

The
TRUMPET
of
LESTER COLLINS
“SHAD”

Solographer: Jan Evensmo
Last updated: Oct. 25, 2018

Born: Elizabeth, NJ., June 27, 1910
Died: NYC. June 1978

Introduction:

We learned to know Shad Collins through his recordings in France 1937 as a fine swing trumpeter, worthy of further studies!

Early history:

Raised in Lockport, New York. First professional work in band led by Charlie Dixon (fronted by vocaliste Cora LaRedd), then from late 1929 until 1930 in band led by pianist Eddie White. With Chick Webb (1931), Benny Carter (1933), Tiny Bradshaw (1934), Teddy Hill (1936-37), short stay with Don Redman, then with Count Basie from December 1938 until January 1940. In February 1940 joined Benny Carter's band, then from October 1940 worked in Freddy Moore's band. With Lester Young sextet in New York (February 1941), then worked with Buddy Johnson until replacing Dizzy Gillespie in Cab Calloway's orchestra in September 1941. With Cab until June 1943 and again 1944 to 1946. With Buster Harding's band (1948), Al Sears (1950), toured with Jimmy Rushing in the early 1950s, then worked in New York for various leaders including long spell with tenorist Sam 'The Man' Taylor. Left full-time music, but continued to 'gig' in the 1960s. (Ref. John Chilton).

“SHAD” COLLINS SOLOGRAPHY

BENNY CARTER & HIS ORCHESTRA **NYC. March 14, 1933**
 Personnel including Benny Carter (tp, cl, as, vo-265090), Shad Collins, Leonard Davis, Bill Dillard (tp).

Four titles were recorded for Columbia, one has LSC:

265090-2 Swing It Solo 16+8 bars (mute), orch on bridge. (F)

This energetic muted solo in a staccato style is definitely played by Shad Collins (LSC). Considering that this is still in the quite early thirties, this is promising, although the solo is no masterpiece, particularly the first eight bars could have been improved.

SPIKE HUGHES & HIS NEGRO ORCHESTRA **NYC. April 18, 1933**
 Personnel including Shad Collins, Leonard Davis, Bill Dillard (tp).

Four titles were recorded for English Decca, but no LSC.

TINY BRADSHAW & HIS ORCHESTRA **NYC. Sept. 19, 1934**
 Lincoln Mills, Shad Collins, Lawrence “Max” Maddox (tp), George Matthews, Eugene Green or Eugene Simon (tb), Bobby Holmes (cl, as), Eddie Williams (as), Edgar Courance, Happy Caldwell (ts), Clarence Johnson (p, arr), Bob Lessey (g), Ernest Williamson (b), Arnold Boling (dm), Myron “Tiny” Bradshaw (vo, ldr).
 Four titles were recorded for Decca, all have trumpet soli, three believed to be by LSC:

38693-A Shout, Sister, Shout Solo with orch 16+8 bars (open),
(cl) on bridge. (F)

38694-A Mister, Will You Serenade? Solo with orch (open) 32 bars. (FM)

38695-A The Darktown Strutters’ Ball Solo/straight (mute) 38 bars. (F)

NYC. Oct. 3, 1934

Same/similar. Four titles, all have trumpet soli, three believed to be by LSC:

38786-A I Ain’t Got Nobody Intro 4 bars (open). Solo 16+8
bars (mute), (ts-HC) on bridge. (F)

38787-A I’m A Ding Dong Daddy Solo 16 bars (open). (FM)

38788-A She’ll Be Coming ‘Round The Mountain Solo 16 bars (open).
Solo 32 bars (mute)
with (vo)-comments. (F)

The swinging orchestra is one of those that should have had more recording opportunities, 1934, a good year for ‘real’ bigbands! Not of the strongest with regard to soloists, nevertheless there are colourful moments here, and LSC is one of those contributing nicely, mostly with open horn. The last session gives him the most and best opportunities with forceful soloing on “... Daddy”, with a small fluff, and particularly “... Mountain”. He also treats the muted horn good, having two good solo, “... Mountain” again, not quite perfect, and “... Nobody”, possibly his best solo with this orchestra.

TEDDY HILL & HIS ORCHESTRA **NYC. April 1, 1936**
 Bill Dillard, Frankie Newton, Shad Collins (tp), Dicky Wells (tb), Russell Procope (cl, as), Howard Johnson (as), Teddy Hill (ts, ldr), Cecil Scott (ts, bar), Sam Allen (p), John Smith (g), Richrd Fullbright (b), Bill Beason (dm).
 Two titles were recorded for Vocalion, one issued, but no LSC.

NYC. May 4, 1936

Same. Three titles, one has LSC:

19177-1 Passionette Solo 16 bars (mute). (FM)

This is a very nice muted solo, tight on the beat, and a slight fluff in bar 13 shall definitely be excused!

