

FRED HALL (1898-1954):

CREATIVE COMPOSER, PUBLISHER, RADIO, AND RECORDING ARTIST.

BY RYAN BARNA

A name that, remarkably after nearly 80 years since his best records were made, still delights the jazz collector is Fred Hall; but he was more than just a regular jazz-influenced musician—he was a creative songwriter with a diversified career, with songs that were catchy, cheerful, and funny. He worked with many partners throughout his life, but none of them had as much impact on his career than the prolific baritone Arthur Fields. From 1926 to 1942, the duo wrote more than 250 original compositions and arrangements, and together, founded the Piedmont Music Company, Inc. and published several bestselling “hillbilly” songs in sheet music format. Hall became a member of the American Society of Composers, Authors and Publishers (ASCAP) in 1939, and it was with Fields that Hall achieved some of the greatest accomplishments during his career, covering the medium of records, radio, film, and television, mostly performing stereotypical “hillbilly” songs (which they weren’t afraid to admit!). But none of his fame and success occurred overnight—Hall himself had to go through a long process of climbing his way from a vaudeville musician to a hit songwriter and businessman.

Born Friederich Arthur Ahl on April 10, 1898 in the Bronx, Hall was the youngest of four children—his other siblings were Amelia (later Mrs. George Voland), Maurice Jr., and George. His father, Maurice Ahl, was a piano teacher, who died when Fred was only ten years old, but Fred would be the only member of the family to follow his father with a musical career. Fred also cared and provided support for his widowed mother, Helena Mennel, for many years until her death in 1942.



This photo was originally printed in the *New York Daily News* for November 25, 1940, with the caption: “Here are Arthur Fields and Fred Hall (right), famous radio hillbillies. Actually, they don’t know a still from a revenooer.” November 25th was also the same day they made their initial broadcast with Woody Guthrie on the short-lived season of CBS’ “Pipe Smoking Time.” Ryan Barna Collection.

Hall’s education level cannot be determined at this time, due to the numerous public and private schools that existed in the Bronx, and the fact that there are no archives that hold complete student enrolment records in New York City. According to Hall’s entry in ASCAP’s biographical dictionary, he worked as a pianist in publishing houses in his youth, but the earliest occupation that can be originally traced is in the 1915 New York State census, when Fred and his brother George were working as bookkeepers for an unspecified business.

It was probably between 1915 and 1917 that Hall found his way into professional show business. According to his WW1 draft registration card, Hall worked as an actor for Dora Hilton with the “Good Company.” Hilton was an operatically trained soprano who became more well-known on the vaudeville stage than she did in her early opera career. Hall continued to work with Hilton after the war ended, particularly as her pianist. The *New York Clipper* one of their 1919 performances in 1919 at the 81st Street Theater in vivid detail, with Hall credited under his original surname: “Dora Hilton, assisted by Fred Ahl, offered a pretty song cycle and scored. She has a green curtain, hung in one, which, when its folds are put in the right place, makes a neat appearance and is an asset to the act.

“Miss Hilton started with an announcement in song, in which she made a little boast about the quality of her voice. But she lived up to her claim in her act. A selection from an Italian opera, with which she followed her announcement, revealed a soprano voice of unusual quality for the vaudeville stage, it containing power and tone. A piano solo by Ahl, in which he played a few popular songs, was well delivered, but, if he really has ability, he could show it to better advantage by playing a classical number in its place. A few more songs by Miss Hilton completed the offering and sent her off to a big hand.”

According to the 1920 census, Hall had taken another career change when his occupation was given as an office assistant, but the new decade would see some significant transitions as a musician.

