

The
CLARINET
of
EDMOND HALL

Solographer: Jan Evensmo
Last update: Nov. 5, 2018

Born: Reserve, Louisiana, May 15, 1901
 Died: Boston, Feb. 11, 1967

Introduction:

As one of the most prominent of the black clarinet players ever, Edmond Hall has always been one of our favourites. He never seemed to play a wrong note, and he was always swinging! Also, I will dedicate this solography to my good friend Gunnar Feydt who asked me to make an Edmond Hall solography but who never lived to read it.

Early history:

Brother of Herbert Hall, two other brothers, Robert and Clarence, also became musicians; their father, Edward, was a regular member of the Onward Brass Band. Edmond started on guitar, did local 'gigs', but after two years switched to clarinet. First worked (with Lee Collins) in Bud Roussell's band (1919), then (with Lee) joined Jack Carey's band in 1920. From 1921-23 worked in Buddie Petit's band including tours to Houston and Galveston - whilst in Galveston bought his first alto sax. Left New Orleans, in band led by trumpeter Mack Thomas, played in Pensacola, Florida, then joined pianist Eagle Eye Shield's eight-piece band in Jackson ville (1924), after two years joined Alonzo Ross and his Deluxe Svnkopatos in Miami (featured on soprano sax). With this band made first recordings (August 1927) and first trip to New York (March 1928). After two weeks' work at the Rosemont Ballroom the Ross unit disbanded. Edmond and Cootie Williams joined dmmmer Arthur 'Happy' Ford's band at Happyland, New York. In July 1929 Edmond went to Atlantic City to join Billy Fowler, returned to New York two months later and began working with Charlie Skeets at the Venetian Gardens, New York. By the end of 1929 Claude Hopkins had been appointed leader and the renamed band opened at the Savoy Ballroom in January 30. Except for brief absences was with Claude Hopkins until 1935 (clarinet and baritone sax). With Lucky Millinder in 1936, with Billy Hicks' Sizzling Six for most of 1937, brief return to Millinder in late 1937. With Zutty Singleton trio early 1939, then joined Joe Sullivan in October 1939. With Henry 'Red' Allen sextet for a year from late 1940, then with Teddy Wilson smallband from late 1941 until 1944. (Declined offer to join Duke Ellington in June 1942). Formed own sextet for long residencies at both Caf  Society clubs (September 1944 until autumn 1946). (ref. John Chilton).

Message:

I have used the fine research work: Manfred Selchow & Karsten Lohmann's "Edmond Hall - a discography" (1981) extensively, thank you gentlemen for your fine work, did my follow-up work much easier!

EDMOND HALL SOLOGRAPHY

ROSS DE LUXE SYNCOPATORS Savannah, Aug. 22, 1927
Bigband personnel including Edmond Hall (cl, sop, as, bar).
Eight titles were recorded for Victor, two have EH:

39825-1/2	Mary Bell	As below? ()
39825-3/4	Mary Bell	(bar)-Solo 8 bars. (FM)
39829-3	Lady Mine	(sop)-Solo 10 bars. (FM)

Typical EH's clarinet style even at this early stage, and even if plays the heavier instrument sopranosax, listen to bars 5-6 of "Lady ..."!

CLAUDE HOPKINS & HIS ORCHESTRA NYC. May 24, 1932
Claude Hopkins (p, arr, dir), Ovie Alston (tp, vo), Albert Snaer, Sylvester Lewis (tp), Fernando Arbello (tb), Edmond Hall (cl, as, bar), Gene Johnson (cl, as), Bobby Sands (ts), Walter Jones (bjo, g), Henry Turner (tu), Pete Jacobs (dm), Jimmy Mundy (arr).
Four titles were recorded for Columbia, one has EH:

152202-1	How'm I Doin'?	Solo 32 bars. (FM)
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NYC. May 25, 1932

Same plus Henry Wells (tb).
Four titles were recorded for Brunswick, one has EH:

11895-A	Hopkins Scream	Intro 4 bars. Soli with orch 16 and 32 bars to coda. (F)
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Edmond Hall is now member of the Claude Hopkins orchestra and solos on his main instrument, the clarinet, for the first time. We should not be surprised to find his style already developed as we know it from numerous sessions later, after all he is more than thirty years old. Particularly the last half of "... Doin'?" and the last solo on "... Scream" are good evidence.

CLAUDE HOPKINS & HIS ORCHESTRA NYC. Jan. 13, 1933
Personnel as above, except Fred Norman (tb, arr, vo) replaces Wells.
Five titles were recorded for Columbia, four issued, one has EH:

152354-1	California, Here I Come	Solo with orch 14 bars. (F)
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NYC. March 9, 1933

Same. Seven titles were recorded for Brunswick, three have EH:

13129-A	Three Little Words	Obbligato parts (vo-OR). (F)
13132-A	Just You Just Me	(bar)-Solo 8 bars. (FM)
13134-A	Ain't Misbehavin'	Obbligato parts (vo-OA). (FM)

NYC. 1933

Short-film "Barbershop Blues", five titles but no EH.

NYC. Dec. 11, 1933

Same. Two titles were recorded for Brunswick, but no EH.

NYC. Jan. 11, 1934

Same. Four titles were recorded for Columbia, three have EH:

152666-2	Marie	Solo 16 bars. (FM)
152667-2	Ain't Misbehavin'	Obbligato parts (vo-OA). (F)
152668-2	Harlem Rhythm Dance	Solo with orch 8 bars. (FM)

NYC. April 6, 1934

Same/similar. Two titles were recorded for Brunswick, but no EH.

NYC. May 3, 1934

Same. Four titles, one/two has EH:

15161-A	Everybody Shuffle	Faint obbligato parts. (FM)
15164-A	Margie	Solo 16 bars. (M)

NYC. Sept. 14, 1934

Personnel as above except Hilton Jefferson (cl, as) added.
Five titles were recorded for Decca, four have EH:

38669-A	Chasing All The Blues Away	Solo with orch 32 bars. (F)
38670-A	Just You, Just Me	(bar)-Solo 32 bars. (FM)
38671-A	King Porter Stomp	Solo 8 bars. (F)
38672-B	In The Shade Of The Old Apple Tree	Solo 16 bars. (FM)

NYC. Oct. 22, 1934

Similar. Four titles, three have EH:

38870-A	Walking The Dog	Solo with orch 12 bars. (FM)
38871-A	Sweetheart Of Mine	(bar)-Straight 16 bars. (M)
38872-A	Monkey Business	Solo 8 bars. (FM)
38873-A	Zozoi	Possibly solo 16 bars. (FM)

NYC. Nov. 9, 1934

Personnel as above except Snub Mosley (tb) replaces Arbello.
Two titles, but no EH.

NYC. Feb. 1, 1935

Same. Three titles, one has EH:

39322-A	June In January	Break. (SM)
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Edmond Hall represents one of the few important black clarinet players among the white dominance on this instrument in the thirties. His forceful sound with a strong vibrato can always be easily identified, and he is a natural born swinger. A bigband is not the best vehicle for this instrument, but he gets his share of solo opportunities. Of particular highlights, try "Marie" and "Margarie" and particularly "... Apple Tree" in the lower register, while "King Porter ..." and "Monkey ..." have the dynamic approach in uptempo we recognize from later periods. Note also his good baritone sax soloing! Too bad he did not continue using this instrument.

CLAUDE HOPKINS & HIS ORCHESTRA**NYC. Oct. 18, 1935**

Personnel probably as, or similar to, above.
Eighteen titles, three have EH:

Sweet Horn	Solo with orch 32 bars. (F)
That's A Plenty	Solo with orch 16 bars. (FM)
Everybody Shuffle	Obbligato parts. (FM)

NYC. ca. Nov. 1935

Same/similar. Several sessions, twelve titles, three have EH:

Truckin'	Break. (FM)
Farewell Blues	Solo with orch 14 bars. (FM)
Put On Your Old Grey Bonnet	Obbligato parts. (F)

Note: "Chasing All The Blues Away", "Sweet Horn" and "Chasing My Blues Away" are different names of the same tune.

NYC. late 1935/early 1936

Same/similar. Film soundtrack "By Request", five titles, one has EH:

Chasing All My Blues Away	Solo with orch 32 bars. (F)
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The last appearances with the Claude Hopkins orchestra mostly contains new versions of old successes, and with regard to EH they are disappointing, with "Farewell ..." as an exception.

**FRANK NEWTON
& HIS UPTOWN SERENADERS****NYC. March 5, 1937**

Frankie Newton (tp, arr), Edmond Hall (cl), Pete Brown (as), Cecil Scott (ts), Don Frye (p), John Smith (g), Richard Fullbright (b), Cozy Cole (dm), Clarence Palmer (vo-173,174).