TEDDY HILL & HIS ORCHESTRA **NYC. March 26, 1937**
 Personnel as above. Bill Dillard, Teddy Hill (vo-6464).
 Six titles were recorded for Bluebird, two have LSC:

6464-1 Big Boy Blue Solo 32 bars (mute). (FM)

6466-1 The Harlem Twister Solo with orch 16 bars. (F)

NYC. April 23, 1937

Same. Six titles, one has LSC:

7927-1 The You And Me That Used To Be Solo 8 bars (open). (FM)

Here we have one of LSC's most memorable soli! "Big Boy ..." has a swinging staccato trumpet with charming vocals introducing his performance; "... stand up brother with the horn by your side, come on you rascal, let's hear you ride!", and afterwards praising it; "Now that's just a sample of what the boys can do, they all took lessons from Big Boy Blue ..."! Unforgettable item!! He also shows great confidence with the same style in the very fast "... Twister", and the brief solo with open horn in "... Used To Be" shows that LSC now is a swing trumpeter to be noticed!

TEDDY HILL & HIS ORCHESTRA

NYC. May 17, 1937

Personnel as above except Dizzy Gillespie (tp) and Robert Carroll (ts) replace Newton and Scott.

Six titles were recorded for Bluebird, two have LSC:

10207-1 I'm Happy, Darling, Dancing With You Solo 8 bars. (M)

10208-1 Yours And Mine Solo 16+6 bars (open),
orch on bridge. (FM)

The last session before the Teddy Hill band travelled to Europe has another of LSC's best soli, comparable to "Big Boy Blue" earlier. Carroll's tenorsax leads into a strong open horn solo of the very best swing quality, dig this one! Also the brief solo on "... With You" is interesting, it seems that LSC must have learned something from the departing Frankie Newton.

DICKY WELLS & HIS ORCHESTRA

Paris, July 7, 1937

Bill Coleman, Bill Dillard, Shad Collins (tp), Dicky Wells (tb), Django Reinhardt (g), Richard Fullbright (b), Bill Beason (dm).

Three titles were recorded for French Swing (three more without LSC):

1884-1 Bugle Call Rag Solo/breaks with ens
24 bars (3rd (tp)-solo). (FM)

1885-1 Between The Devil And The DB Solo 8 bars (open)
(last (tp)-solo). (M)

1886-1 I Got Rhythm Solo 32 bars (3rd (tp)-solo).
Solo 8 bars (open). (F)

Much has been written about this and the following sessions, being *the* trombone sessions of the nineteen thirties. Except from omitting Dizzy Gillespie, this is also one of the most memorable of trumpet sessions! An opportunity like this was unheard of in the U.S. of the late thirties, these guys have been waited for an occasion like this!! All three trumpeters play as for their lives, wonderful! It cannot be avoided to say that Bill Coleman is the sharpest one, but LSC also give us the maximum of what he ever recorded. He is all open horn here, note first his clean, brief solo on "... Blue Sea". Then his exciting and original version of "Bugle ..."! And finally his teasing staccato soli on "... Rhythm". We were so fascinated by these records fifty years ago, and now, today, they are equally fascinating, so dig these, while you can!!!

DICKY WELLS & HIS ORCHESTRA

Paris, July 12, 1937

Bill Dillard, Shad Collins (tp), Dicky Wells (tb), Howard Johnson (as), Sam Allen (p), Roger Chaput (g), Bill Beason (dm).

Four titles were recorded for French Swing, no LSC on 1894-1 "I've Found A New Baby" and 1897-1 "Hot Club Blues" but:

1895-1 Dinah Solo 32 bars (mute). (FM)

1896-1 Nobody's Blues But My Own Solo 12 bars (mute) to duet
with (tb/as) 12 bars to coda. (SM)

With a certain wistfulness I listen to this session, because never again did LSC play so exuberantly, inspiring and inspired as one these two Paris sessions. Nice muted soloing on "... My Own", with Bill Dillard laying off. However, the main item for LSC, "Dinah", his brilliant solo has a confidence and competence lacking even in the U.S. sessions. Imagine what could have been done in Europe with the Teddy Hill orchestra!!

Note: Discos include LSC on the Cab Calloway recording sessions Dec. 10, 1937 – March 23, 1938, but this is false, probably a mixup with Doc Cheatham, and there are no traces of his trumpet.

JACK SNEED & HIS SNEEZERS**NYC. Sept. 9, 1938**

Possibly Shad Collins or Joe Guy (tp), unknown (p), (g), (b), (dm), Jack Sneed (vo). (Brian Rust has given the personnel as Charlie Shavers (tp), Billy Kyle (p), unknown (g), John Kirby (b), O'Neil Spencer (dm). However Shavers is definitely false, and Billy Kyle seems rather unlikely).