First Recordings

Some time in the early 1920s, Hall assembled a group of New York City musicians to form his own jazz and dance orchestra. How and why this occurred is not known, although he was undoubtedly influenced by the sharp rise in the number of jazz and dance bands during the post-war period. By 1924, he and his musicians had gained enough recognition to be invited into the recording studios to accompany black vaudeville artists for West Indian records, a highly unusual move indeed in the less racially-tolerant 1920s.. Their earliest documented session took place for the General Phonograph Corporation (Okeh) on July 30, 1924, accompanying Slim Henderson (the husband of popular blues artist Rosa Henderson) on *My Jamaica* and *Goofer Dust John*, both coupled on Okeh 65001, marking the first re-

lease in the label's West Indian series. Around the same time, probably in August of 1924, his orchestra also accompanied two other singers billed as West Indian artists, Sam Manning and Grace Taylor, at the New York Recording Laboratories. His orchestra accompanied Manning on *African Blues*, and Taylor on *Sweet Willie*, both songs coupled and released on Paramount 12229 in the label's "Race" series. He also collaborated with Manning on writing his first songs, *African Blues* which they recorded on Paramount, and *Sweet Willie (Don't Let Me Go)*, which Manning recorded as a solo on Okeh 65005.

Other recording sessions by Hall followed as an accompanist throughout 1925 and 1926. On the Okeh and Columbia labels, Hall provided both piano and ukulele accompaniments for the vaudeville team of Cogert and Motto, a duo that billed themselves as "The Human Jazz Band." But a major break was about to come for Hall's orchestra in May of 1925, when *Variety* announced that the orchestra was chosen to replace Fletcher Henderson's at the Roseland Ballroom for the summer 'graveyard season' (there was no air-conditioning in theatres and ballrooms in 1925), while Henderson's band would spend the summer season on a tour of New England, Pennsylvania and Maryland, starting at the Commodore Ballroom in Lowell, Massachusetts (misreported in *Variety* as Lawrence). As a result, Hall's orchestra was invited back to the recording studios, but instead of accompanying other singers, the orchestra took full credit on several records. From June to October 1925, the orchestra made a total of nine sides for Okeh, and one side for Columbia's budget label, Harmony. Their earliest recording, a reprise of the 1923 hit *Sobbin' Blues*, was issued on Okeh 40437. Despite their being acoustically recorded, Hall's Okehs have amazing clarity and range; the recording of the tuba being the best ever captured by the acoustic process - a tribute to Okeh's recording team led by their talented Recording Director, Charles Hibbard.

Around February 1926, Hall's orchestra began recording for the Emerson label. Advertisements continued to cite the company as the Emerson Radio and Phonograph Corporation well into mid-1926, but by the time his orchestra's first Emerson discs were released in May, the labels credited the Consolidated Record Corporation as the source of the masters. Hall's first Emerson discs to credit him by name were *(I Don't Believe It, but) Say It Again* on Emerson 3007, and a waltz, *In the Middle of the Night*, on Emerson 3020, all crediting to "Fred Hall and His Roseland Orchestra." (Later that year, when Hall's orchestra left the Roseland, his label credits changed to "Fred Hall and His Orchestra.")

At some point in early 1926, particularly when Consolidated took full control over Emerson, Hall was appointed as the new musical director. As a result, he wrote several original compositions, provided piano accompaniments to singers, and his orchestra recorded several dance selections. He had now established himself as a reputable orchestra leader and studio director, just in time for another major transition in his career.

Arthur Fields

Born Abraham Finkelstein in Philadelphia, Fields was a veteran hit songwriter, and a former headliner on vaudeville stage. His peak as a famous recording artist and stage performer came and went during the Great War, but after 1920 he turned primarily to the recording studios for income. His recorded repertoire during the early- to mid-1920s was massive, but of average quality. It was with Hall that his work became more diversified, and his career outlasting many of his own contemporaries, extending

well into the 1940s.

Fields and Hall both claimed to have met in May 1926 at the Consolidated studio, where Hall was recently appointed the musical director, and Fields was a frequent contributor on their recordings. They both described in an interview with Peter Donald on the "Light-Up and Listen Club" many years later:

Peter Donald: Well, tell me, how did you boys ever get together?

