that was never on any season's Hit Parade, and yet season after season appears in new albums and on singer's programs the world over.

Where Or When (Rodgers and Hart) was the ballad of "Babes in Arms." It was slow in winning favor, but once it got started, the authors got letters from all over the country saying that the experiences they had written about in the song were just like their own. And another hit was added to the Rodgers and Hart catalogue.

## Presenting Oscar Moore

1. I Can't Get Started With You
2. There's a Small Hotel
3. Angel Eyes
4. To a Wild Rose
5. It's a Pity to Say Goodnight
6. Tangerine
7. Sweet Loraine
8. If You Were Mine
9. Taborra

## Have You Met Miss Jones?

- 1 Too Marvelous For Words
- 2 Until The Real Thing Comes Along
- 3 Since I Fell For You
- 4 Where Or When
- 5 Dancing On The Ceiling
- 6 Moonlight In Vermont
- 7 Don't Worry 'Bout Me
- 8 Don't Take Your Love From Me

Presenting Oscar Moore: Transferred from a Omegatape 2-track tape  
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Miss Jones: Recorded 1957 Transferred from a Omegatape 2-track tape



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