Four titles were recorded for Decca:

64608	The Numbers Man	Obbligato 16, 16 and 16 bars. Solo 16 bars (mute). (FM)
64609	Sly Mongoose	Solo 16 bars. Obbligato parts. Solo 16 bars (mute). (FM)
64610	West Indian Blues	Intro 4 bars. Obbligato 16, 16 and 18 bars. Solo 16 bars (mute). (M)
64611	Big Joe Louis	Solo 16+8 bars, (p) on bridge. Solo 8 bars. Obbligato 32 bars (mute). (M)

The trumpet playing is all muted here, and the idea that it might be LSC is quite sensible, the staccato phrasing in several sections sounds very much like him. However, as it has been pointed out by Yves Francois, Joe Guy has told that he recorded "Sly Mongoose" with Jack Sneed! Looking and listening to the Sneed 1939 session, where the trumpet playing is all open, we are almost certain that here we have Guy! What this implies for the 1938 session is not clear, Guy may mixup his memories, playing with Sneed but not recording "Sly ...". We let the case rest there for the time being.

Note: Discos also include LSC on the Cab Calloway recording sessions Feb. 20 and March 28, 1939, but at that time he was a member of the Count Basie orchestra, increasing the trumpet section from three to four.

COUNT BASIE & HIS ORCHESTRA**NYC. Dec. 23, 1938**

Buck Clayton, Shad Collins, Harry Edison, Ed Lewis (tp), Dan Minor, Benny Morton, Dicky Wells (tb), Earl Warren (as), Herschel Evans, Lester Young (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Concert in Carnegie Hall. Four titles, but no LSC.

NYC. Jan. 5, 1939

Same. Two titles were recorded for Decca, but no LSC (see Ed Lewis).

COUNT BASIE SEXTET**NYC. Feb. 2, 1939**

Shad Collins (tp), Lester Young (ts), Count Basie (p), Freddie Green (g), Walter Page (p), Jo Jones (dm), Jimmy Rushing (vo).

One title was recorded for Decca:

64978-A	You Can Depend On Me	Obbligato 32 bars (mute). Solo 32 bars (mute). Soli 4 and 4 bars (mute). (FM)
---------	----------------------	--

LSC's first audible appearance with the Basie organization and a good one at that. Taking first the role of Buck, he plays nicely behind Rushing, later to perform as himself in his typical muted style, first a full chorus and then some exchange with Count and Prez.

COUNT BASIE & HIS ORCHESTRA**NYC. Feb. 3/4, 1939**

Personnel as Dec. 23, 1938 but Chu Berry replaces (temporarily) Evans, Helen Humes (vo).

Six titles were recorded for Decca, two have LSC:

64983-A	Thursday	Solo 8 bars (mute). (M)
64985-A	Lady Be Good	Solo 32 bars (mute). (F)

This is the session when Chu Berry sits in for Herschel Evans who just passed away. Sandwiched between a floating Chu and a Prez full of sorrow for his mate, LSC takes a colourful, staccato, muted solo on "Lady ...", possibly his best with Basie! But note also his strong performance on "Thursday"!

BASIE's BAD BOYS**Chi. Feb. 13, 1939**

Buck Clayton, Shad Collins (tp), Dan Minor (tb-24511), Lester Young (cl, ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmie Rushing (vo). Date erroneously given as April 26, 1939.

Four titles were recorded for Columbia, no LSC on 24512 "Live And Love Tonight" but:

24510-1	I Ain't Got Nobody	Solo 8 bars (mute). (FM)
---------	--------------------	--------------------------

24511-1 Goin' To Chicago Blues Obligato parts. (M)
 24513-1 Love Me Or Leave Me Solo 32 bars (mute). (F)

Particularly "Love Me ..." is interesting but with a few fluffs.

COUNT BASIE & HIS ORCHESTRA **NYC. March 19/20, 1939**
 Personnel as above except Buddy Tate (ts) replaces Berry. Jimmy Rushing (vo).
 Six titles were recorded for Vocalion, but no LSC.

Same. Four titles, one has LSC: **NYC. April 5, 1939**

24338-A If I Didn't Care Solo 8 bars (mute). (M)

Same. Four titles, one has LSC: **Chi. May 19, 1939**

2594-C Lonesome Miss Pretty Solo 16 bars (open). (M)

LSC does not get many chances with Basie, the trumpet competition is heavy. On the Vocalion/Columbia session he gets two opportunities, "... Care" has a nice muted solo, and the lovely "... Miss Pretty" gives him a good chance with open horn.

COUNT BASIE & HIS ORCHESTRA **NYC. May 19, 1939**
 Personnel as above.
 Bill Savory collection, broadcast, one title has LSC:

Lady Be Good Solo 32 bars (mute). (F)

One of my favourite LSC soli with Basie! He succeeds a lovely Prez solo with a staccato and intensive performance, so inspired that he almost loses his embouchure!

