

The

ALTOSAX

**&
SOPRANOSAX
&
TENORSAX**

of

**TALMADGE SMITH
“TAB”**

Born: Kinston, North Carolina, Jan. 11, 1909
Died: St. Louis, Aug. 17, 1971

Introduction:

We were not that familiar with Tab Smith and his altosax back then in Oslo Jazz Circle, his best recordings were on hard-to-get Mills Blue Rhythm Band Columbias and Henry Allen Vocalions. Later insight however led to interest into this very competent artist.

History:

Mother and four sisters were all pianists. Tab started on piano, then played 'C'melody sax before specialising on alto. Played with Ike Dixon's band in Baltimore, then long spell with the Carolina Stompers before joining Eddie Johnson's Crackerjacks (1931-33). Played for a while on the riverboats with Fate Marable, then rejoined Eddie Johnson. Joined Lucky Millinder in June 1936, left in 1938 to join Frankie Newton, worked on tenorsax with Newton in 1939. Briefly on tenorsax with Teddy Wilson bigband in spring 1940, then short stay with Count Basie before joining Eddie Durham's band in August 1940 – left the following month to rejoin Lucky Millinder. Then with Count Basie from December 1940 until spring 1942, returned to Lucky Millinder until spring 1944, then formed own band. Continued to lead own small band through the 1940s, then moved back to St. Louis in 1951 to devote time to business interests – also led own band for residency at the 20th Century Club. In early 1952 (as a result of several best-selling singles) he resumed full-time music and continued leading own small group for several years. In the 1960s he returned to live in St. Louis, where he combined his work in real estate with regular 'gigs' and teaching (ref. John Chilton).

TAB SMITH SOLOGRAPHY

MILLS BLUE RHYTHM BAND **NYC. Dec. 20, 1935**

Personnel possibly but unlikely including Tab Smith (as).
Four titles were recorded for Columbia, but no altosax soli.

NYC. Jan. 21, 1936

Same/similar. Two titles, but no altosax soli.

NYC. May 20, 1936

Lucky Millinder (dir), Wardell Jones, Shelton Hemphill, Henry "Red" Allen (tp), George Washington, J. C. Higginbotham (tb), Buster Bailey (cl), Crawford Wethington (cl, as), Tab Smith (as), Joe Garland (cl, ts, bar), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm), Chuck Richards (vo).
Four titles, three have TS:

19296-1	Red Rhythm	Solo 18 bars. (FM)
19298-1	Jes' Natch'ully Lazy	Soli 16 and 6 bars. (M)
19299-1	St Louis Wiggle Rhythm	Solo 34 bars. Break. (FM)

With Tab Smith, the MBRB gets a fine addition, an altosaxophone artists with personality and enthusiasm. He swings these delightful bigband sides with great competence, and his open, happy sound cannot but inspire the listener! All three are highly noteworthy.

HENRY ALLEN & HIS ORCHESTRA **NYC. June 19, 1936**

Henry "Red" Allen (tp, vo), J. C. Higginbotham (tb), Tab Smith (as), Joe Garland (ts), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), O'Neil Spencer (dm).
Four titles were recorded for Vocalion, three have TS:

19451-1	Take My Heart	Solo 16 bars. (M)
19452-1	Chloe	Solo 16 bars. (M)
19454-1	On The Beach Of Bali Bali	Solo 8 bars. (M)

After being accepted to the MBRB, it was quite natural that TS should be picked to join a smallband group for a record session led by the great trumpeter Henry "Red" Allen (note though that he is not heard and probably not present on the Allen session of May 21, as suggested in many sources). He plays with great confidence, in a slightly staccato style but with impressive technique, an outward pleasant singing sound and obvious improvisational talents. All three items here are to be noted, my favourite is "Chloe".

HENRY ALLEN & HIS ORCHESTRA **NYC. Aug. 5, 1936**

Henry "Red" Allen (tp, vo), Rudy Powell (cl, as), Tab Smith (as), Cecil Scott (ts), Edgar Hayes (p), Lawrence Lucie (g), Elmer James (b), Cozy Cole (dm).

Four titles were recorded for Vocalion, two have TS:

19660-1	Am I Asking Too Much?	Solo 16 bars. (M)
19662-1	Algiers Stomp	Solo 32 bars. (FM)

On "Am I Asking ...", TS's tendency of overplaying his staccato style is obvious, and this solo will not impress us today. "Algiers ..." is however a pretty piece of music, I dare say only a small handful of altosax players could do better than this in 1936.

MILLS BLUE RHYTHM BAND **NYC. Aug. 11, 1936**

Personnel as May 20.

Four titles were recorded for Columbia, three have TS:

19685-1	Merry-Go-Round	Soli 12, 12 and 12 bars. (FM)
19687-1	In A Sentimental Mood	Solo 8 bars. (S)
19688-1	Carry Me Back To Green Pastures	Soli 4, 4 and 4 bars. (SM)

Obviously TS is considered a great resource in the MBRB, because he is featured on almost every item. "Merry ..." is in happy uptempo, but on the slow "... Mood" he demonstrates versatility, with some quick runs included. "Green ..." is not that exciting.