Four titles were recorded for Variety, three issued:

174-1	You Showed Me The Way	Straight/ens 16 bars. (FM)
174-2	You Showed Me The Way	As above. (FM)
175-1	Please Don't Talk About Me When I'm G	Solo 14 bars. (FM)
175-2	Please Don't Talk About Me When I'm G	As above. (FM)
176-1	Who's Sorry Now?	Solo 32 bars. (FM)
176-2	Who's Sorry Now?	As above. (FM)

One of the all-time-great jazz vintage sessions, already discussed indepth in three solographies. This EH's real acid test; for the first time he is present as soloist in a small group, and with no amateurs at his side. He gets two solo items, and the two alternates of "... Talk About ..." are pretty similar though far from identical. The EH highlights from this session however are the two takes of "... Sorry ...", strong and original clarinet playing, if not before, EH proves with this that jazz has got a new important voice on this instrument!

**FRANK NEWTON
& HIS UPTOWN SERENADERS**

NYC. April 15, 1937

Frankie Newton (tp, arr), Edmond Hall (cl, bar?), Pete Brown, Russell Procope (as), Cecil Scott (cl, ts, bar?), Don Frye (p), John Smith (g), Richard Fullbright (b), Cozy Cole (dm), Slim Gaillard (vo-404,405).

Four titles were recorded for Variety, baritone sax solo on 403-2 "The Brittwood Stomp", probably by EH, but:

402-1	I Found A New Baby	As below. (F)
402-2	I Found A New Baby	Solo 64 bars to coda, last 8 with ens. (F)
404-2	There's No Two Ways About It	Solo 32 bars. (FM)
405-1	'Cause My Baby Says It's So	Solo 16+8 bars, (as-RP) on bridge. (FM)
405-1	'Cause My Baby Says It's So	As above. (FM)

EH gets better solo opportunities on the second Newton session, and his efforts on the fast "... New Baby" where he closes the record are strong and very impressing. So are his soli on the slightly more moderate tempoed "... Ways ..." and the two takes of "... My Baby ...". Postscript of Dec. 5, 2017: An alternate of "... New Baby" has appeared with same quality of clarinet contributions!

BILLIE HOLIDAY & HER ORCHESTRA

NYC. June 15, 1937

Buck Clayton (tp), Edmond Hall (cl), Lester Young (ts), James Sherman (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, one has EH:

21249-1	Me Myself And I	As below. (M)
21249-2	Me Myself And I	Solo 16 bars. (M)

Two versions of "... And I" with definite differences. The quality is good but somewhat stiff rhythmically. Possibly EH was scared stiff, since this was his only encounter with Billie Holiday and Lester Young!

BILLY HICKS & HIS SIZZLIN' SIX

NYC. June 24, 1937

Billy Hicks (tp, vo-539), Fernando Arbello (tb), Edmond Hall (cl), Cyril Haynes (p), Leroy Jones (g), Richard Fullbright (b), Alfred Hall (b), Henry Nemo (vo-537).

Four titles were recorded for Variety, two issued:

537-1	Joe The Bomber	Solo 8 bars. (FM)
539-1	Fade Out	Solo 16 bars. Obbligato parts. (FM)

Good soloing, as always, on this micro session.

MILDRED BAILEY & HER ORCHESTRA

NYC. June 29, 1937

Buck Clayton (tp), Edmond Hall (cl), Herschal Evans (ts), James Sherman (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Mildred Bailey (vo).

Four titles were recorded for Vocalion, two have EH:

21332-1	If You Ever Should Leave	Break. (SM)
21334-1	It's The Natural Thing To Do	Solo 8 bars. (M)
21334-2	It's The Natural Thing To Do	As above. (M)

This is one of my 'bring along to lonely island' sessions, for many good reasons! Unfortunately EH only gets a brief solo opportunity, which he treats well, and the existence of two different takes increases the pleasure!

MIDGE WILLIAMS & HER JAZZ JESTERS NYC. July 9, 1937
Billy Hicks (tp), Fernando Arbello (tb), Edmond Hall (cl), Cyril Haynes (p), Leroy Jones (g), Alfred Hall (b), Arnold Bolling (dm), Midge Williams (vo).
Four titles were recorded for Variety/Vocalion:

553-1	I Know Now	Solo 6 bars. (M)
554-1	That Old Feeling	Solo 8 bars. (SM)
555-1	I Was Born To Swing	Solo 16 bars. (M)
556-2	Oh! Miss Hannah	Obbligato 16 bars. (M)

This is essentially Hicks' band as it recorded a few weeks earlier, this time with a nice vocalist. EH takes brief soli but of good quality. "... Born ..." is his most interesting item.

FRANK NEWTON & HIS UPTOWN SERENADERS NYC. July 13, 1937
Frankie Newton (tp), Edmond Hall (cl), Pete Brown (as, vo), George Johnson (as), Cecil Scott (ts), Don Frye (p), Frank Rice (g), John Kirby (b), O'Neil Spencer (dm), Leon La Fell (vo-558,560).
Four titles were recorded for Variety, three issued, two have EH:

558-1	Easy Living	Obbligato 16 bars. (SM)
558-2	Easy Living	As above. (SM)
559-1	The Onyx Hop	Solo 8 bars. (F)

Nothing of particular importance here.

HENRY ALLEN & HIS ORCHESTRA NYC. Sept. 7, 1937
Henry Allen (tp, vo), Edmond Hall (cl), Tab Smith (as), Sammy Davis (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Alphonse Steele (dm).
Four titles were recorded for Vocalion, two have EH:

21630-2	I Owe You	Solo 16 bars. (M)
21632-1	Is It Love Or Infatuation?	Solo 8 bars. (M)

EB takes part in one of the famous Henry Allen sessions for Vocalion and takes two nice soli, both are quite noteworthy.

IDA COX ACC. BY HER ALL-STAR BAND NYC. Oct. 31, 1939
Hot Lips Page (tp), J. C. Higginbotham (tb), Edmond Hall (cl), James P. Johnson (p-25509-11), Fletcher Henderson (p-26239-42), Charlie Christian (g), Artie Bernstein (b), Lionel Hampton (dm), Ida Cox (vo).
Seven titles (or more) were recorded for Vocalion, insignificant background on 25509 "Deep Sea Blues", 25510 "Death Letter Blues" (probably not present) and 25511 "One Hour Mama" but:

26239-A	'Fore Day Creep	Obbligato 12 bars. (SM)
26240-A	Pink Slip Blues	Obbligato 12 bars. (S)
26241-A	Hard Time Blues	Obbligato 12 bars. (S)
26242-A	Take Him Off My Mind	Obbligato 12 bars. (S)

A session mostly known for the presence of Charlie Christian. However, EH (and others) makes some very nice background contributions here. Note though that the four titles are so alike that to play one may be enough. Postscript of Sept. 27, 2017: The James P. Johnson Mosaic album contains numerous takes of the first three titles with perfect sound. It turns out that EH can be heard clearly in the intro and behind Cox on the six versions of "One Hour Mama".

JOE SULLIVAN NYC. Dec. 14, 1939
Murph Steinberg (tp), Edmond Hall (cl), Danny Polo (ts), Joe Sullivan (p), Henry Turner (b), Johnny Wells (dm).
Broadcast from Café Society, one title, Bill Savory collection Vol. 3:

China Boy	Solo 32 bars to 32 bars with ens. (F)
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EH takes it all here, good solo without being particularly remarkable.

LIONEL HAMPTON & HIS ORCHESTRA NYC. Dec. 21, 1939

Benny Carter (tp, as), Edmond Hall (cl), Coleman Hawkins (ts), Joe Sullivan (p), Freddie Green (g), Artie Bernstein (b), Zutty Singleton (dm), Lionel Hampton (vib).

Three titles were recorded for Victor, one has EH:

46025-1 My Buddy Solo 32 bars with (ts) acc. (FM)

This is the only opportunity EH got to join the immortal Lionel Hampton Victor recordings. Possibly one may have found his traditional New Orleans background unsuitable for Hamp, and he only gets one solo opportunity, introducing "My Buddy" with Hawk wailing as a shark underneath, but the result is good enough.

W. C. HANDY'S ORCHESTRA NYC. Dec. 26, 1939

W. C. Handy (tp, vo), J. C. Higginbotham (tb), Edmond Hall (cl), Bingie Madison (ts), Luis Russell (p), Pops Foster (b), Sid Catlett (dm).