Fred Hall: Eh, Peter, it was some years ago, and I was working with a phonograph company...One day, Arthur came in to make a record of a song. Now the song was too short.

Arthur Fields: 'Twas not, the record was too wide!

[Laughs]

Hall: Anyway, Art needed another verse, and I helped him write it.

Fields: And I kinda got the idea that this Hall gink could write, so alagazim, alagazam, presto-chango and twice on Sunday we teamed up.

There are several major problems in determining Fields and Hall's earliest recording together—no Consolidated recording files survive, and at the time Fields and Hall collaborated, and the company issued both vocalists and dance orchestras under bewildering variety of pseudonyms on at least two different matrix series. The scarcity of the Emerson discs also does not make

Fred Hall and Orchestra Recording for Emerson

New Emerson Artists Are Widely Known for Their Dance Renditions—Irving Kaufman, Singer, Also Becomes an Emerson Artist

In the May list of Emerson records, manufactured by the Emerson Radio & Phonograph Corp., 309 Sixth avenue, New York City, Fred Hall and His Roseland Orchestra appear in releases of this catalog for the first time. This orchestra played at one of the most popular resorts on Broadway and is widely known for



Fred Hall and His Orchestra

its dance renditions. It is a versatile combination that lays particular stress on rhythm.

For the Emerson records they played "In the Middle of the Night" and "Say It Again." These two records give a good impression of just what this orchestra can do as the first number is a waltz and the second is a Charleston dance of the type which is at present in vogue.

Another new addition to the Emerson list of artists is Irving Kaufman. This singer contributes "Roll 'Em Girls, Roll 'Em."

Fred Hall's Orchestra was announced as new Emerson artists in Talking Machine World, April 15, 1926, page 89.

it easier for the researcher (the author has been researching Fields and Hall for more than ten years, and still has not been able to locate every Emerson issue for comparison!), and to make matters worse, there is also a slight possibility that Hall could have either directed the orchestra or played the piano accompaniment on Fields' solos around the same time without label credit.

Hall and Fields recorded frequently for Emerson on an orchestra-and-vocalist relationship. The two also wrote songs that were never published as sheet music (nor registered for copyright), but were used for the "B" sides to the more prominent hits of the day. Their earliest collaborative composition traced is as song that would later become known as *The Call of Mother Love*, written some time in mid 1926, and recorded by Fields as a solo on Emerson and several related labels. The team would not publish or copyright their songs until 1929, by which time, another major transition occurred for Hall's orchestra.

Beginning in 1927, Hall would direct a series of recording sessions—with his partner Fields as the vocalist—that contained some of the hottest jazz-styled arrangements heard for the day, drawing on a pool of talented instrumental soloists, with Hall occasionally singing a duet or scatting with Fields on these recordings. He started this out by incorporating these features occasionally on some of his Consolidated recordings, but by the end of the year, he had taken his orchestra to a new level outside of the usual stock arrangements. Together, the band made the rounds of the minor New York City recording companies, recording hot arrangements of original compositions and hits of the day for Emerson, Edison, Okeh, Gennett, Grey Gull, Pathé, Regal, and Columbia's budget Harmony label and its dime store derivatives. In order to suggest some variety, Hall's orchestra underwent various label credits, the most common ones including Fred "Sugar" Hall and His Sugar Babies, Arthur Fields and His Assassimators, the Home Towners, the Radio Syncopators, Arthur Fields and His Wind Jammers, Arthur Fields and the Noodlers, the Tin Pan Paraders, Ford Britten and His Blue Comets, and in some cases, anonymously ("Fox-Trot with Vocal Chorus"). Key to this new 'hot' style was the arrival of the hugely talented multi-instrumentalist Philip d'Arcy. Born in 1909, d'Arcy's country-styled violin and harmonica playing contrasted with the up-to-the-minute hot clarinet and sax of Eddie Grosso, and Al Russo's distinct banjo and guitar style, but together they were integral to the 'new' Fred Hall band sound.

