

The
TRUMPET
of
“ED” EDWARD ANDERSON
“ANDY”

Born: Jacksonville, Florida, July 1, 1910
 Died: No info

Introduction:

Listening to the early Mills Blue Rhythm Band sessions, it was evident that in Ed Anderson, the band had an amazing trumpeter, but alas so little known. To undertake a hunt for his works was in fact a great and honourable undertaking..

History:

Started on trumpet at the age of 10, first lessons from the bandmaster at Florida State College. At 15 went to St. Emma College in Belmead, Virginia, and was principal trumpet in the College band. Played with Luckey Roberts at the Everglades Club, Palm Beach, Florida, and travelled to New York with Lucky in the spring of 1926. Luckey Roberts introduced him to Clarence Williams, and for a five-year period played occasionally on recording dates for Williams. During the period 1927-28 worked with drummer George Howe and Luis Russell at The Nest Club, also with Jelly Roll Morton at the Rose Danceland. In 1929 moved into Connie's Inn to work in Louis Armstrong's place whilst Louis was doubling in 'Hot Chocolates' Revue. With Benny Carter at Arcadia Ballroom. Brief spells with Charlie Johnson and Bingie Madison, then joined the Mills Blue Rhythm Band from 1930 until summer of 1934. Joined Charlie Turner's Arcadians and remained when the band was fronted by Fats Waller (1935). With Hazel Scott big band early in 1939, in November 1939 joined Joe Sullivan, remained with Sullivan until January 1941. With Frankie Newton's 10-piece band at Mimos Club, New York in Autumn of 1941, then left full-time music. Ceased playing several years ago, but continued to live in New York City. (ref. John Chilton).

Message:

Note that I have used extensively "Mills Blue Rhythm Band – A Discography and Solography by Frank Dutton, Nigel Haslewood, Martin Richards and Eric Townley with assistance from Peter Carr and John Hart", printed in Storyville no. 108/109 (1983).

ED ANDERSON SOLOGRAPHY

CLARENCE WILLIAMS **NYC. June 7, 1927**

Personnel including Henry "Red" Allen (tp) and may include Ed Anderson.
Two titles, "Slow River" and "Zulu Wail", vocal and non-vocal versions, were recorded for Brunswick, but all audible trumpet playing is by Allen.

KING OLIVER **NYC. Aug. 13, 1928**

King Oliver (cnt), Ed Anderson (tp), Ed Cuffee (tb), Omer Simeon (cl), Arville Harris (as), Leroy Tibbs (p), Leroy Harris (bjo), unknown (tu), Andy Pendleton, Willie Jackson (vo-duet).

Two titles were recorded for Brunswick:

28055-A	Got Everything (vo)	In ens. Solo 8 bars. (M)
28055-B	Got Everything (vo)	As above. (M)
28055-G	Got Everything (non-vocal)	In ens. Solo 8 bars. (M)
28056-A/B	Four Or Five Times (vo)	In ens. (SM)
28056-G	Four Or Five Times (non-vocal)	In ens. (SM)

This session offers little opportunity to be familiar with the trumpet soloist, whether it is him or The King we hear. He is mostly drowned in the ensembles, and the soloing on "Got ..." is halfhearted with little difference between the various versions.

KING OLIVER & HIS DIXIE SYNCOPATORS **NYC. Sept. 10&12, 1928**

King Oliver (cnt), Ed Anderson (tp), J. C. Higginbotham (tb), Omer Simeon (cl, as), Barney Bigard (cl, ts), Luis Russell (p), Will Johnson (bjo), Bass Moore (tu), Paul Barbarin (dm), Benny Waters (arr).

Four titles were recorded for Vocalion, three issued:

28185-A/B	Speakeasy Blues	Solo with ens 12 bars. In ens. (SM)
28186-A/B	Aunt Hagar's Blues	In ens. Solo 14 bars. (SM)
28203-A/B	I'm Watching The Clock	In ens. Solo 16 bars. (SM)

There can be no doubt that this session has EA soloing. Possibly not on "Speakeasy ..." but definitely on the two others, and par excellence also! "Aunt ..." is 'only' very nice, but "... The Clock" is really a treasure, a clean, confident and very beautiful solo!