Four titles were recorded for Varsity:

1223-1 St. Louis Blues Solo 12 bars. (M)

1224-1 Loveless Love Obligato parts. (M)

1225-1 Beale Street Blues Solo 12 bars. (M)

1226-1 'Way Down South Where TBB Obligato parts. (SM)

Two first rate clarinet soli on this session.

JOE SULLIVAN & HIS CAFÉ SOCIETY ORCHESTRA NYC. Feb. 9, 1940

Ed Anderson (tp), Benny Morton (tb), Edmond Hall (cl), Danny Polo (ts), Joe Sullivan (p), Freddie Green (g), Henry Turner (b), Johnny Wells (dm), Joe Turner (vo-26502,03).

Four titles were recorded for Vocalion/Okeh,

26500-A Solitude Solo 8 bars. (SM)

26501-A Oh, Lady Be Good Solo with ens 32 bars. (F)

26502-A Low Down Dirty Shame Obligato 12 bars. (SM)

26503-A I Can't Give You Anything BL Obligato 32 bars. (M)

26503-? I Can't Give You Anything BL As above. (M)

NYC. April 29, 1940

Same except Billy Taylor (b), Yank Porter (dm) replace Turner and Wells, Green omitted, but Helen Ward (vo-26777,78). EH also (bar) in ens.

Four titles, no EH on 26777-A "I Cover The Waterfront" and 26778-A "I've Got A Crush On You" but:

26776-A Pom Pom Solo 8 bars. (FM)

26779-A Coquette Solo 8 bars. (FM)

These are delicate sessions, firmly led by Joe Sullivan, but also because of the presence and final recording session of the most underrated but excellent trumpeter Ed Anderson. EH does not get much blowing space but does his parts as always very well. He is most interesting with the two brief but strong soli on the last session, but note also the two beautiful versions of "... But Love".

HENRY "RED" ALLEN & HIS ORCHESTRA / ZUTTY SINGLETON & HIS ORCHESTRA NYC. May 28, 1940

Henry Allen (tp), Benny Morton (tb), Edmond Hall (cl), Lil Armstrong (p), Bernard Addison (g), Pops Foster (b), Zutty Singleton (dm).

Four titles were recorded for Decca:

67839-A Down In Jungle Town In ens. Solo 32 bars. In ens. (FM)

67840-A Canal Street Blues In ens. Solo 12 bars. In ens. (SM)

67841-A King Porter Stomp In ens. Soli 16 and 16 bars. In ens. (F)

67842-A Shim-Me-Sha-Wabble In ens. Solo 16 bars. In ens. (M)

This session has strong traditional roots, in contrast to the previous Allen sessions on Vocalion in the middle thirties. There is a lot of exciting ensemble work, and EH's clarinet is one of the most prominent voices. His soli on this four items are also magnificent, among the best he ever recorded!

EDDY HOWARD**NYC. Oct. 4, 1940**

Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts),
Teddy Wilson (p), Charlie Christian (g), Billy Taylor (b), Yank Porter (dm),
Eddy Howard (vo).

Four titles were recorded for Columbia, no EH on 28795 "Stardust" but:

28794-1	Old Fashioned Love	Solo 16 bars. (SM)
28794-x	Old Fashioned Love	As above. (SM)
28796-1	Exactly Like You	Break. (M)
28796-x	Exactly Like You	As above. (M)
28797-w	Wrap Your Troubles In Dreams (NC)	Obbligato 32 bars. (S)
28797-x	Wrap Your Troubles In Dreams (NC)	Obbligato 24 bars (NC). (S)
28797-y	Wrap Your Troubles In Dreams (NC)	No solo.
28797-z	Wrap Your Troubles In Dreams (NC)	Obbligato 32 bars. (S)
28797-1	Wrap Your Troubles In Dreams	Obbligato 8 and 4 bars. (S)

Good soloing on "... Love" and lots of nice background playing.

CHICK BULLOCK**NYC. Dec. 6, 1940**

Bill Coleman (tp), Benny Morton (tb), Edmond Hall (cl), Bud Freeman (ts),
Teddy Wilson (p), Eddie Gibbs (g), Billy Taylor (b), Yank Porter (dm), Chick
Bullock (vo).

Four titles were recorded for Okeh:

29221-1	Smiles	Solo 16 bars. (M)
29222-1	It Had To Be You	Obbligato 32 bars. (SM)
29222-2	It Had To Be You	As above. (SM)
29223-1	My Melancholy Baby	Solo 16 bars. (SM)
29223-2	My Melancholy Baby	As above. (SM)
29223-3	My Melancholy Baby	As above. (SM)
29224-1	Back Home In Indiana	Obbligato in ens. (M)
29224-2	Back Home In Indiana	As above. (M)

A delightful session, I have always loved it, both the singer and the group as
such. EH takes a good solo on "Smiles", but the highlight is the laidback "...
Baby" with three different takes!

IDA COX & HER ALL-STAR ORCHESTRA**NYC. Dec. 20, 1940**

Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Cliff Jackson (p),
Billy Taylor (b), Jimmy Hoskins (dm), Ida Cox (vo).

Four titles were recorded for Okeh:

29277-1	Last Mile Blues	As below. (SM)
29277-2	Last Mile Blues	Obbligato 8 bars. (SM)
29278-1	I Ain't Gonna Let NBM Heart	Solo 8 bars. (M)
29279-1	I Can't Quit That Man	As below. (SM)
29279-2	I Can't Quit That Man	As below. (SM)
29279-3	I Can't Quit That Man	Obbligato parts. (SM)
29280-1	You Got To Swing And Sway	As below. (M)
29280-2	You Got To Swing And Sway	Intro 4 bars. Solo 16 bars. Obbligato parts. (M)

EH contributes nicely here, both with swinging soli, particularly on "... Sway"
and with background playing.

HENRY RED ALLEN BAND**NYC. Dec. 29, 1940**

Personnel probably as Feb. 24, 1941.

WNEW "Bundles for Britain" program from "Chamber Music Society of Lower
Basin Street", one title:

K. K. Boogie	Solo 24 bars. (FM)
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The first recording existing with the new Allen band, in a rather frantic style compared to the beautiful thirties. This version of "K. K. ..." is however in a reasonably pleasant tempo.

ART TATUM & HIS BAND **NYC. Jan. 21, 1941**
 Joe Thomas (tp), Edmond Hall (cl), Art Tatum (p), John Collins (g), Billy Taylor (b), Eddie Dougherty (dm), Joe Turner (vo-68605,07).
 Four titles were recorded for Decca:

68605-A	Wee Baby Blues	Obbligato 6 bars. (S)
68606-A	Stompin' At The Savoy	In ens. Solo 32 bars. (M)
68607-A	Last Goodbye Blues	Obbligato 12 bars. Coda. (S)
68608-A	Battery Bounce	Solo 32 bars. In ens. (FM)

It is important not to be hypnotized by Tatum's incredible piano playing, because there is so much more on this session! The ensembles contain EH at his very best, and his soli likewise, my favourite is the swinging "... Savoy".

EDMOND HALL CELESTE QUARTET **NYC. Feb. 5, 1941**
 Edmond Hall (cl), Meade Lux Lewis (celeste), Charlie Christian (g), Israel Crosby (b).
 Four titles were recorded for Blue Note:

3659	Jammin' In Four	Soli 12, 36 and 36 bars. (FM)
3660	Edmond Hall Blues	Soli 36 and 36 bars. (S)
3661	Profoundly Blue	Soli 12 and 12 bars. (S)
3661-alt.	Profoundly Blue	As above. (S)
3662	Celestial Express	Soli/ens 48 and 48 bars. (FM)

I have expressed some dislike for this all-blues session in my Charlie Christian solography, but that was mainly because of the anachronistic choice of celeste, and how it interfered with the guitar. In fact, it is EH himself who makes this session, and his soloing is all over excellent.

HENRY RED ALLEN SEXTET **NYC. Feb. 24, 1941**
 Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Ken Kersey (p), Billy Taylor (b), Jim Hoskins (dm).
 Broadcast "Chamber of Lower Basin Street", two titles:

K. K. Boogie	Solo 24 bars. (F)
A Sheridan Square	Solo 12 bars. (FM)

The "K. K. ..." is now played in a very high tempo, as is "... Square", quite dramatically different from the recording session below.