By 1929, Fields and Hall were beginning to see more interest in their songwriting besides for studio purposes. Their first published song, which came out on January 31, 1929, was a tribute to the former boxing promoter Tex Rickard, titled *Tex, Old Pal*. More and more of Fields and Hall's compositions continued to hit the music stores, and be played by other artists besides themselves. Their most successful piece of the year, written in collaboration with the famous Billy Rose, seems to have been *I Got a 'Code' in My 'Doze'* (Cold in My Nose), since copies of the sheet music turn up more frequently, and recorded more often by other artists. At least one published statement claims that they received a royalty of one cent per record of their original compositions together (Reid 11).

Citybillies!

Country music became a major (and profitable) hit genre during the 1920s, primarily thanks to Vernon Dalhart's 1924 hits *The Wreck of the Old '97* and *The Prisoner's Song*. By the late 1920s the record markets were flooded with new releases of au-

thentic country and "hillbilly" music, many of which were recorded in rural locations, as opposed to the busy New York City studios. Although some artists such as Ernest V. Stoneman, Jimmie Rodgers, and the Carter Family were among the few authentic rural artists who became widely successful, many of the original rural recordings had a limited amount of sales in a small market. Even in the late 1920s, a large number of the better-selling country and "hillbilly" records were being recorded in New York by the more reputable studio artists such as Arthur Fields, Jack Kaufman, and Ernest Hare (as "Hobo Jack Turner"), consisting of the typical traditional songs, tragedy songs, and "bum" songs.

Fields first covered Dalhart's hits in the mid 1920s for minor labels like Emerson and Grey Gull, but it was his partnership with Hall that he took to writing and recording country-style songs on a larger scale. Since Fields and Hall were well-established New York City musicians and songwriters, the record companies undoubtedly allowed them to try the country field, knowing that they were professional writers, and had professional musicians that could play any given style, and that their songs would appeal to most record buyers and sell easily. They explained to Peter Donald on the "Light-Up and Listen Club" about how their interest in "hillbilly" music came about:

Peter Donald: ...Hold on gentlemen, what kind of mountaineers are you, anyway?

Fields: Phony mountaineers, you city slicker you!

Donald: Them sure harsh words, partner.

Fields: Them sure-a good cowboy dialect you do Peter, I'd say that.

Donald: Okay, I give in. So you fellows aren't from up in the mountains, eh?

Hall: No. When they put escalators on mountains, we may decide to spend the summer up there.

Fields: In the mean time, we're the most down to earth hillbillies you've ever met!

Donald: ...how did you become mountaineers? . . .

Hall: Well we used to write material, you see, for mountaineers, until one day we decided that the only thing that makes hillbillies is material. So we tried doing our own stuff.

Fields: Mmm hmm, we made a record of a song, and it was such a big hit that we've been hillbillies ever since...

Fields and Hall probably began writing "hillbilly" styled songs in 1928, writing the usual tragedy tunes like *The Train That Never Arrived*, and *A Mother's Dying Wish*. Gerald Undherhill Macy, under the alias "Pop Collins (Old Timber)," was among the earliest to record these songs, using Hall and his musicians on the Edison label. Fields himself followed in mid 1929 by re-recording these songs under the alias "Eddie Powers" for Columbia's budget labels (Harmony, Diva, and Velvet Tone).

However, their most successful "hillbilly" song seems to have been *Eleven More Months and Ten More Days*—a song they first copyrighted in late 1929, but would not publish until April 15, 1930, when it became a huge hit both in the USA and in Britain. The song itself seems like a response to Dalhart's 1924 hit *The Prisoner's Song*, only instead of being sympathetic, the song poked fun at prison life, with a simple melody, and several comical verses. The song became so successful that it was covered by several other singers, and used in at least two films. Other hits would follow, most notably *Jew's Harp Bill*, *Calamity Jane* (never published, but frequently recorded), and *There's a Blue*

Sky Way Out Yonder. Most of these songs were either recorded by several artists, or sold well as sheet music copies. To establish themselves as publishers, on January 22, 1931, Fields and Hall incorporated the Piedmont Music Company to publish and copyright their own songs. According to one of their agreements, Fields received an average of 3 cents per sheet music sold, since he was entitled to 50% royalty on collaborations with Fred Hall.