CLARENCE WILLIAMS' ORCHESTRA **NYC. Sept. 20, 1928**

Personnel including Ed Allen (cnt) and may include Ed Anderson.
Two titles, "Organ Grinder Blues" and "I'm Busy And You Can't Come In", were recorded for Okeh, but all audible trumpet is by Ed Allen.

SARA MARTIN **Long Island City, Nov./Dec. 1928**

King Oliver or Ed Anderson (cnt), possibly Charlie Green (tb), Arville Harris (cl-278), Clarence Williams (p), Cyrus St. Clair (tu), Sara Martin (vo).

Four titles were recorded for QRS:

278	Death Sting Blues	Intro 4 bars (mute). Obbligato 12 and 12 bars (mute). (S)
305-A	Mean Tight Mama	Intro with ens (mute). Obbligato 12 bars (mute). (S)
306	Mistreatin' Man Blues	Intro with ens (mute). Obbligato 24 bars (mute). (S)
307-A	Kitchen Man Blues	Intro with ens (mute). Obbligato parts (mute). (M)

The Tom Lord of Clarence Williams has King Oliver on these with a lot of wawa, and I tend to agree. What is your opinion?

JELLY-ROLL MORTON & HIS ORCHESTRA **NYC. Dec. 6, 1928**

Ed Anderson, Edwin Swayzee (tp), William Cato (tb), Russell Procope (cl), Paul Barnes (sop), Joe Garland (ts), Jelly Roll Morton (p), Lee Blair (g), Bass Moore (tu), Manzie Johnson (dm).

Four titles were recorded for Victor, two issued:

48434-1	Red Hot Pepper	Solo 16 bars (open) (1 st (tp)-solo). (FM)
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48435-3 Deep Creek Solo 12 bars (open). (S)

This is more like it! The first solo on "... Pepper" is a strong swinging one (the second one also), telling us that the thirties are coming close. The blues chorus on "... Creek" also has high qualities.

CLARENCE WILLIAMS' ORCHESTRA NYC. Dec. 19, 1928
Possibly Ed Anderson (tp), Ed Cuffee (tb), probably Ben Whitted, another (cl, as), Arville Harris (cl, ts), unknown (p), probably Charlie Dixon (bjo), probably June Cole (tu), probably Kaiser Marshall (dm), Clarence Williams (dir).
Two titles were recorded for Okeh:

401466-C Watching The Clock In ens. Solo with (p) 16 bars (mute). (SM)

401467-B Freeze Out In ens. (FM)

Can we be sure of EA's presence here?

MEMPHIS JAZZERS NYC. ca. March 1929
Ed Anderson (cnt), Ed Cuffee (tb), Arville Harris, Buster Bailey (cl, as), Prince Robinson (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Cyrus St. Clair (tu).
One title was recorded for GG/Mad:

3394-B Close Fit Blues Solo with ens 24 bars. (SM)

This is typical EA's style and sound, with a full, ripe open horn, and with a very confident approach, he knows his qualities.

CLARENCE WILLIAMS NYC. Aug. 26, 1929
Ed Allen, Ed Anderson (cnt), Geechie Fields (tb), probably Russell Procope, another (cl, as), probably Arville Harris (cl, ts), Clarence Williams (p), Leroy Harris (bjo), Cyrus St. Clair (tu).
Two titles were recorded for Columbia:

148940-3 A Pane In The Glass Solo 12 bars (1st (tp)-solo). (SM)

148941-3 Freeze Out In ens. (FM)

NYC. Sept. 26, 1929

Probably same. Two titles:

149056-3 Nervous Breakdown Solo with ens 12 bars. Solo 12 bars.
Solo with ens 24 bars. (M)

149057-1 Railroad Rhythm In ens/Straight. (FM)

Particularly "... The Glass" is notable from this EA point of view, fine solo! With regard to "Nervous ...", I doubt that EA takes all trumpet soli here, what is your opinion?

EVA TAYLOR NYC. Dec. 16, 1929
Ed Anderson (cnt), Clarence Williams, James P. Johnson (p), Eva Taylor (vo).
Two titles were recorded for Victor:

57782-2 What Makes Me Love You So? Solo 24 bars (mute). (M)

57783-1 You Don't Understand Intro 8 bars (mute).
Solo 16 bars (mute). (SM)

On this session EA plays in his strong and easily recognizable style but uses the mute instead of open horn to excellent results. With fine sound and only three musicians to accompany Eva Taylor, the details get clearly through, and this is a fine session for everybody concerned.