HENRY ALLEN & HIS ORCHESTRA **NYC. Oct. 12, 1936**

Henry "Red" Allen (tp, vo), Gene Mikell (cl), Tab Smith (as), Ben Webster (ts), Clyde Hart (p), Danny Barker (g), John Kirby (b), Cozy Cole (dm).

Four titles were recorded for Vocalion, two have TS:

20051-1	Sitting On The Moon	Solo 32 bars. (FM)
20052-1	Whatcha Gonna Do When There ANS?	Solo 8 bars. (SM)

A fine, long swinging solo on "... Moon" and fine feeling in a slower tempo on "... There Ain't No Swing?".

MILLS BLUE RHYTHM BAND **NYC. Oct. 15, 1936**

Personnel as May 20 except Billy Kyle (p), Hayes Alvis (b) replace Hayes and James.

Four titles were recorded for Columbia:

20073-1	Balloonacy	Soli 6 and 16 bars. (FM)
20074-1	Barrelhouse	Solo 16+10 bars, (p) on bridge. (FM)
20075-1	The Moon Is Grinning At Me	Solo 8 bars. (M)
20076-2	Showboat Shuffle	Solo with orch 30 bars. (M)

Lots of good altosax soloing also on this MBRB session. The second solo on "Balloonacy" is typical of his style, rhythmically rather simple but with colourful phrasing and inspiration. Note also "Barrellhouse", later recorded by Count Basie under a quite different name... The highlights are however the elegant introduction on "Showboat ..." and the brief solo on "The Moon ...", just the kind of effective statement that great jazz performers can do!

HENRY ALLEN & HIS ORCHESTRA **NYC. Nov. 17, 1936**

Personnel including Tab Smith (as), probably similar to Oct. 12.

Four titles were recorded for Vocalion, three have TS:

20267-1	Did You Mean It?	Solo 18 bars. (FM)
20269-1	Here's Love In Your Eye	Solo 10 bars. (FM)
20270-1	When My Dreamboat Comes Home	Solo 32 bars. (FM)

The Henry "Red" Allen Vocalion sessions belong to the greatest treasures of the swing era with excellent musicians supplementing the leader. TS is certainly worthy of joining these sessions; his soloing is generally very pleasant, as here. Note how he enters "... Your Eye" for a few bars until Red takes the rideout! And "... My Dreamboat" ... has one of his very best soli, dig this one!

MILLS BLUE RHYTHM BAND **NYC. Nov. 20, 1936**

Personnel as Oct. 15.

Four titles were recorded for Columbia:

20294-1	Big John Special	Solo 16 bars. (FM)
20295-1	Mr. Ghost Goes To Town	Solo 8 bars. (M)
20296-1	Callin' Your Bluff	Solo 16 bars. (FM)
20297-1	Algiers Stomp	Solo with orch 32 bars. (FM)

Four swinging items in and around medium tempo, and TS seems to thrive like a fish in the water, all items have good soloing, most successful seems to be "Algiers ...".

MILLS BLUE RHYTHM BAND SMALL GROUP **NYC. Nov. 21, 1936**

Personnel including Henry Allen (tp, vo), Tab Smith (as), Billy Kyle (p), Hayes Alvis (b), O'Neil Spencer (dm). Date earlier given as Nov. 5.

Saturday Night Swing Club, two titles, "Body And Soul" has no TS solo but:

Ride, Red, Ride	Solo 32 bars. (F)
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TS gets an opportunity to solo on this circus number, but it is not very interesting.

HENRY ALLEN & HIS ORCHESTRA **NYC. Dec. 29, 1936**

Henry "Red" Allen (tp, vo), unknown (cl, ts?), Tab Smith (as), unknown (ts?, bar), Billy Kyle (p), Danny Barker (g), possibly John Williams (b), unknown (dm).

Four titles were recorded for Vocalion, two have TS:

20460-1	This Year's Kisses	Solo 28 bars. (SM)
20461-2	Let's Put Our Heads Together	Solo 16 bars. (FM)

Here we have a great one, "... Kisses", you will enjoy this excellent and very personal solo! Fine uptempo solo on "... Together".

MILLS BLUE RHYTHM BAND

NYC. Feb. 11, 1937

Lucky Millinder (dir), Charlie Shavers, Carl Warwick, Harry Edison (tp), Sandy Watson, Wilbur De Paris (tb), Tab Smith (as), Eddie Williams, Ronald Haynes, Harold Arnold (cl, ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Lester Nichols (dm, vib).

Four titles were recorded for Variety:

1-2	Blue Rhythm Fantasy	Solo 16 bars. (M)
2-1	Prelude To A Stomp	Solo with orch 48 bars. (FM)
3-2	Rhythm Jam	Solo 18+6 bars, orch on bridge. (FM)
4-1	Jungle Madness	Solo 16 bars. (FM)

Some fundamental changes in the MBRB personnel now, some of the key soloists have left, and therefore TS's role becomes even more important, but his role is not as free as before

HENRY ALLEN & HIS ORCHESTRA

NYC. March 4, 1937

Henry "Red" Allen (tp, vo), Buster Bailey (cl), Tab Smith (as), Sonny Fredericks (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Alphonse Steele (dm).