Just like they had done earlier, Fields with Hall and his band played “hillbilly” music under several aliases to suggest some diversity. On several records from mid 1929 to late 1932, they were credited as the Jim Cole’s Tennessee Mountaineers (Crown), Sam Cole & His Corn Huskers (ARC), Colt Brothers (Melotone), Gunboat Billy & The Sparrow (various), and for Columbia’s budget labels, Joe and Zeb Gaunt, the Hall Brothers, Buck Wilson & His Rangers, and Eddie Younger & His Mountaineers. When NBC introduced their 16” Thesaurus transcription discs for radio stations in 1935, the band cut over 200 selections as “Fields and Hall Mountaineers,” with some discs crediting the vocalist Fields as “Hank Ranger.”

Fields and Hall made radio broadcasts as early as 1929, but it was with country songs that they made a much more lasting appeal as radio stars. Their earliest known program as “hillbilly” artists came about on July 23, 1930, when they replaced Rex Cole’s children’s program “Old King Cole” on WEA. Cole was a General Electric salesman who would air the mountaineers six days a week from 5:45 to 6:00 PM, and their program was announced as being “played and sung to ball-room tempo by the only orchestra of its kind on the air.” On this program, Fields and Hall disguised themselves as the “Colt Brothers”—Hall was Joe Colt, and Fields was Tom Colt, or “Long Tom of Tennessee.”

The show was successful enough that the band made records as the “Rex Cole Mountaineers” for Clarion and Melotone, with Fields and Hall using their own individual aliases as the vocalists, and—according to *Metronome*—they were given a lucrative radio contract, making them among the highest-paid “mountaineers” on the air: “Last month the Rex Cole Mountaineers, headed by Arthur Fields and Fred Hall, were signed to continue their nightly broadcasting over WEA for another year. The unit, which takes the air every weekday at 5:45 p.m., dispenses and squanders hill billy [sic] songs and music, has been developed into one of the best daily features emanating from 711 Fifth Avenue, with the development having been designed and executed by Hall, aided and abetted by his stocky accomplice, Arthur Fields. The contract which ties the hill billy [sic] specialists up for an additional 12 months’ calls for the meager sum of \$175,000.”

Fields and Hall also appeared as “mountaineers” in what would be their only film short, “All for the Band,” billed under one of their recording aliases, “Eddie Younger and His Mountaineers.” It was filmed in New York’s Paramount film studio in late 1930 and directed by the future director of the Hopalong Cassidy films, Howard Bretherton, but it was not released until April 3, 1931. Fields plays the role of “Joe,” the singing general store owner, appearing rough-shaven, and wearing a hat and apron. Hall plays the county sheriff, wearing a hat, police badge, beard, moustache, and directing the band with his shotgun as a baton. To this writing, a VHS copy of the film is available from Kino Video, in *Rhapsodies in Black & Blue*, volume four of their Hollywood Rhythm series.

The Rex Cole Mountaineers ran until May 5, 1934, but by late 1932, Fields and Hall was already broadcasting on their own



Fred Hall’s orchestra members dressed up as mountaineers (ca. 1930). Many of them played with Hall for many years, and almost all of them were given aliases in publicity notices for the mountaineers. Kneeling and standing from left to right (with their real names in brackets) are believed to be: “Leo Hartman” [Leo McConville], trumpet; “Eddie Stokes” [possibly Philip D’Arcy], violin/jewsharp/harmonica/sweet potato; “Al McCoy” [Al Russo], guitar; “Gus Stokes” [possibly Gus Helleberg], string bass; Tom Vodola Emerson, fiddle; Charlie Tramont, actual NBC announcer; and “Tom Colt” [Arthur Fields, kneeling with guitar]. Seated in front: “Joe Colt” [Fred Hall, with harmonica]; and “Charlie Briggs” [Charles Magnante], accordion. Ryan Barna Collection.