COUNT BASIE & HIS ORCHESTRA **Chi. June 4-10, 1939**
 Same. Broadcasts from Hotel Sherman, one has LSC:

I've Found A New Baby Solo 16+8 bars, (ts-BT) on bridge. (F)

Fine staccato playing on this broadcast item, dig!

COUNT BASIE & HIS ORCHESTRA **Chi. June 24, 1939**
 Same personnel. Four titles were recorded for Vocalion but no LSC.

Broadcast from the Famous Door, ten titles, but no LSC. **NYC. July 15, 1939**

Four titles were recorded for Vocalion, but no LSC. **NYC. Aug. 8, 1939**

Eight titles were recorded for Vocalion, but no LSC. **NYC. Nov. 6/7, 1939**

IDA COX **NYC. Dec. 24, 1939**
 Shad Collins (tp), Dickie Wells (tb), Buddy Tate (ts), James P. Johnson (p),
 Freddie Green (g), Walter Page (b), Jo Jones (dm), Ida Cox (vo).
 Two titles were recorded at John Hammond's second "Spirituals to Swing"
 concert in Carnegie Hall:

Lowdown Dirty Shame Obligato parts with (tb/ts) (mute). (S)

'Fore Day Creep Obligato parts with (tb/ts) (mute). (S)

Not easy to get the details here, everybody are playing together all the time, and the trombone plays loudest. Nevertheless it seems that there is some nice muted trumpet playing in there.

BENNY CARTER & HIS ORCHESTRA **NYC. May 20, 1940**
 Bill Coleman, Shad Collins, Russell Smith (tp), Sandy Williams, Milton
 Robinson (tb), Benny Carter (cl, as, ldr), Carl Frye, George Dorsey (as), Stafford
 Simon, Sammy Davis (ts), Sonny White (p), Ulysses Livingston (g), Hayes Alvis
 (b), William Purnell (dm).
 Four titles were recorded for Decca, the following two seem to have LSC (see
 also BC and RS):

67781-A Night Hop Solo 16+8 bars (mute), orch on bridge. (FM)

67782-A Pom Pom Solo 16 bars (open). (FM)

LSC is back to Benny Carter's orchestra but only on this session. There has been much debate about the trumpet soloists, but I dare state that LSC takes the two listed above. Really fine open horn playing on "Pom ..." and also some nice muted soloing on "... Hop".

SHAD COLLINS' JIVE BOMBERS

Aug. 16/17, 1940

Lester "Shad" Collins (tp), Fernando Arbello (tb), Stafford Simon, Sammy Davis (ts), Sonny White (p).

Recorded by Frank Trolle, eight titles, "Way Down Yonder In New Orleans", "I Surrender Dear", "China Boy", "Body And Soul", "Sheik Of Araby", "Pleadin Blues" take 1&2 and "I Got Rhythm", acetates may still exist.

MATINEE JAM SESSION

NYC. Dec. 29, 1940

Shad Collins (tp), J. C. Higginbotham (tb), Lester Young (ts), Sammy Price (p), Harold 'Doc' West (dm).

Recorded by Ralph Berton at Village Vanguard (2-8 pm), possibly later broadcast on WNYC. Fate of 16" transcriptions not known (ref. Franz Hoffmann).

Postscript: Appearing one title on Internet:

Blues Solo with ens 24 bars. (M)

In the closing ensemble only, no particular interest.

UNA MAE CARLISLE

NYC. March 10, 1941

Shad Collins (tp), Lester Young (ts), Clyde Hart (p), John Collins (g), Nick Fenton (b), Harold "Doc" West (dm), Una Mae Carlisle (vo).

Four titles were recorded for Bluebird:

62747-1 Blitzkrieg Baby Obligato parts (mute). (M)

62748-1 Beautiful Eyes Solo 8 bars (mute). (SM)

62749-1 There'll Be Some Changes Made Straight intro (mute). (SM)

62750-1 It's Sad But True Solo 16 bars (mute). (S)

This is a fantastic session, read about it elsewhere, first and foremost under Prez but also Clyde Hart, one of our main jazz treasures! Everything is perfect here, and LSC also contributes nicely although modestly in volume, taking two beautiful, muted soli on "... Eyes" and "... True", particularly the last one should be noted.

LESTER YOUNG QUINTET NYC. between Feb. 27 and March 17, 1941

Shad Collins (tp), Lester Young (ts), John Collins (g), Nick Fenton (b), "Doc" West (dm).