RED ALLEN & HIS ORCHESTRA **NYC. April 17, 1941**
 Henry Allen (tp), J. C. Higginbotham (tb), Edmond Hall (cl), Ken Kersey (p), Billy Taylor (b), Jimmy Hoskins (dm).
 Four titles were recorded for Okeh, no EH on 30271-BD and 30273-BD2 but:

30270-01	K. K. Boogie (NC)	Solo 24 bars. (F)
30270-1	K. K. Boogie	As above. (F)
30270-2	K. K. Boogie	As above. (F)
30271-1	Sometimes I'm Happy Pt 1	Solo 32 bars. (SM)
30271-2	Sometimes I'm Happy Pt 1	As above. (SM)
30272-1	Sometimes I'm Happy Pt 2	Solo with ens 32 bars. (SM)
30272-2	Sometimes I'm Happy Pt 2	As above. (SM)
30272-BD1	Ol' Man River (NC)	Solo 32 bars. (FM)
30273-1	Ol' Man River	Soli 32 and 8 bars. (FM)
30273-BD3	Ol' Man River (NC)	As BD1. (FM)
30273-2	Ol' Man River	As take 1. (FM)
30273-?	Ol' Man River	As take 1. (FM)

I have never been particularly fond of this session, compared with the great Allen sessions of the thirties. It is quite noisy, even on the point of being vulgar, though with many competent soli. However, I am to say in this context that EH always plays like a gentleman and never is involved in excesses of any kind. He might even be the best solist here, he plays with great inspiration!

JAM SESSION **NYC. between April 22 and July 9, 1941**
Bobby Hackett (cnt), Joe Thomas (tp), Miff Mole, Lou McGarity, Benny Morton (tb), Edmond Hall, Joe Marsala (cl), Abe Walker (ts), Dave Bowman, Joe Sullivan (p), Eddie Condon (g), Johnny Williams (b), Zutty Singleton (dm).
Five titles, three issued, could not hear EH.

HENRY ALLEN & HIS BAND **NYC. April 23, 1941**
Personnel as April 17.
Three titles were recorded at Café Society Concert at Carnegie Hall, one has been available:

Digga Digga Doo Soli 8, 32 and 8 bars. (FM)

Strong and inspired clarinet playing on this rather worn acetate.

JAM SESSION **same date**
An enormous number of participants including the Henry Allen group above.
Two titles, "One O'Clock Jump" and "Blues", but if EH's solos, the result is drowned in the cacophony!

JOSH WHITE **NYC. May 16, 1941**
Edmond Hall (cl), Israel Crosby (b), Jimmy Hoskins (dm), Josh White (vo, g).
Five titles were recorded for Conqueror, four issued:

30482-1	I Lay A-Dreamin'	Acc. (vo/g). Solo 12 bars. (SM)
30483-1	Gotta Go	Acc. (vo/g). (S)
30484-1	Eve's Apple Tree	Acc. (vo/g). (S)
30486-1	She's Married Woman	Acc. (vo/g). (SM)

EH under unusual circumstances, not that interesting perhaps for his ordinary fans, but he plays almost the whole session through and takes one good solo.

RED ALLEN & HIS ORCHESTRA **NYC. July 22, 1941**
Personnel as April 17.
Four titles were recorded for Okeh, no EH on 30895BD and 30897-1&2 "Jack The Bellboy" but:

30894-BD1	A Sheridan "Square" (NC)	Solo 12 bars. (SM)
30894-1	A Sheridan "Square"	As above. (SM)
30894-BD2	A Sheridan "Square" (NC)	As above. (SM)
30894-BD3	A Sheridan "Square" (NC)	As above. (SM)
30894-2	A Sheridan "Square"	As above. (SM)
30895-1	Siesta At The Fiesta	Solo 8 bars. (M)
30896-1	Indiana	In ens. Solo 32 bars. (F)
30896-2	Indiana	As above. (F)

I can only repeat my comments on the preceding Allen session; EH is the most inspired and interesting soloist here. Many alternates of "A Sheridan ..." give a good opportunity to study his improvisational style.

JAM SESSION **NYC. possibly Jan. 14, 1942**
Hot Lips Page (tp,vcl), Max Kaminsky (tp), probably Billy Butterfield (tp), Wilbur DeParis, Miff Mole (tb), Pee Wee Russell, Edmond Hall (cl), Cliff Jackson (p), Bob Casey, another (b), unknown (dm).
One title possibly recorded at Carnegie Hall::

Uncle Sam Ain't A Woman Solo 12 bars. (SM)

TEDDY WILSON & HIS ORCHESTRA **NYC. July 31, 1942**
Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dm), Helen Ward (vo-33083).
Four titles were recorded for Columbia, two have EH:

33084-1	Stomp Pt 1	Duet with (dm) 56 bars. (F)
33086-1	B Flat Swing	Solo 8 bars. (FM)
33086-2	B Flat Swing	As above. (FM)

Two brief but fine clarinet soli on "... Swing". The recently issued "Stomp" on Mosaic is a kind of "Sing, Sing, Sing", not particularly exciting.

TEDDY WILSON **NYC. Sept. 7, 1942**

Personnel similar to above but unknown (tp).

Recorded at Café Society, acetate, Johan Helø collection, two titles:

B Flat Swing	Solo 8 bars. (FM)
I Got Rhythm	Solo 8 bars. (F)

As above.

TEDDY WILSON **NYC. Aug. 13, 1943**

Joe Thomas (tp), Edmond Hall (cl), Teddy Wilson (p), Johnny Williams (b), Sid Catlett (dm).

Two titles were recorded for VDisc:

VP84	How High The Moon	Solo 32 bars. In ens. (FM)
VP85	Russian Lullaby	Solo 32 bars. In ens. (SM)
	Russian Lullaby (alt.)	As above. (SM)

Exciting session with great soloing all through. Prefer "... The Moon", the tempo is better.

TEDDY WILSON **NYC. Nov. 1943**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), probably Johnny Williams (b), Sid Catlett (dm).

AFRS Jubilee 55, two titles:

Lady Be Good	Solo 32 bars, announcer on second A. In ens. (FM)
B Flat Swing	Solo 32 bars. (FM)

Here EH can stretch out on "B Flat ..." to great success, compared to the Columbia recording. "Lady ..." is also fine although disturbed by announcement.

EDMOND HALL's BLUE NOTE JAZZ MEN **NYC. Nov. 29, 1943**

Sidney De Paris (tp), Vic Dickenson (tb), Edmond Hall (cl), James P. Johnson (p), Jimmy Shirley (g), Israel Crosby (b), Sid Catlett (dm).

Five titles were recorded for Blue Note:

901-1	High Society	Prominently in ens. Solo 32 bars. (FM)
901-2	High Society	As above. (FM)
901-3	High Society	As above. (FM)
903-1	Blues At Blue Note	Solo 24 bars. In ens 12 bars. (S)
903-2	Blues At Blue Note	As above. (S)
905-1	Night Shift Blues	Solo with ens 48 bars. (S)
905-2	Night Shift Blues	As above. (S)
907-1	Royal Garden Blues	Prominently in ens. Solo 24 bars. (FM)
907-2	Royal Garden Blues	As above. (FM)
	Blue Note Boogie	Solo 24 bars. In ens. (FM)

Now is the time! It seems that November 1943 was when EH stepped out of being an appreciated sideman to be one of the most afterthought musicians in the tradition. The activities of Blue Note and Commodore records as well as the Teddy Wilson and Eddie Condon kept EH more or less permanently in the recording rooms, and happily this coincides with our man's obvious good mood and chops and full of inspiration. There is not a single session in the period 1943-45 where he is not one of the most interesting and most inspired musicians

present. Fine contributions all over here, and with regard to my personal taste, I choose the slow blues here, in particular on "... Blue Note", lovely!

WILD BILL DAVISON & HIS COMMODORES NYC. Nov. 30, 1943

Wild Bill Davison (cnt), George Brunies (tb), Edmond Hall (cl), Gene Schroeder (p), Eddie Condon (g), Bob Casey (b), George Wettling (dm).

Four titles were recorded for Commodore:

4683	Clarinet Marmalade	In ens. Solo 32 bars. (FM)
4683-tk1	Clarinet Marmalade	As above. (FM)
4684	Original Dixieland One-Step	In ens. Solo 32 bars. Breaks. (F)
4684-tk1	Original Dixieland One-Step	As above. (F)
4685	At The Jazz Band Ball	In ens. Solo 16 bars. (FM)
4686	Baby, Won't You Please Come Home?	Solo 18 bars. In ens. (SM)
4686-tk1	Baby, Won't You Please Come Home?	As above. (S)

Although mainly a collectively oriented session, there is plenty room for soloing, and when the ensemble takes a pause to let EH, and the others, go individual, mostly in uptempo, he really swings it! Two wonderful "Baby ..."s top it. He never played better than this, how could he!?

LEONARD FEATHER's ALL STARS NYC. Dec. 4, 1943

Cootie Williams (tp), Edmond Hall (cl), Coleman Hawkins (ts), Art Tatum (p), Al Casey (g), Oscar Pettiford (b), Sid Catlett (dm).