A 16" RCA program transcription disc containing a short interview with Fields and Hall, plus a few performances of their "mountaineers." Ryan Barna Collection.

NBC's WJZ station. The duo, along with their "mountaineer" band, continued to appear frequently on radio throughout the 1930s. There is no point in listing every radio program Fields and Hall appeared on, as they broadcasted almost daily, either as regulars or as guests, and probably also went undocumented in the radio newspaper listings. But they continued their comedy and "hillbilly" singing and songwriting on many NBC-related shows. Their most notable programs were the "Streamliners" (January 6, 1936—November 13, 1937), the long-running "Sunday Drivers" (April 25, 1937—January 19, 1941), and "No School Today" (September 24, 1938—March 8, 1940).

The "Sunday Drivers" and "No School Today" are particularly worthy of mentioning for the fact that both programs focused on safety awareness, either in driving or in general, and would receive recognition by many safety committees for their encouragement and weekly contests held on the programs: *"The National Broadcasting company [sic] has been awarded a bronze plaque for presenting the two best radio programs of public responsibility in motor car accidents, awarded annually by a national trust foundation.*



■ Arthur Fields, Woody Guthrie and Fred Hall of Pipe Smoking Time.

Left to right: Arthur Fields, Woody Guthrie, and Fred Hall, who broadcast together in *Pipe Smoking Time* on CBS. This photo was published in *Radio Mirror*, February 1941, although Guthrie had already quit the show by this time, angry with the radio sponsors instructing him on what to sing and say, etc.

"The co-winning programs...were Sunday Drivers and No School Today. In making the award, John W. Darr, director of the foundation remarked, "In the national field of radio no one successfully challenged the fine work being done by the National Broadcasting company [sic]. Last year it was my privilege to present the bronze plaque for outstanding work in safety by radio for 1938 to NBC and Sunday Drivers. Again this year the judges bestow this distinction upon NBC, for the Sunday Drivers program, and for its additional program, No School Today." (Bismarck Tribune, 2)

Fields and Hall even took their "mountaineer" songs and performed live on NBC's pioneering television station, W2XBS. The station frequently used studio talent for early telecasting, and Fields and Hall were no exception. They performed three of their own compositions on "Tex O'Rourke's Round Up" variety show on January 3, 1940: ***That's How We Made the Radio, Eleven More Months and Ten More Days***, and ***My Land***.

Fields and Hall's last known commercial recordings together were made for Eli Oberstein's Varsity label, when they cut ten selections around June of 1940, their last selection being Cousin ***Cindy's Wedding*** on Varsity 5152. The last major radio show to feature Fields and Hall as regulars was a popular CBS program that had been on the air since 1936, called "Pipe Smoking Time," sponsored by Model Smoking Tobacco. The new season debuted on November 25, 1940, with the regular cast consisting of themselves, Edward Roecker (baritone), and the now-legendary songwriter and folk singer Woody Guthrie. The program was well advertised in several newspapers, but alas short lived—it is generally known to Guthrie fans that he objected to the idea of the degrading instructions that the radio sponsors were giving him, telling him what to sing, what to say, and the New York City life was starting to take a toll on him. Despite being paid a handsome weekly salary, Guthrie quit the program in January of 1941, and the show was cancelled soon afterwards.

Separation

Around 1942, after sixteen years of teamwork, Fields and Hall separated. A *New York Times* radio listing hints that they were still working together as late as 1945, but by mid 1942, Fields was broadcasting on his own, and publishing his own songs under Arthur Fields Publications (in the same office building as Piedmont, at 1650 Broadway). No printed source has been located suggesting why this happened, although the answer probably lies with his last known surviving partner, TV legend Joe Franklin. Hall played piano solos on Franklin's television show from 1951 to 1953. When asked about why Fields and Hall separated, Franklin responded, "I'm not sure, but I think it really had something to do with Hall's drinking. I think he might have missed a gig, or showed up at the office too tipsy, and Fields couldn't take it anymore."