Broadcast, two titles:

Tickle Toe Soli 64, 8 and 4 bars. (FM)

Taxi War Dance (Willow Weep For Me) Soli 32 and 8 bars. (M)

This is Carlisle's group without Carlisle and with Clyde Hart missing the concert. A major jazz discovery, made by the late Jerry Valburn, and I will never forget when he played it for me in his basement, looking at my face. As I looked at John Bergh's face when I returned to my motherland! LSC opens up "Tickle Toe" after a brief chorded guitar intro and then continues with an elegantly contrived two choruses, with guitar playing an important role. Then comes the guitar solo and a heavenly tenorsax solo, before some anticlimax riffing, though with some nice bits and pieces, also by LSC. On "Taxi ...", Prez leads the way to the guitar and then LSC, again a fine trumpet solo. So, in fact, this is also one of the most important LSC sessions!

BILLIE HOLIDAY VOCAL ACC. BY

EDDIE HEYWOOD & HIS ORCHESTRA

NYC. March 21, 1941

Shad Collins (tp), Leslie Johnkins, Eddie Barefield (as), Lester Young (ts), Eddie Heywood (p), John Collins (g), Ted Sturgis (b), Kenny Clarke (dm).

Four titles were recorded for Okeh, one has LSC:

29989-1 Romance In The Dark Intro 6 bars. Solo 8 bars (mute). (M)

29989-2 Romance In The Dark As above. (M)

29989-3 Romance In The Dark As above. (M)

29989-4 Romance In The Dark As above. (M)

I didn't realize until I started checking this session recently, but LSC plays so differently on all four takes, even under strong constraints. This is the evidence of a great improviser, a great jazz man!

SAM PRICE & HIS TEXAS BLUSICIANS **NYC. April 3, 1941**
Shad Collins, Bill Johnson (tp), Don Stovall (as), Lester Young (ts), Sam Price (p, vo), Duke Jones (b), Harold West (dm), Yack Taylor, Spo-De-O Sam (vo).
Four titles were recorded for Decca, two have trumpet:

68921-A Things 'Bout Coming My Way Obligato parts by both trumpeters. (S)
68923-A Just Jivin' Around Solo 16 bars. (FM)

Should have had more of this interesting group! LSC takes a dynamic solo with a small fluff on "... Around", leading up to Prez.

BUDDY JOHNSON & HIS ORCHESTRA **NYC. April 9, 1941**
Personnel probably as May 1 below.
Three titles were recorded for Decca, two have trumpet soli:

68969-A Boogie Woogie's Mother-In-Law Solo 24 bars. (F)
68971-A In There Solo 16 bars. (FM)

NYC. May 1, 1941
Shad Collins (tp), Scoville Brown (cl, as), Joe Eldridge (as), Kenneth Hollon (ts), Leonard Ware (g), Frank Clarke (b), Kenny Clarke (dm), Ella Johnson (vo-69114-116).
Five titles were recorded for Decca, four have LSC:

69114 I'm My Baby's Baby Solo 16 bars. (M)
69116 It's The Gold Solo 16 bars. (M)
69117-A Tryon Swing Soli 16 bars. (M)
69118-A Southern Exposure Solo 12 bars. (SM)

Fine trumpet soloing with open horn from LSC on these medium-sized band recordings. Note in particular "... Exposure".

CAB CALLOWAY & HIS ORCHESTRA **Nov. 3, 1941 – June 1943**
Personnel including Russell Smith, Jonah Jones, Shad Collins (tp), Ted McRae (ts) and others. The following items have LSC:

late 1941

Filmshorts:

The Skunk Song Solo 16 bars (open). (FM)
Virginia, Georgia And Caroline Soli 2 and 2 bars. (SM)

NYC. Nov. 3, 1941

Recording session for Okeh:

31641-1 Tappin' Off Solo 18 bars. (FM)

Cleveland, Ohio, Feb. 25, 1942

Quizzicale Show:

Angeline Solo 12 bars. (FM)

LA. July 27, 1942

Recording session for Okeh:

884-1 Let's Go Joe Solo 24 bars. (M)
886-1 I Get The Neck Of The Chicken Solo 12 bars. (M)

Forceful and inspired trumpet soli on "... Off" and particularly "... Joe", while "I Get ..." is more ordinary.

LSC continues to play with Cab Calloway until June 1943.

NAT KING COLE **LA. Feb. 1944**
Shad Collins (tp), Illinois Jacquet (ts), Nat King Cole (p), Gene Englund (b), J. C. Heard (dm). Date falsely given as July 1942.
Four titles were recorded for Disc:

1010	Heads	Duet with (ts) 32, 16 (mute) and 8+32 bars (open). (M)
1011	Pro-Sky	Solo/duet 36 bars (mute). Solo/duet 24 bars (open). (FM)
1012	It Had To Be You	Duet with (ts) 32 bars (open). Solo/duet 32 bars (open). (M)
1013	I Can't Give You Anything But Love	Solo 32 bars (open). Solo/ duet 48 bars (mute). (M)

This is one of Illinois Jacquet's most important sessions from the early forties as well as excellent piano playing. Unfortunately it has quite mediocre sound, but is nevertheless a very important occasion, missing a guitar though. LSC plays well both with open horn and muted. Surprisingly most of the playing is collective, and only in a few cases does he take a pure solo with rhythm accompaniment. LSC might have provided a more clearly solo approach, but nevertheless there are nice things to be heard. For highlights take his opening solo on "... Love" and his last solo on "... You".