Four titles were recorded for Commodore, no EH on 4692-1&2 "Mop Mop" and 4693-1&2 "My Ideal" but:

4691-1	Esquire Bounce	Solo 8 bars. (M)
4691-2	Esquire Bounce	As above. (M)
4691-3	Esquire Bounce	As above. (M)
4694-1	Esquire Blues	Solo 24 bars. (FM)
4694-2	Esquire Blues	As above. (FM)

One of the greatest 1944 sessions! While EH only has a minor role, his three versions of "... Bounce" are all different and of the very best quality! Fine and intense clarinet also on "... Blues".

EDMOND HALL SEXTET NYC. Dec. 18, 1943

Emmett Berry (tp), Vic Dickenson (tb), Edmond Hall (cl), Eddie Heywood (p), Al Casey (g), Billy Taylor (b), Sid Catlett (dm).

Four titles were recorded for Commodore:

4703-1	The Man I Love	Soli 32 and 16 bars. (S)
4703-2	The Man I Love	As above. (S)
4704	Downtown Café Boogie	Solo 24 bars. (FM)
4704-1/2	Downtown Café Boogie	As above. (FM)
4705	Uptown Café Blues	Solo 12 bars to ens. (S)
4706	Coquette	Solo 32 bars. In ens. (M)

"We're ready for something different, and this fine working band from Café Society serves it up in style – swing style"; quote from Dan Morgenstern's liner notes. Four quite different tunes with regard to style and tempo, and EH solos "in style" on all.

EDMOND HALL's ALL STAR QUINTET NYC. Jan. 25, 1944

Edmond Hall (cl), Red Norvo (vib), Teddy Wilson (p), Carl Kress (g), Johnny Williams (b).

Four titles were recorded for Blue Note:

908-1	Rompin' In '44	Soli 8, 32 and 16 bars. (M)
908-2	Rompin' In '44	As above. (M)
909	Blue Interval	Soli 12 and 24 bars. (S)
910-1	Smooth Sailing	Soli 24, 24 and 48 bars. (FM)

910-2 Smooth Sailing As above. (FM)
 911 Seein' Red Soli 24, 36 and 36 bars. (F)

Any session including Teddy Wilson is bound to be good, and so is this one! Nice chamber jazz with good contributions by everybody. The highlights for EH seem to be the slow blues on "Blue ..." and the two swinging takes on "... Sailing".

DE PARIS BROTHERS ORCHESTRA NYC. Feb. 5, 1944
 Sidney De Paris (tp), Wilbur De Paris (tb), Edmond Hall (cl), Clyde Hart (p), Billy Taylor (b), Specs Powell (dm).
 Four titles were recorded for Commodore:

4710-1 I've Found A New Baby Solo 32 bars. (F)
 4710-2 I've Found A New Baby As above. (F)
 4710-3 I've Found A New Baby As above. (F)
 4711-1 Black And Blue Solo/straight 16 bars. In ens. (S)
 4711-2 Black And Blue As above. (S)
 4712-1 Change O'Key Boogie Solo 24 bars. In ens. (FM)
 4712 Change O'Key Boogie As above. (FM)
 4712-tk1 Change O'Key Boogie As above. (FM)
 4713-1 The Sheik Of Araby In ens. Solo 32 bars. (F)
 4713-2 The Sheik Of Araby As above. (FM)

Strong and swinging session and EH is in top shape, as he always is these days. He three versions in uptempo of "... New Baby" are just very impressive, as are those on "... Boogie" in a less hazardous tempo. "The Sheik ..."s tempo is rather high but still treated competently. "Black ..." is mostly arranged but nevertheless quite interesting.

EDDIE CONDON NYC. March 11, 1944
 Collective personnel: Bobby Hackett (cnt), Billy Butterfield, Max Kaminsky (tp), Hot Lips Page (tp, vo), Miff Mole (tb), Edmond Hall, Pee Wee Russell (cl), Joe Bushkin, Cliff Jackson (p), Eddie Condon (g), Bob Casey, Pops Foster (b), Kansas Fields, George Wettling (dm).
 Concert in Town Hall, four titles have EH:

It's Been So Long Soli 64 and 16 bars. Coda. (M)
 Uncle Sam Blues Solo 12 bars. In ens. (SM)
 China Boy Duet with (p-JB) 64 bars. Solo 48+8 bars, (p) on last bridge. Coda. (FM)
 Impromptu Ensemble 2 x Solo 4 bars to ens. (M)

On this first Eddie Condon concert session, "... Long" and "China ..." are quartet items. The first one is most interesting with regard to EH, but note that the copleying with Bushkin on the latter is so tight that I have noted it as a duet. Nothing particularly on the two other items.

EDDIE CONDON NYC. March 12, 1944
 Wild Bill Davison (cnt), George Lugg (tb), Edmond Hall, Pee Wee Russell (cl), Joe Bushkin or James P. Johnson (p), Eddie Condon (g), Pops Foster (b), Kansas Fields (dm), Jimmy Rushing (vo).
 Three titles were recorded for VDisc, no EH on "Honeysuckle Rose" but:

The Blues Obligato 6 choruses of 12 bars.
 In ens. Solo 24 bars. (M)
 tk1 I Ain't Gonna Give NNOTJR Solo 2 choruses of 34 bars. (FM)
 tk2 I Ain't Gonna Give NNOTJR As above and in ens. (FM)

Long and excellent soli on "... Jelly-Roll", and on "The Blues" he follows Rushing closely all through his singing, very noteworthy!

MARY LOU WILLIAMS & HER CHOSEN FIVE NYC. March 12, 1944
 Frank Newton (tp), Vic Dickenson (tb), Edmond Hall, unknown (cl), Mary Lou Williams (p), Al Lucas (b), Jack Parker (dm).
 Four titles were recorded for Asch, three have EH:

652	Little Joe From Chicago	Solo 24 bars. (M)
653	Roll 'Em	Solo 12 bars. (M)
654	Satchel Mouth Baby	Solo with ens 16 bars. (M)

Not particularly exciting this session, soli good as usual.

MARY LOU WILLIAMS & EDMOND HALL **NYC. 1944**
Edmond Hall (cl), Mary Lou Williams (p), Johnny Williams (b), Jack Parker (dm).
Broadcast from Café Society Downtown, Timme Rosenkrantz collection, one title:

Honeysuckle Rose	Soli 32 and 32 bars and ens (NC). (FM)
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Fine new discovery this item!

**SIDNEY CATLETT & THE REGIS ALL STARS/
ED HALL & THE BIG CITY JAZZMEN** **NYC. May 1, 1944**
Charlie Shavers (tp), Edmond Hall (cl), Frank Socolow (ts), Eddie Heywood (p), Oscar Pettiford (b), Sid Catlett (dm).
Three titles were recorded for Delta/Regis:

1183	Blues In Room 920	Solo 12 bars. (S)
1184?	Sweet Georgia Brown	Solo 32 bars. (F)
1185	Blue Skies	Solo 32 bars. (FM)

Very groovy slow blues in "... Room 920", and excellent uptempo, particularly on "... Brown".

EDMOND HALL SEXTET **NYC. May 2, 1944**
Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Al Hall (b), Sid Catlett (dm). Note that JA-17 LP erroneously gives the trumpeter as Hot Lips Page.
Two titles were recorded live:

Honeysuckle Rose	Solo 32 bars. (FM)
Get The Mop	In ens. Solo 16 bars. (M)

No problems, a fine swinging solo on "... Rose" should be particularly noted!

EDMOND HALL SWINGTET **NYC. May 5, 1944**
Benny Morton (tb), Edmond Hall (cl), Harry Carney (bar), Don Frye (p), Everett Barksdale (g), Alvin Raglin (b), Sid Catlett (dm).
Four titles were recorded for Blue Note:

973-1	It's Been So Long	Solo/straight 32 bars. In ens. (M)
973-3	It's Been So Long	As above. (M)
974-0	I Can't Believe That YILWM	Solo 16 bars. In ens. (SM)
974-1	I Can't Believe That YILWM	As above. (SM)
975-0	Big City Blues	Solo 24 bars. In ens. (S)
976-1	Steamin' And Beamin'	Solo 36 bars. In ens. (FM)

Good session, but there are so many others more important with regard to EH's clarinet playing. For a highlight, try the slow and intense "... Blues".