Franklin described Hall as "a very tall man, with an outstanding sense of humor, and his face was always red!" He described that Hall drank frequently, "He was always drunk when he came to the studio, but once he got on the piano, oh boy, he could play, and he was hilarious!"

After spending the majority of his life in New York, Fields moved to Florida in 1946 for the benefit of his wife's health. Hall continued to work as a freelance songwriter, radio, and television pianist in New York City for the next several years. On August 19, 1944, he also co-founded Tel-A-Recordings, Inc. with MGM technical engineer Chuck Phillips, when they purchased

the Harry Smith studio for general studio and off the air recordings. By 1952, Hall was working his final job as the producer and musical adviser of the Voice of America.

Hall must have known about the tragic news of his former partner, Fields, who died in a nursing home fire on March 29, 1953, after only being admitted into the home for eleven hours. Hall got together with songwriter Ray Walker on Joe Franklin's television show to speak about Fields, as Walker would mention in a letter (see illustration).

On October 8, 1954, Hall died at Roosevelt Hospital in Manhattan, and was cremated three days later. Neither his obituaries nor his cremation record mention the cause of death, and the New York City Department of Health does not disclose the cause of death when issuing death certificates, although there is a possibility that alcoholism played a contributing role. A search through his obituaries and the New York City marriage records does not suggest that he ever married or had children, but there was a mysterious "Beatrice B. Hall" who claimed to be his widow, and renewed several of his song copyrights during the 1950s and 1960s. It should also be noted to the collector that Fred Hall was *not* the same "Freddie Hall" who made records of Tin Pan Alley hits for the Coral, London, Parlay and Promenade labels.

The Piedmont Music Company, Inc., which Fields and Hall had incorporated in 1931, was acquired by the Edward B. Marks Music Corporation in January 1944. Carlin America purchased the Marks Corporation in March of 1983, and Piedmont was dissolved on the 29th of that month. Today, Fields and Hall's Piedmont publications still remain under copyright protection by Carlin America.

Some 'purist' jazz experts may criticize Hall for mixing jazz and comedy, rather than basing it more on the 'right-on' approach of many of their contemporaries, and many will argue that Fields - far from being an authentic "jazz" singer - is a rather lame contributor to his discs. However, the best of their records are memorable for the high standard of musicianship and good

humor - and the fact that they are still being reissued, and the original discs commanding very healthy prices indicates that interest in their music has far from diminished. Likewise, their contributions to the country music field may also be degrading to some, poking fun at other people's lack of education, social awkwardness and other problems, but both Fields and Hall had their own originality and creativity, and gave the record and music publishing companies the sales and popularity that was so desirable, and which kept them coming back for more. Now largely forgotten to this day by scholars, the team certainly deserves their own credit for selling discs and being professional, competent writers and musicians of their time.

Acknowledgements:

I would like to thank Bob Golden of Carlin America for his submission of the Piedmont files, as well as fellow collector Way Clark for his help and generosity, and thank you, Joe Franklin, for your help and continuing encouragement.

As part of my ongoing effort to document as much as I can about the life and times of both Fields and Hall, please visit my website at www.phonostalgia.com/fields, and feel free to submit any corrections and comments in which you think this work could benefit from.

Songs by Arthur Fields and Fred Hall recorded/performed by other artists

It would be impossible to list every song written by Fields and Hall that were covered by artists besides themselves, so below is a very selective example of how many other famous stars of the day used their songs, and the companies they recorded for.