BUCK RAM ALL STARS **NYC. Sept. 18, 1944**

Frankie Newton, Shad Collins (tp), Tyree Glenn (tb), Earl Bostic (as), Don Byas (ts), Ernie Caceres (bar), Red Norvo (vib), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Savoy, one has LSC:

5714-x	Twilight In Teheran	Solo with (dm) 24 bars. (F)
5714-y	Twilight In Teheran	As above. (F)

One opportunity for LSC here and good and strong playing. Note that the two takes are quite different, and on one he seems to quit after 16 bars but gets pushed to the scheduled conclusion.

LSC rejoins Cab Calloway in 1944 (late?). There are no trumpet soli on commercial recording sessions for Columbia. However, there are quite a few on the various broadcasts/AFRS-programs. No complete lists of programs will be given, only those featuring LSC. There are also several examples of two versions of the same tune, but these have not been checked to see if they are different.

CAB CALLOWAY & HIS ORCHESTRA **NYC. June 16, 1945**

Personnel same/similar to the following: Russell Smith, Shad Collins, Jonah Jones, Paul Webster (tp), Keg Johnson, Quentin Jackson, Tyree Glenn, Fred Robinson (tb), Andrew Brown, Hilton Jefferson (cl, as), Al Gibson (cl, ts, arr), Ike Quebec (ts), Greely Walton (bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm), Cab Calloway (vo, ldr).

NBC broadcast, three titles seem to have LSC:

Russian Lullaby	Solo with orch 32 bars. (FM)
St. Louis Blues	Solo with orch 12 bars. (FM)
King Porter Stomp	Solo 16 bars. (FM)

NYC. July 2, 1945

AFRS ONS 661 from the New Zanzibar Club, one title has LSC:

Coasting With J. C.	Solo 24 bars. (F)
---------------------	-------------------

NYC. July 8, 1945

Same. AFRS ONS 717, two titles have LSC:

Russian Lullaby	Solo with orch 32 bars. (FM)
St. Louis Blues	Solo with orch 12 bars. (FM)

NYC. July 9, 1945

Same. AFRS ONS 733, one title has LSC:

Russian Lullaby	Solo with orch 32 bars. (FM)
-----------------	------------------------------

NYC. July 10, 1945

Same. AFRS ONS 703, two titles have LSC:

The Great Lie	Solo 32 bars. (FM)
Rosemary	Solo 8 bars. (M)

NYC. July 16, 1945

Same. AFRS ONS 675, two titles have LSC:

Russian Lullaby	Solo with orch 32 bars. (FM)
St. Louis Blues	Solo with orch 12 bars. (FM)

NYC. July 30, 1945

Same. AFRS ONS 809, one title has LSC:

Russian Lullaby	Solo with orch 32 bars. (FM)
-----------------	------------------------------

NYC. Sept. 7, 1945

Same. AFRS ONS 727, one title has LSC:

Coastin' With J. C.	Solo 24 bars. (F)
---------------------	-------------------

NYC. July 16, 1946

AFRS ONS 1068 from the New Zanzibar Café, partly available, one title has LSC:

Rhythm Cocktail	Solo 32 bars. (FM)
-----------------	--------------------

NYC. July 23, 1946

Same. AFRS ONS No. 1108, one title has LSC:

Russian Lullaby	Solo with orch 32 bars. (FM)
-----------------	------------------------------

There were many who could play good trumpet soli in the Cab Calloway orchestra! And it seems that Jonah Jones got more than his fair share of them. However, those listed above seem to have the stamp of SC on them, with good quality. I wonder, and doubt, if the six versions of the colourful "... Lullaby" are all different, can anybody please check this!?

DANNY BARKER SEXTETTE**WITH BLUE LU BARKER****NYC. Aug. 25, 1946**

Shad Collins (tp), Teddy McRae (ts), Norman Lester (p), Danny Barker (g), Ernest Williamson (b), unknown (dm), Blue Lu Barker (vo).

Four titles were recorded for Apollo:

R1050	You Gotta Show It To Me Baby	Obbligato parts. Solo with (ts) acc. 8 bars (mute). (S)
R1051	Don't You Fell My Leg	Obbligato parts. Solo with (ts) acc. 6 bars (mute). (S)
R1052	There Was A L'il Mouse	Obbligato parts. (M)
R1053	That Made Him Mad	Obbligato parts. (S)

Nice background playing but we miss some real, substantial soloing here.