ART HODES' BLUE NOTE JAZZ MEN **NYC. June 1, 1944**
Max Kaminsky (tp), Vic Dickenson (tb), Edmond Hall (cl), Art Hodes (p), Jimmy Shirley (g), Sid Weiss (b), Danny Alvin (dm).
Four titles were recorded for Blue Note:

977-0	Sweet Georgia Brown	In ens. Solo 32 bars. (FM)
978-0	Squeeze Me	In ens. Solo 16 bars. (S)
978-1	Squeeze Me	As above. (S)
979-0	Sugarfoot Stomp	In ens. Solo 24 bars. (FM)
979-1	Sugarfoot Stomp	As above. (FM)
980-0	Bugle Call Rag	In ens. Soli 4, 4 and 16 bars. (M)

980-1	Bugle Call Rag	As above. (FM)
980-2	Bugle Call Rag	As above. (FM)

Here we have EH at his very, very colourful best, just go into "... Brown" and meet one of the best clarinet performers in jazz! The other items also qualify for our attention, great!

EDDIE CONDON **NYC. June 3, 1944**

Collective personnel: Bobby Hackett (cnt), Billy Butterfield, Max Kaminsky (tp), Hot Lips Page (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Bob Casey (b), Joe Grauso (dm), Liza Morrow (vo).

NBC Blue Network Show 3 broadcast from Town Hall, two titles have EH:

It's Been So Long	Soli 32, 16 and 4 bars. (M)
Ensemble Blues	Solo with announcer 12 bars. (M)

In his first appearance in the Blue Network shows at Town Hall, EH offers an elegant version of "... Long", just two minutes long, accompanied only by the rhythm section, lovely!

TEDDY WILSON & HIS ORCHESTRA **NYC. June 15, 1944**

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Slam Stewart (b), Sid Catlett (dm).

Fifteen titles were recorded for Associated Transcriptions:

Flying Home	Solo 16 bars. Breaks. (FM)
Embraceable You	Intro 4 bars. (S)
A Touch Of Boogie Woogie	Solo 24 bars. (FM)
B-Flat Swing	Solo 32 bars. (M)
Don't Be That Way	Solo 32 bars. (FM)
Indiana	In ens. Solo 16 bars. In ens. (FM)
Honeysuckle Rose	In ens. Solo 16 bars. (FM)
Honeysuckle Rose alt.	As above? ()
Mop Mop	In ens. Solo 16 bars. (M)
I Got Rhythm	In ens. Solo 34 bars. (F)
Rose Room	Solo 32 bars. (M)
Oh! Lady Be Good	In ens. Solo 16 bars. (FM)
The Way You Look Tonight	Solo 16 bars. (SM)
Stompin' At The Savoy	Soli 16 and 8 bars. (M)
You're My Favorite Memory	Solo 8 bars. (SM)
The Sheik Of Araby	In ens. Soli 32 and 16 bars. (FM)

Teddy Wilson leads his prominent group with great success, and all items have fine soli, also from EH who swings along easily. No highlight should be chosen, there are good moments everywhere!

SIDNEY DE PARIS' BLUE NOTE JAZZMEN **NYC. June 21, 1944**

Sidney De Paris (tp), Vic Dickenson (tb), Edmond Hall (cl), James P. Johnson (p), Jimmy Shirley (g), John Simmons (b), Sid Catlett (dm).

Four titles were recorded for Blue Note:

981-0	Everybody Loves My Baby	Solo 32 bars. In ens. (FM)
981-1	Everybody Loves My Baby	As above. (M)
982-0	Ballin' The Jack	In ens to solo 32 bars. (M)
983-0	Who's Sorry Now?	In ens. Solo 32 bars. In ens. (FM)
983-1	Who's Sorry Now?	As above. (FM)
984-0	The Call Of The Blues	Solo 24 bars. (M)

This is a swinging session with a firm rhythm section, giving all participants the necessary support. Note the difference in tempo between the two takes of "... My

Baby”, and how EH choose his solo approach on these highlights. In general, EH is as good as always.

NEW WORLD A COMING / BILLIE HOLIDAY NYC. June 25, 1944

Roy Eldridge, Charlie Shavers (tp), Vic Dickenson, Benny Morton (tb), Edmond Hall (cl), Ben Webster (ts), Art Tatum (p), Al Casey (g), Slam Stewart (b), Arthur Trappier (dm), Billie Holiday (vo-“Fine And Mellow”, “All Of Me”).

WMCA broadcast “New World A Coming”, Program 17, four titles, “Fine And Mellow” and “All Of Me” have no clarinet soli, but the following two titles, also issued as **ART TATUM & HIS BAND** have EH:

Royal Garden Blues	In ens. Solo 12 bars. (F)
I Got Rhythm	In ens. (F)

In spite of the impressive personnel, this is a mess, and lousy sound also, so academic interest only.

EDDIE CONDON NYC. July 8, 1944

Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Johnny Williams (b), Joe Grauso (dm).

NBC Blue Network Show 8 (AFRS 6) broadcast from Town Hall, three titles have EH:

High Society	Solo feature for EH. (FM)
Royal Garden Blues	In ens. Solo 24 bars. (FM)
Ensemble Blues	Soli 24 and 12 bars. (FM)

2 ½ minutes of happy clarinet playing on “... Society”, with a few fluffs, accompanied only by the rhythm section. Good soloing also when he is joined by the rest of the group.

EDMOND HALL QUARTET NYC. July 11, 1944

Edmond Hall (cl), Teddy Wilson (p), Billy Taylor (b), Arthur Trappier (dm).

Four titles were recorded for Commodore:

4790-1	Sleepy Time Gal	Intro 8 bars to solo/straight 32 bars. Solo 32 bars to coda. (M)
4790-2	Sleepy Time Gal	As above. (SM)
4790-3	Sleepy Time Gal	As above. (SM)
4790-tk1	Sleepy Time Gal	As above. (SM)
4791-1	Where Or When	Solo/straight 40 bars. Solo 12 bars to coda. (SM)
4791-2	Where Or When	As above. (SM)
4791	Where Or When	As above. (SM)
4792-1	It Had To Be You	Solo/straight 32 bars. Solo 32 bars to coda. (M)
4792-2	It Had To Be You	As above. (M)
4793-1	Caravan	Solo/straight 64 bars. Solo 64 bars to coda. (F)
4793-2	Caravan	As above. (FM)
4793-3	Caravan	As above. (F)
4793-4	Caravan	As above. (FM)

Although EH is the leader of the session, it belongs rightfully to Teddy Wilson, who is magnificent here (note his “Caravan”s!). When this is said, one should add that it is a highly pleasant and successful smallband session with lots of beautiful clarinet playing. Dan Morgenstern gives us some wise words in his liner notes: “Hall’s contributions (also) vary, but less in terms of improvisation, more in terms of tonal shading, pitches, and relaxation-excitement. I love Ed Hall’s playing, but its effect depends on phrasing and sound and rhythm and pitch more than on melodic-harmonic ideas. Thus there is less detail to focus on in his various explorations of a piece than, say, in the work of Pee Wee Russell. Ed was a lovely player, and a great ensemble man, but, except on the blues, not a great

story-teller. But you could never mistake him for anyone else". My personal favourite number is "... You", dig these!

EDDIE CONDON**NYC. July 15, 1944**

Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Jonah Jones (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie "The Lion" Smith (p), Eddie Condon (g), Bob Haggart (b), George Wettling (dm).

NBC Blue Network Show 9 (AFRS 7) broadcast from Town Hall, two titles have EC:

Caravan	Solo/straight 64 bars to solo 32 bars. Solo/straight 32 bars. (F)
Ensemble Blues	Soli 12 and 4 bars. (M)

Another fine solo feature for EH, "Caravan", backed by only Schroeder, Haggart and Wettling, 2 ½ minutes of sovereign clarinet!

EDMOND HALL QUARTET**NYC. July 20, 1944**

Personnel as July 11.

Four titles were recorded for Commodore:

4797-1	A Shanty In Old Shanty Town	Solo/straight 32 bars. Solo 32 bars to coda. (M)
4797-2	A Shanty In Old Shanty Town	As above. (M)
4797-tk1	A Shanty In Old Shanty Town	As above. (M)
4797-tk2	A Shanty In Old Shanty Town	As above. (M)
4798-1	Night And Day	Solo/straight 32 bars. Soli 8 and 16 bars to coda. (M)
4798-2	Night And Day	As above. (M)
4799-1	I Want To Be Happy	Intro. Solo/straight 32 bars. Solo 16+8 bars, (b) on bridge. Solo 32 bars to coda. (FM)
4799-tk1	I Want To Be Happy	As above but no intro. (FM)
4799	I Want To Be Happy	As -1 above. (M)
4800-1	Show Piece	Solo/straight with (dm) 64 bars. Duet with (p) 16 and 8 bars. Solo/ straight with (dm) 40 bars to coda. (FM)
4800-2	Show Piece	As above. (FM)
4800-tk1	Show Piece	As above. (FM)

Whether the obvious artistic success of the July 11 session inspired a follow-up, or if it was decided in advance, I don't know, but anyway, here we get more of the same good stuff. Or almost, because the guys seem not to have quite the same unique inspiration as before, there is an element of routine here. But by all means, lots of fine music (note Wilson on "... Piece"!), to choose a highlight, try "... Day".