"Calamity Jane"

Adelyne Hood and Vernon Dalhart (Columbia, Victor)
Adelyne Hood and John I. White (American Record Corporation)

"Eleven More Months and Ten More Days"

Ambrose and His Orchestra (Victor)
Charley Chase (1930 film *High C's*)
Billy Cotton and His Band (Columbia)
Vernon Dalhart (Columbia)
John I. White (American Record Corporation)
Gene Autry and Smiley Burnette (1940 film *Ride, Ten derfoot, Ride*)

"Hank Simmons' Show Boat"

Jerry Macy and Ed Smalle (American Record Corporation)

"[You're] Held by the Spell of the Moon"

Kate Smith (Columbia)

"I Can't Sleep in the Movies Anymore" (Fields, Hall, and Bert Van Cleve)

Billy Jones and Ernest Hare (Victor)

"I Don't Want to Get Married"

Ernest Hare (as "Hobo Jack Turner") (Columbia)

"I Got a Code in My Doze" (Fields, Hall, and Billy Rose)

Vaughn De Leath (Edison)
The Duncan Sisters (Victor)
Zelma O'Neal with Al Goodman and His Orchestra (Brunswick)
Mae Questel (Betty Boop 1933 cartoon *Betty Boop's Ker-Choo*)
Harry Reser's Syncopators with Tom Stacks (Columbia)
Barbra Streisand (1974 film *Funny Lady*; Arista LP soundtrack)



A Harry Smith Recording specially made for the Lions Club of one of their safety songs, "The Man with the Little White Cane." Patrick Feaster Collection.

"I Love a Ukulele"
 Frank Ferera's Hawaiian Trio (Columbia)

"I Love Lemons" (Fields, Hall, and Bert Van Cleve)
 Jerry Macy and Ed Smalle (Gennett)

"I'll Get Along Somehow"
 Vernon Dalhart (Columbia, Victor)
 Erskine Hawkins and 'Bama State Collegians with
 Merle Turner (Vocalion)

"In 1992"
 Vernon Dalhart (Columbia)

"Let's Leave It That Way"
 Milt Coleman (Columbia)

"Morning, Noon and Night"
 Kate Smith (Columbia)

"Our Home Town Mountain Band"
 Red Nichols and His Five Pennies with Dick Robert
 son (Brunswick)

"Seven Days from Now"
 Ernest Hare (as "Hobo Jack Turner") (Columbia)

"That's Why I Left the Mountains"
 Gene Autry (Columbia)

"There's a Blue Sky Way Out Yonder" (Fields, Hall, and Bert
 Van Cleve)
 Spike Jones and His Country Cousins (RCA Victor)
 The Kidoodlers (Vocalion)

"The Waltz of the Hills"
 Ernest Hare (as "Hobo Jack Turner") (Columbia)
 Patsy Montana; acc. by Prairie Ramblers (Vocalion)

"The Whistle Song"
 Vernon Dalhart (Columbia)

"You're Just Too Sweet for Words, Honey o' Mine" (Fields,
 Hall, and Bert Van Cleve)
 Annette Hanshaw (Columbia)

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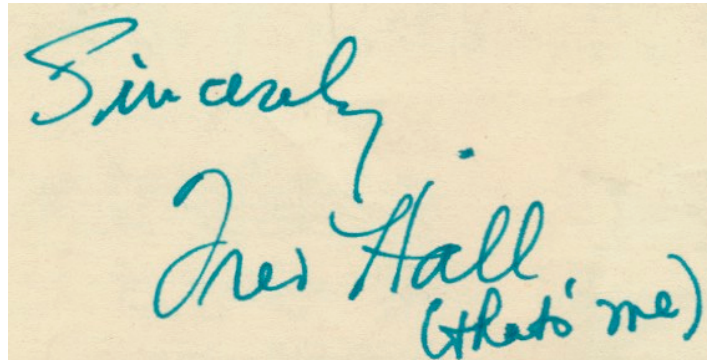
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The image shows a handwritten signature in blue ink on a piece of paper. The signature is written in a cursive, somewhat stylized script. It reads "Fred Hall" on the first line, and "(that's me)" on the second line, with the parentheses and "me" written in a smaller, more casual hand.