IKE QUEBEC SWING SEVEN**NYC. Sept. 23, 1946**

Shad Collins (tp), Keg Johnson (tb), Ike Quebec (ts), Ram Ramirez (p), John Collins (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Blue Note, two have LSC:

292-1	The Masquerade Is Over	Solo 24 bars (mute). (F)
292-4	The Masquerade Is Over	Solo 32 bars (mute). (F)
292-5	The Masquerade Is Over	As take 4. (F)
295-2	Zig Billion	Solo 24 bars (mute). (FM)
295-4	Zig Billion	As above. (FM)

Rather ordinary trumpet playing on this session, kind of routine work in the borderline between swing and modern trends.

**COUSIN JOE VOCAL WITH
DICKIE WELLS' BLUE SEVEN****NYC. 1947**

Shad Collins (tp), Dicky Wells (tb), Pete Brown (as), Billy Kyle (p), Danny Barker (g), Lloyd Trotman (b), Woodie Nichols (dm).

Six titles were recorded for Signature, four issued, two have LSC:

441	Don't Pay Me No Mind	Obbligato 24 bars to solo 12 bars. (M)
442	Stop To Conquer	Solo 6 bars to coda. (S)

One interesting LSC item on this session, "... Mind" should be noted.

EDDIE DAVIS ORCHESTRA

NYC. 1948

Shad Collins (tp), Milt Larkins (tb), Rudy Williams (as), Eddie "Lockjaw" Davis (ts), Dave McRae (bar), probably Johnny Acea or possibly Earl Knight (p), Gene Ramey (b), Butch Ballard or Shadow Wilson (dm).

Four titles were recorded for Sittin' In With, but no trumpet soli.

JESSE STONE

NYC. April 19, 1949

Shad Collins, Nelson Williams (tp), Vincent Bair-Bey (as), Eddie "Lockjaw" Davis (ts), Dave McRae (bar), Don Abney (p), George Duvivier (b), Teddy Lee (dm), Jesse Stone (vo).

Three titles were recorded for Victor, two have trumpet, NW on 1332 "Easy Walkin'" but:

1330 Cole Slaw Solo with ens 16 bars. (M)

The modern trumpet on "Easy ..." cannot be LSC, but "Cole ..." is more likely, although rather anonymous.

SY OLIVER & HIS ORCHESTRA

NYC. May 13, 1949

Personnel including Shad Collins (tp).

Four titles were recorded for Decca, but no LSC.

BILLIE HOLIDAY WITH

SY OLIVER & HIS ORCHESTRA

NYC. Sept. 8, 1949

Bigband personnel including Buck Clayton, Shad Collins, Bobby Williams (tp), Billie Holiday (vo).

Two titles, "Do Your Duty" and "Gimme A Pigfoot", were recorded for Decca, but no trumpet soli.

PANAMA FRANCIS

NYC. Jan. 25, 1952

Bobby Williams, Shad Collins (tp), Hilton Jefferson (as), Count Hastings (ts), George James (bar), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm).

Four titles were recorded for Apollo, two have trumpet:

1455 Benson's Bounce/Groove Possibly solo 16 bars (growl). (FM)

1457 12:00 Jump/O'Clock Blues Possibly solo 20 bars (open). (M)

Probably LSC plays one of these competent but rather anonymous soli, but which one?

AL SEARS

NYC. March 2, 1953

Shad Collins (tp), Eli Robinson (tb), Rudy Powell (as), Al Sears (ts), Budd Johnson (ts, bar), Cliff Smalls (p), Joe Benjamin (b), Sonny Greer (dm).

Four titles were recorded for Victor, but no LSC.

PANAMA FRANCIS

NYC. Nov. 1954

Shad Collins (tp), Herb Flemming (tb), Gene Sedic (cl), Dick Wellstood (p, arr), George Duvivier (b), Panama Francis (dm), Willie Rodriguez (bgo).

Four titles were recorded for MGM EP, issued as "American Latin Music" (the music is in Dixieland style, no Latin touch):

Beale Street Blues In ens. (SM)

Fidgety Feet In ens. (F)

Dead Man Blues In ens. (SM)

Panama In ens. Solo 16 bars. (F)

Strong dixieland ensemble playing with particularly trombone and clarinet featured as soloists. LSC however gets only one solo opportunity which is nevertheless is used very well.

VIC DICKENSON SEPTET

NYC. Nov. 29, 1954

Shad Collins (tp), Ruby Braff (tp-items 1&7), Vic Dickenson (tb), Edmond Hall (cl), Sir Charles Thompson (p), Steve Jordan (g), Walter Page (b), Jo Jones (dm).