GEORGE WETTLING & HIS RHYTHM KINGS**NYC. July 21, 1944**

Billy Butterfield (tp), Wilbur De Paris (tb), Edmond Hall (cl), Dave Bowman (p), Bob Haggart (b), George Wettling (dm).

Four titles were recorded for Commodore:

4801-1	Heebie Jeebies	Intro. Solo 18 bars. In ens. (M)
4801-TK1	Heebie Jeebies	As above. (M)
4802-1	Struttin' With Some Barbecue	In ens. Break to solo 16 bars. (M)
4802-3	Struttin' With Some Barbecue	As above. (M)
4803-1	How Come You Do Me Like You Do?	In ens. Solo 8 bars. (SM)
4803-2	How Come You Do Me Like You Do?	As above. (S)
4804-1	Blues For Stu	Solo 12 bars. In ens. (SM)

Could it be that this session is a bit tame compared to many others in the same period? Nevertheless, there is nothing wrong with EH's soloing, just try his four bars break and following solo on the "... Barbecue"s. Or his intense "... You

Do?" (note the difference in tempo between the two takes). And so delicate blues on "... Stu".

COLEMAN HAWKINS SEPTET **NYC. July 27, 1944**

Charlie Shavers (tp), Edmond Hall (cl), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Oscar Pettiford (b), Denzil Best (dm).

Six titles were recorded for Regis/Manor, five issued, three have EH:

1178	Shivers	Solo 8 bars. (M)
1181	Riding On 52 nd Street	Solo 32 bars. (F)
1182	Memories Of You	Solo 8 bars. (S)

Good clarinet contributions on this Hawkins session, particularly fine feeling on "... You".

EDDIE CONDON **NYC. July 29, 1944**

Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie "The Lion" Smith (p), Eddie Condon (g), Bob Haggart (b), Gene Krupa, Joe Grauso (dm).

NBC Blue Network Show 11 (AFRS 10) from Town Hall, three titles have EH:

Avalon	Feature number for EH. (FM)
I'm Coming Virginia	Solo 24 bars. (S)
Ensemble Blues	Solo 24 bars. (FM)

Another 2 ½ minutes great feature number for EH, "Avalon", this time with Krupa on drums. But there is another highlight here, his solo on "... Virginia" in a quite slow tempo is a real treasure. And he swings the final uptempo blues!

EDDIE CONDON **NYC. Aug. 5, 1944**

Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Jess Stacy (p), Eddie Condon (g), unknown (b), Gene Krupa, Joe Grauso (dm), Lee Wiley (vo).

NBC Blue Network Show 12 (AFRS 9) from Town Hall, one title has EH:

Lady Be Good	Feature number for EH. (FM)
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This time the feature number has Jess Stacy on piano and lasts 3 ½ minutes, a pleasure all of it!

EDDIE CONDON **NYC. Aug. 19, 1944**

Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Willie "The Lion" Smith (p), Eddie Condon (g), Bob Casey (b), Gene Krupa, Joe Grauso (dm), Lee Wiley (vo).

NBC Blue Network Show 14 (AFRS 12) broadcast from Town Hall, two titles have EH:

Rose Room	Feature number for EH. (FM)
Ensemble Blues	Solo 24 bars. (FM)

Another fine feature number with rhythm, taken in a faster tempo than usual. And two great blues choruses to end the program.

EDDIE CONDON **NYC. Sept. 2, 1944**

Collective personnel: Bobby Hackett (cnt), Jonah Jones (tp, vo), Miff Mole (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder, Cliff Jackson (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa, Joe Grauso (dm).

NBC Blue Network Show 16 (AFRS 14) broadcast from Town Hall, one title has EH:

The Sheik Of Araby	Feature number for EH. (FM)
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"The Sheik ..." is a quartet item with Schroeder, Weiss and Krupa, and the start of the exciting almost four minutes version has Hall and Krupa only, later he solos enthusiastically!

EDDIE CONDON **NYC. Sept. 23, 1944**

Collective personnel: Bobby Hackett, Muggsy Spanier (cnt), Max Kaminsky (tp), Miff Mole (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Jess

Stacy, James P. Johnson (p), Eddie Condon (g), Sid Weiss (b), Gene Krupa (dm), Lee Wiley, Red McKenzie (vo).
NBC Blue Network Show 19 (AFRS 17) broadcast from Town Hall, one title has EH:

Unknown Title	Feature number for EH. (M)
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It seems the group is just playing the blues here, to great success. There is an interrupt in the middle.

EDDIE CONDON **NYC. Sept. 30, 1944**
Collective personnel: Muggsy Spanier (cnt), Max Kaminsky (tp), Miff Mole (tb), Edmond Hall (cl), Ernie Caceres (cl, bar), Jess Stacy, Eugene Schroeder (p), Eddie Condon (g), Sid Weiss (b), Cozy Cole (dm), Red McKenzie (vo).
NBC Blue Network Show 20 (AFRS 18) broadcast from Town Hall, five titles have EC:

At The Jazz Band Ball	Solo 16 bars. (FM)
I Would Do Anything For You	Obbligato parts (vo-RMK). Solo 8 bars. (FM)
I Want To Be Happy	Feature number for EH. (FM)
Waiting For The Evening Whistle	Solo/straight 8 bars. (S)
Bugle Call Rag	Soli 12 and 4 bars. (FM)

EH's last appearance at Town Hall before they cange to Ritz Theatre, and he gets many playing opportunities here, not only the 'conventional' feature number, which is good enough, but a swinging "... Ball" and a surprising one on Red McKenzie's vocal spot.

EDDIE CONDON **NYC. Oct. 7, 1944**
Collective personnel: Muggsy Spanier (cnt), Max Kaminsky, possibly Dick Cary (tp), Miff Mole (tb), Edmond Hall (cl), Ernie Caceres (cl, bar), Eugene Schroeder (p), Eddie Condon (g), Jack Lesberg (b), Cozy Cole (dm), Lee Wiley (vo).
NBC Blue Network Show 21 (AFRS 19) broadcast from Ritz Theatre, four titles have EH:

At Sundown	Solo 16 bars. (M)
It's Been So Long	Solo 32 and 64 bars. (M)
Mandy, Make Up Your Mind	Solo 16 bars. (M)
Ensemble Blues	In ens. Soli 4 and 4 bars. (FM)

EH used "... So Long" as a feature number before, on June 3, but this one is longer, three minutes, and can with honours represent the introduction to Ritz Theatre. Excellent soloing also on "... Sundown" and "... Mind".

EDDIE CONDON **NYC. Oct. 14, 1944**
Collective personnel: Max Kaminsky, Billy Butterfield (tp), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (cl, bar), Jess Stacy, Eugene Schroeder (p), Eddie Condon (g), Bob Casey (b), George Wettling (dm), Lee Wiley, Red McKenzie (vo).
NBC Blue Network Show 22 (AFRS 20) broadcast from Ritz Theatre, one title has EH:

Honeysuckle Rose	Feature number for EH. (M)
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A delicate version of "... Rose" was scheduled here, but it is interrupted for war news bulletin, lots of fine clarinet playing anyway!

EDDIE CONDON'S JAZZ CONCERT ORCHESTRA **NYC. Oct. 24, 1944**
Collective personnel: Muggsy Spanier (cnt), Billy Butterfield, Max Kaminsky (tp), Lou McGarity (tb), Edmond Hall, Pee Wee Russell (cl), Ernie Caceres (cl, bar), Jess Stacy (p), Eddie Condon (g), Bob Haggart (b), George Wettling (dm), Lee Wiley (vo).
Fourteen titles were recorded for Associated Transcriptions, eight not available, of those issued on Stash CD-530, the following have EH:

4166-2	It's Been So Long	Soli 32 and 32 bars. (M)
4166-3	The Man I Love (BD)	Solo 3 bars (BD). (S)
4166-4	The Man I Love	Soli/straight 32 and 16 bars. (S)
4166-7	'S Wonderful	Solo 16 bars. In ens. (M)

4167-1 Just You, Just Me In ens. Solo 8 bars. (FM)

There are already two versions of "... So Long" on the Condon shows, but EH seems to enjoy playing this title very much, so we are happy for a third version, this time with fine piano backing and solo by Stacy. "The Man ..." is played rather straight but beautifully, and two good soli on the remaining titles.