MARGARET WEBSTER / CATHERINE HENDERSON NYC. Feb. 13, 1930
Ed Anderson (cnt), possibly Alberto Socarras (cl), possibly Garvin Bushell (as), Clarence Williams (p), Margaret Webster (vo-149981,82), Catherine Henderson possibly alias Eva Taylor (vo-149983,84).
Four titles were recorded for Diva:

149981-1 Wipe 'Em Off In ens. Obbligato parts (mute).
Solo/duet with (as) 12 bars. (SM)

149982-2 How Can I Get It? In ens. Obbligato parts (mute). (S)

149983-2 What If We Do In ens. Obbligato parts (mute). (SM)

149984-1 Keep It To Yourself In ens. Obbligato parts (mute). (SM)

This is a vocal session with little opportunity for soloists. Note though the duet on "... Get It?".

LOUIS ARMSTRONG & HIS ORCHESTRA NYC. April 5 & May 4, 1930

Personnel including Louis Armstrong (tp, vo), Ed Anderson (tp).
Six titles were recorded for Okeh, but 'of course' no EA soli.

Note: The above is only an overture to the real concerto, Ed Anderson's playing with the Mills Blue Rhythm Band!!:

MILLS BLUE RHYTHM BAND NYC. Jan. 30, 1931

Ed Anderson, Wardell Jones, Shelton Hemphill (tp), Harry White, Henry Hicks (tb), Ted McCord (cl, as), Castor McCord (cl, ts), Crawford Wethington (cl, as, bar), Edgar Hayes (p), Benny James (bjo), Hayes Alvis (b), Willie Lynch (dm), Dick Robertson (vo).

Three titles were recorded for Vocalion:

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|---------|--------------------|---|
| 35985-B | Straddle The Fence | Solo 16+8 bars (open), orch on bridge.
Obbligato 32 bars (mute). (M) |
| 35986-B | Levee Low Down | Obbligato 32 bars (mute).
Coda (open). (M) |
| 35987-A | Moanin' | Soli 16 and 16 bars (mute) to coda. (SM) |

The early Mills Blue Rhythm Band is one of my favourite bands, at a time when jazz was rapidly liberating itself from the tentative swing of the twenties. I know of no band which swings so violently and abundantly as this one, and Alvis' slapping bass drives the organization with a firm and brutal hand. The first item "Straddle ..." is an excellent example of what I mean, if you don't dig this one, you can stop reading this solography! The band had many soloists of very high quality, and Ed Anderson was one of them. His open horn soloing on "Straddle ..." should convince anybody of his qualities, strong and confident as nobody else! His muted background playing is not that well recorded but seems very convincing, but fine feeling should be noted on "Moanin'".

MILLS BLUE RHYTHM BAND NYC. March 23, 1931

Same. Three titles were recorded for Columbia, two issued as **KING CARTER & HIS ROYAL ORCHESTRA**, but no EA.

NYC. April 28, 1931

Same but George Morton (vo).

Four titles were recorded for Banner, three have EA:

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|---------|--------------------|--|
| 36665-A | Minnie The Moocher | Obbligato 8 bars (mute).
Solo with orch 8 bars (open). (SM) |
| 36667-A | Blue Flame | Soli 12 and 12 bars (mute).
Three breaks (open). (M) |
| 36668-A | Red Devil | Soli 16 and 24 bars (open). (FM) |

NYC. May 1, 1931

Same but Chick Bullock (vo).

Four titles were recorded for Banner, three issued, one has EA:

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|-------|-----------------------|--|
| 10601 | Black And Tan Fantasy | Solo 12 bars (mute).
Solo 8 bars (open). (SM) |
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NYC. May 12, 1931

Same but George Morton (vo).

Four titles, three issued, two have EA:

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|---------|----------------------|--|
| 10625 | Sugar Blues | Solo/straight 18 bars (mute).
Obbligato 18 bars (mute). (M) |
| 10628-2 | Futuristic Jungleism | Solo 16+6 bars, orch on bridge. (FM) |

More wonderful bigband items, should be studied carefully even today, to learn how it could be done when the artists (they would probably have been surprised to see me used that word!) is *inside* the music itself and not outside as so many were later! Here we have foremost excellent trumpet soloing on "Red Devil", and also "Futuristic ..." has some strong open horn. For a lovely highlight, listen also to the open horn to the end of "... Moocher", vow!! Fine muted playing also on several items, with "Blue Flame" as the most prominent contribution.