Seven titles were recorded for Vanguard:

Old Fashioned Love Solo 16 bars (mute). (S)

Suspension Blues Solo 36 bars (mute). (S)

Runnin' Wild Solo 64 bars (mute). (F)

When You And I Were Young, Maggie Solo 16 bars (mute). (SM)

You Brought A New Kind Of Love TM Solo 16 bars (mute). (SM)

Nice Work If You Can Get It	Solo 32 bars (open). (FM)
Everybody Loves My Baby	Solo 64 bars (mute). (FM)

Nice to have LSC back in the recording studio! We have to go back to the Cab Calloway residence to hear him properly, but Vanguard did a lot for bringing good 'oldtimers' back to us. This is an early mainstream session of high quality for all participants, and LSC is in good shape. Obviously he prefers the mute, and this seems to be a good choice, only "Nice Work ..." has open horn, this one is rather ordinary. He seems to have kept his capabilities intact, and his soloing with mute is most satisfactory, not only in slow tempi, of which "Suspension ..." is my favourite, but in upper tempo like "... Wild" and "Everybody ...", which are played with surprising enthusiasm, imagination and competence.

LaVERN BAKER**NYC. July 14, 1955**

Emmett Berry, Shad Collins (tp), Lawrence Brown (tb), Sam "The Man" Taylor (ts), Dave McRae (bar), unknown (p), (g), Lloyd Trotman (b), unknown (dm), LaVern Baker (vo).

Four titles were recorded for Atlantic, three issued, but no trumpet soli.

**PAUL QUINICHETTE
& HIS ORCHESTRA****Hackensack, NJ. Oct. 18, 1957**

Shad Collins (tp), Paul Quinichette (ts), Nat Pierce (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Prestige, issued as "For Basie":

1369	Rock-A-Bye Basie	In ens 32 bars (open). Solo 64 bars (mute). In ens (open). (M)
1370	Texas Shuffle	In ens 32 bars (mute) Solo 96 bars (mute). In ens (mute). (F)
1371	Out The Window	Solo 8 bars (open). Break to solo 96 bars (open). (FM)
1372	Diggin' For Dex	Solo 8 bars (open). Solo 64 bars (mute). (M)
1373	Jive At Five	Solo 96 bars (open). (M)

LSC final recording sessions are based upon the brilliant Basie-influenced piano of Nat Pierce and Basie's rhythm section (sadly Walter Page's last one), and consequently the results have all chances to be great. Here he splits between open and muted horn, and this time it seems that he is most successful on the former, note his three nice flowing choruses on "... Window", and on "Jive ..." with a few fluffs.

**PAUL QUINICHETTE
& HIS ORCHESTRA****Hackensack, NJ. Sept. 5, 1958**

Buck Clayton, Shad Collins (tp), Paul Quinichette (ts), Jack Washington (bar), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm).

Five titles were recorded for Prestige, issued as "Basie Reunion":

1577	Blues I Like To Hear	Solo 36 bars (open). (SM)
1578	Roseland Shuffle	Soli 8 and 96 bars (mute). (FM)
1579	John's Idea	Solo 64 bars (open). (F)
1580	Love Jumped Out	Solo 32 bars (open). (FM)
1581	Baby, Don't Tell On Me	Solo 24 bars (open). (SM)

The second Pierce session has a larger personnel, giving the ensembles a warm and rich sound, but not limiting the solo space much, and the additions of Buck and Jack are most valuable, making this a great session! Here LSC prefers the open horn, note his relaxed blues choruses on "... To Hear" and "... On Me", misses the opening on "... Out" and is not quite up to par here, but has a strong and very fine solo on "John's Idea" in high uptempo. A swinging muted solo on "... Shuffle" is also quite noteworthy. He faces tough competition from Buck on this session, a battle he couldn't win, but he shows he belongs among the most important swing trumpeters.

**PAUL QUINICHETTE
& HIS ORCHESTRA****NYC. March 20, 1959**

Shad Collins, Harry Edison, Snooky Young, Dick Vance (tp), Al Grey (tb), Paul Quinichette (ts), Nat Pierce (p, arr), Freddie Green (g), Eddie Jones (b), Jo Jones (dm).

Six titles were recorded for United Artists, issued as "Like Basie!":

Jump The Blues	Probably solo 32 bars (2 nd (tp)-solo). (FM)
Jump For Me	No solo. (M)
Like Who?	Probably no solo. (M)
The Holy Main	Probably no solo. (SM)
Big D	Probably solo 24 bars. (FM)
P. Q.	Probably solo 16 bars (2 nd (tp)-solo). (M)

This is really tricky with four trumpeters present and inadequate reference material. I am sure Harry Edison is the only soloist on "... For Me" and also present with mute on "... Man", and I cannot recognize him among the three trumpet soli on "... The Blues", but otherwise I am asking you to consider my three LSC suggestions above.

No further recording sessions.

... 000 ...