JAMES P. JOHNSON'S BLUE NOTE JAZZMEN NYC. Oct. 26, 1944
Sidney De Paris (tp), Vic Dickenson (tb), Edmond Hall (cl), James P. Johnson (p), Jimmy Shirley (g), Al Lucas (b), Al Trappier (dm).
Four titles were recorded for Blue Note:

993-0	Tishomingo Blues	Solo with ens 14 bars. Acc. (p). In ens. (SM)
993-2	Tishomingo Blues	As above. (SM)
994-0	Walkin' The Dog	In ens. Solo 32 bars. (M)
994-1	Walkin' The Dog	As above. (M)
995-0	Easy Rider	Solo 32 bars, partly with ens. (S)
996-0	At The Ball	In ens. Solo 30 bars. (FM)
996-3	At The Ball	In ens. Solo 32 bars. (F)

This session does not belong to my favourites, too much noisy ensembles, but little focus on really good soloing. EH is interesting on "... The Dog", with a first chorus down deep, and then growling along in his typical style. Some groovy clarinet playing on "... Ball" should also be noted, with quite different tempi on the two takes.

LEONARD FEATHER'S ALL STARS NYC. Dec. 1, 1944
Buck Clayton (tp), Edmond Hall (cl), Coleman Hawkins (ts), Leonard Feather (p), Remo Palmieri (g), Oscar Pettiford (b), Specs Powell (dm).
Four titles were recorded for Continental, one has EH:

9003	Esquire Jump	Solo 60 bars. (FM)
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EH plays strongly with fine drive here, but the ending seems not right, he seems unsure of how and when to terminate the solo, maybe there was no rehearsal?

EDMOND HALL SWING SEXTET NYC. Dec. 4, 1944
Irving Randolph (tp), Henderson Chambers (tb), Edmond Hall (cl), Ellis Larkins (p), Johnny Williams (b), Arthur Trappier (dm).
Nine titles were recorded for World Transcriptions, no EH clarinet soli on 2899 "Face" but:

2895-1	Opus 15	Solo 24 bars. (M)
2896-1	The Sheik Of Araby	Long intro with (dm) to solo 32 bars. Coda with (dm). (F)
2896-2	The Sheik Of Araby	As above. (F)
2896-3	The Sheik Of Araby (NC)	As above except solo interrupted after 28 bars. (F)
2896-4	The Sheik Of Araby	As above. (F)
2897-1	Night And Day	As below. (M)
2897-2	Night And Day	Soli/straight 32 and 8 bars. (M)
2898-1	The Man I Love (NC)	Solo/straight 6 bars (NC). (S)
2898-2	The Man I Love	As below. (S)
2898-3	The Man I Love	Soli/straight 32 and 16 bars to coda. (S)
2900-1	I Want To Be Happy	Solo 16 bars. (F)
2901-3	Rompin' In '44 (NC)	Solo 8 bars. (M)
2901-4	Rompin' In '44	Soli 8 and 8 bars. (M)
2902-1	Caravan	Solo/straight 64 bars. Solo 16 bars to straight 16 bars to coda. (FM)
2902-2	Caravan (NC)	Solo/straight 64 bars. Solo 6 bars (NC). (FM)

2902-3 Caravan As take 1 above. (FM)
 2903-2 Besame Mucho Solo/straight 40 and 40 bars. (M)

This session is not quite professionally planned as we have been used to from the Commodore sessions, there are boring ensembles and lack of structure. But of course we find good EH here, as in "The Man ..." and his feature number "Caravan", but my favourite is in fact a rather unexpected choice, "Besame Mucho", I guess he liked to play something really different for once!

ALBINIA JONES **NYC. Dec. 22, 1944**
 Frankie Newton (tp), Edmond Hall (cl), Cliff Jackson (p), Leonard Ware (g), Oscar Smith (b), unknown (dm), Albinia Jones (vo).
 Six titles were recorded for National, 25 "Albinia's Blues", 27 "Silver Dollar" and 28 "Don't You Wear No Black" are unissued and presumably lost but:

26 Fine And Mellow Obligato parts. (S)
 I Love My Man Obligato parts. Solo 4 bars. (S)
 What's The Matter With You? Solo 12 bars. In ens. (FM)

As always, EH gives everything, also here!

WILD BILL DAVISON & HIS COMMODORES **NYC. Jan. 22, 1945**
 Wild Bill Davison (tp), Vernon Brown (tb), Edmond Hall (cl), Gene Schroeder (p), Eddie Condon (g), Bob Casey (b), Danny Alvin (dm).
 Four titles were recorded for Commodore:

4847-1 A Monday Date In ens. Solo 32 bars. In ens. (FM)
 4847-TK1 A Monday Date As above. (FM)
 4848-1 Confessin' In ens. Solo 8 bars. In ens. (S)
 4849-2 Big Butter And Egg Man In ens. Solo 32 bars. In ens. (FM)
 4849-TK1 Big Butter And Egg Man As above. (FM)
 4849-1 Big Butter And Egg Man As above. (FM)
 4850-1 I Wish I Could Shimmy Like MSK In ens. Solo 18 bars. (SM)
 4850-2 I Wish I Could Shimmy Like MSK As above. (SM)

Strong and swinging Commodore session led by one of the grooviest trumpeters around (play "... Sister Kate" ...)! EH is even more inspired than usual, just listen to "... Date", or "... Egg Man" or "... Sister Kate" or "Confessin'" for that matter, have you heard him better? A marvellous clarinet artist, one of the greatest jazz ever had!!

EDDIE CONDON **NYC. Feb. 3, 1945**
 Collective personnel: Billy Butterfield, Dick Cary, Max Kaminsky (tp), Lou McGarity (tb), Edmond Hall (cl), Sidney Bechet (sop), Ernie Caceres (cl, bar), Jess Stacy (p), Eddie Condon (g), Sid Weiss (b), George Wettling (dm), Lee Wiley (vo).
 NBC Blue Network Show No. 37 (AFRS 35) broadcast from Ritz Theatre, five titles have EH:

It's Been So Long In ens. Solo 32 bars. (FM)
 Sunday In ens. Solo 32 bars. (FM)
 Alice Blue Gown In ens. (FM)
 My Blue Heaven In ens. Solo 8 bars. (FM)
 Ensemble Blues Soli 12 and 12 bars. (FM)

Yet another version of "... So Long", but this is not a feature number, EH takes a strong solo together with his friends. And there is more here, on this final date at Ritz for EH, "... Sundown" also has some magnificent blowing, as have the remaining two items. The Eddie Condon programs at Town Hall and Ritz Theatre are great treasures!!!!

EDDIE CONDON **NYC. probably March 1945**
 Collective personnel: Max Kaminsky, Dick Cary or Billy Butterfield (tp), Miff Mole (tb), Edmond Hall, Pee Wee Russell (cl), Ernie Caceres (cl, bar), Jess Stacy (p), Jack Lesberg (b), George Wettling (dm), Lee Wiley (vo), Eddie Condon (ldr, host).
 Chesterfield Demmo Program No. 2, one title has EH:

Oh! Lady Be Good

Soli/straight 32 and 32 bars. (FM)

Good quality, as always.

EDDIE CONDON

NYC. May 17, 1945

Personnel including Edmond Hall (cl).

Two titles were recorded for Decca, one has EH:

72865-A I'll Build A Stairway To Paradise

Solo 16 bars. (M)

Competent without having anything special to offer.

ART HODES

NYC. Spring 1945

Max Kaminsky (tp), Henderson Chambers (tb), Edmond Hall (cl), Art Hodes (p), Israel Crosby (b), Freddie Moore (dm).

"Showtime Presents Midnight Jam Session", filmed prior to June 23, 1945 (ref. Mark Cantor):

After You've Gone

The Edmond Hall solography stops here, for the moment (for the lack of breath?).

Late history:

Led mainly in Boston until 1950. After a three-week spell in California returned to New York to work at Eddie Condon's Club from July 1950 until joining Louis Armstrong All Stars from September 1955 until July 1958. In autumn 1959 moved to Ghana and made plans to settle there, but returned to New York in December 1959. During the 1960s made several solo tours of Europe; Czechoslovakia, Germany, Great Britain, etc., also worked again at Eddie Condon's and played with Jimmy McPartland's band (summer 1964). Toured Europe again in 1966, played at Carnegie Hall Jazz Concert in January 1967, was later featured at the Boston Globe Jazz Festival. He suffered a fatal heart attack whilst clearing snow outside his home.

Last recording session in 1967.

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