MILLS BLUE RHYTHM BAND NYC. June 18, 1931

Personnel as above, with George Morton (vo).

Three titles were recorded for Victor, one issued:

69963-1 Moanin' Soli 16 and 16 bars (mute) to coda. (SM)

NYC. June 25, 1931

Same. Four titles were recorded for Columbia, issued as **KING CARTER & HIS ROYAL ORCHESTRA**, three have EA:

151637-1 I Can't Get Along Without My Baby Intro. Obligato parts.
Soli 16 and 8 bars to coda. (SM)

151638-1 Moanin' Solo 16 bars (open) to coda. (S)

151640-3 Blue Rhythm Coda. (F)

NYC. June 26, 1931

Same with George Morton, Chick Bullock (vo).

Four titles were recorded for Victor, two issued:

69978-1 Heebie Jeebies Intro 6 bars. Soli 8 and 14 bars. Solo
with orch 16 bars to long coda (open). (FM)

69980-1 Minnie The Moocher Obligato 8 bars (mute). (SM)

NYC. July 31, 1931

Same without (vo). Four titles were recorded for Brunswick, three have EA:

36992-A Savage Rhythm Solo 8 bars (open). (M)

36994-A Every Time I Look At You Soli 2, 2, 2 and 2 bars. Solo
with orch 8 bars (open) to coda. (SM)

36995-A Snake Hips Soli 8 and 8 bars (open). Coda. (FM)

Note here first a beautiful solo on the June 25 version of "Moanin'", great! And "... My Baby", except for a peculiar intro, it has some great trumpet playing. Then go for "Heebie ...", one of EA's most impressive performances!! Two great swingers, "Savage ..." and "Snake ...", particularly the latter, have also remarkable EA contributions.

MILLS BLUE RHYTHM BAND

NYC. Feb. 25, 1932

Ed Anderson, Wardell Jones, Shelton Hemphill (tp), Harry White, Henry Hicks (tb), Charlie Holmes (cl, as), Joe Garland (cl, ts, bar), Crawford Wethington (cl, as, bar), Edgar Hayes (p), Benny James (bj, g), Hayes Alvis (b), O'Neil Spencer (dm, vo), Baron Lee (dir).

Four titles were recorded for Banner, three issued, two have EA:

11360-1 The Scat Song Soli 8 and 8 bars (open). (F)

11364-1 Doin' The Shake Solo 16+8 bars (mute), (ts) on bridge.
Solo 4 bars (open). (F)

Dig "Scat ...", the two brief trumpet soli there show without the greatness of EA, and it is strange that he did not get a greater name, although he disappeared from jazz rather early. "... The Shake" is equally impressive, this is really vintage swing!!

MILLS BLUE RHYTHM BAND

NYC. April 5, 1932

Personnel as above. One title, no EA.

NYC. April 28, 1932

Same with Billy Banks (vo). Two titles, one has EA:

11751-1 Cabin In The Cotton Solo 16 bars (mute). (M)

NYC. May 2, 1932

Same. Two titles, one issued, no EA.

NYC. May 7, 1932

Same. Two titles, one issued:

11788-1 Mighty Sweet Weak obligato parts (mute).
Solo 8 bars (open). (FM)

NYC. May 12, 1932

Same. Four titles:

11823-1 Rhythm Spasm Solo 16+8 bars (open), (ts) on bridge. (F)

11824-1 Swanee Lullaby Solo with orch 24 bars (mute). (SM)

- 11825-1 White Lightning Solo 16+8 bars (mute), (ts) on bridge. (F)
 11826-1 Wild Waves Solo 24 bars (open) to coda. (SM)
 11826-2 Wild Waves As above. (SM)

NYC. Aug. 17, 1932

Same except Gene Mikell (as, bar) replaces Holmes.
 Two titles, one has EA:

- 12181-1 Sentimental Gentleman Obligato 8 bars (mute). Soli
 From Georgia 4, 4 and 2 bars. Coda (open). (FM)

NYC. Aug. 26, 1932

Same, with Fars Waller (p-12203).
 Two titles, one has EA:

- 12203-1 Old Yazoo Obligato 8 bars (mute).
 Soli 4, 4 and 4 bars (open). (FM)

NYC. Sept. 23, 1932

Same except George Washington (tb) replaces Harry White.
 Three titles, two issued, one has EA:

- 12357-1 Jazz Cocktail Solo 16 bars (open). (F)

EA seems to be quite flexible, changing between open horn and muted trumpet quite easily. Personally I find him usually most personal and strong with open, but that may be a matter of taste. Comparing the uptempo items "... Spasm" with open horn and "... Lightening" with mute, I feel tempted to change my mind, judge for yourself! Or "Swanee ..." to "... Waves" for that matter.

MILLS BLUE RHYTHM BAND

NYC. March 1, 1933

Same with Eddie Mallory (tp) added.

Three titles were recorded for Columbia but probably no EA.

NYC. Aug. 31, 1933

Same without Mallory.

Four titles were recorded for Banner, three issued:

- 13929-1 Harlem After Midnight Solo 16 bars (open). (FM)
 13930-1 Jazz Martini Solo 16+8 bars (mute), (bar) on bridge. (FM)
 13931-1 Feelin' Gay Solo 8 bars (open). (FM)

NYC. Oct. 5, 1933

Same. Four titles were recorded for Victor, three have EA:

- 78093-1 Break It Down Solo 16+6 bars (mute), (p) on bridge. (F)
 78094-1 Kokey Joe Solo 8 bars (mute). (FM)
 78096-1 Harlem After Midnight Solo 16 bars (mute). (FM)

NYC. Dec. 4, 1933

Same with Adelaide Hall (vo).

Three titles were recorded for Victor, two issued, no EA.

Chi. Feb. 20, 1934

Same. Two titles were recorded for Bluebird, one has EA:

- 80278-1 The Stuff Is Here Solo with orch 8 bars (open). (FM)

NYC. April 19, 1934

Two titles were recorded for Banner, issued as **CHICK BULLOCK**, one has EA:

- 15084-1 Frankie And Johnnie Solo 12 bars (mute). (M)

The MBRB is getting more polished and civilized now but still retains its unique swinging abilities. Here it seems that EA prefers the mute, although the open horn brief soli soli like "... Gay" and "The Stuff ..." are very convincing, although the latter has a fluffy ending. Note also that the two versions of "Harlem ..." is treated differently. Either way, EA was one of the greatest swing trumpeters of the early thirties, and it is just a big shame that this is his last appearance with the band, and almost his last appearance in total.

**JOE SULLIVAN
& HIS CAFÉ SOCIETY ORCHESTRA**

NYC. Feb. 9, 1940

Ed Anderson (tp), Benny Morton (tb), Edmond Hall (cl), Danny Polo (cl, 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	Soli 32 and 16 bars (mute) to coda. (SM)
26501-A	Oh! Lady Be Good	Solo 8 bars (open). (F)
26502-A	Low Down Dirty Shame	Solo 12 bars (mute). (SM)
26503-A	I Can't Give You ABL	Solo 32 bars (mute). (M)
26503-?	I Can't Give You ABL	As above. (M)

NYC. April 29, 1940

Similar, Billy Taylor (b), Yank Porter (dm), Helen Ward (vo-26777,78) replace Turner, Porter and Turner; Green omitted,

Four titles, no EA on 26778-A "I've Got A Crush On You" but:

26776-A	Pom Pom	Solo 32 bars (mute). (FM)
26777-A	I Cover The Waterfront	Obbligato 16 bars (mute). (SM)
26779-A	Coquette	Solo 8 bars (open). Solo with ens 16 bars (mute). (FM)

Six years have passed since we heard anything from the great trumpeter Ed Anderson, then in the Mills Blue Rhythm Band, and therefore it is a great surprise to have him on this excellent small band session! He is certainly no left-over but plays with an amazing quality telling that he in fact was even more prominent than what we have learned before. His muted playing on "Solitude" is magnificent and so is "I Can't ..." and "... Dirty Shame". Even uptempo is no problem, as evident particularly in "Pom Pom". In fact, everywhere he is heard, he is brilliant. We can only regret that this important trumpet artist disappeared from the scene while he still had great powers. Imagine hearing him on a trumpet duet with Frankie Newton at the Mimo Club in 1941 ...

No further recording sessions.

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