Four titles were recorded for Vocalion, three have TS:

20759-2	After Last Night With You	Solo 16 bars. (M)
20761-1	There's A Kitchen Up In Heaven	Solo 8 bars. (FM)
20762-2	I Was Born To Swing	Solo 16 bars. (FM)

Competent altosax soloing on this session although not quite exciting as on the previous ones. "... Swing" is my favourite item.

BILLY KYLE & HIS SWING CLUB BAND

NYC. March 18, 1937

Charlie Shavers (tp), Eddie Williams (cl, as), Tab Smith (as), Harold Arnold (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), O'Neil Spencer (dm), The Palmer Brothers (vo-278,280).

Four titles were recorded for Variety:

278-1	Sundays Are Reserved	Solo 8 bars. (SM)
279-1	Havin' A Ball	Solo 32 bars. (FM)
280-2	Big Boy Blue	Solo 16 bars. (FM)
281-1	Margie	Break. Solo 32 bars. (F)
281-2	Margie	As above. (F)

This is another fine smallband session, one of the few led by the excellent pianist Billy Kyle. TS's best artistic period in his life must certainly be 1936-37, where his basic true artistic capabilities and taste are fully intact. All items here have first rate altosax soli, my favourite is "Margie", also blessed with two takes.

MILLS BLUE RHYTHM BAND

NYC. April 28, 1937

Personnel as Feb. 11 except Alfred Cobbs (tb), Ben Williams (cl, ts) replace Watson and Haynes. Chuck Richards (vo-430).

Four titles were recorded for Variety, three issued:

429-1	The Lucky Swing	Solo 16 bars. (FM)
430	Please Pity My Heart	Solo 8 bars. (SM)
431-1	Let's Get Together	Solo 26 bars. (F)

Three competent soli without belonging to the most remarkable.

HENRY ALLEN & HIS ORCHESTRA

NYC. April 29, 1937

Henry "Red" Allen (tp), Glyn Paque (cl), Tab Smith (as), Harold Arnold (ts), Luis Russell (p), Danny Barker (g), John Williams (b), Paul Barbarin (dm).

Four titles were recorded for Vocalion, three have TS:

21070-1	Sticks And Stones	Solo 16 bars. (FM)
21072-1	Don't Care What Anyone Says	Solo 16 bars. (FM)
21073-1	A Love Song Of Long Ago	Solo 16 bars. (FM)

“Red” dives deeply into the current popular songs, music objects not heard today, nevertheless with a unique charm and quite suitable for improvisation. TS has no problems with giving three swinging uptempo soli.

MILLS BLUE RHYTHM BAND **NYC. July 1, 1937**

Personnel as April 28.

Four titles were recorded for Variety, three have TS:

545-1	Jammin' For The Jack-Pot	Solo 16 bars. (FM)
546-1	The Image Of You	Solo 8 bars. (M)
547-1	When Irish Eyes Are Smiling	(sop)-solo 16 bars. (FM)

Competent altosax soli on two titles, but most interesting is it to hear TS having no problem with the sopranosax on “... Irish ...”, his first recorded solo on that instrument.

HENRY ALLEN & HIS ORCHESTRA **NYC. June 19, 1937**

Henry “Red” Allen (tp, vo), Bingie Madison (cl, ts), Tab Smith (as), Luis Russell (p), Pops Foster (b), Paul Barbarin (dm).

Four titles were recorded for Vocalion, two have TS:

21276-2	The Merry-Go-Round Broke Down	Solo 18 bars. (FM)
21277-1	You'll Never Go To Heaven	Solo/straight 32 bars. (M)

Good soloing on the corny “... Broke Down”. The pleasant altosax introduction on “... Heaven” has been suggested to be Charlie Holmes, something which is not obvious, so what is the basis for this assumption?

BILLY KYLE & HIS SWING CLUB BAND **NYC. July 23, 1937**

Charlie Shavers (tp), Tab Smith (sop, as), Ronald Haynes (ts), Billy Kyle (p), Danny Barker (g), John Williams (b), Fran Marx (dm), Leon LaFell (vo-569,70).

Four titles were recorded for Variety, no TS on 569-1 Can I Forget You?” but:

570-1	All You Want To Do Is Dance	Obbligato 8, 8 and 8 bars. (FM)
571-1	Handle My Heart With Care	Solo 16+8 bars, (tp-mute) on bridge. (FM)
572-1	Girl Of My Dreams	Intro 4 bars. (sop)-solo 24 bars. (FM)

Another swinging Kyle session, but TS is not so much featured this time. However, he makes up for it with an impressive chorus in “Handle ...”, shared with Shavers. On “Girl ...” we get one of his rare appearances on sopranosax

HENRY ALLEN & HIS ORCHESTRA **NYC. Sept. 7, 1937**

Henry “Red” 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 TS:

21630-2	I Owe You	Solo 16 bars. (M)
21632-1	Is It Love Or Infatuation?	Solo/straight 32 bars. (M)

Everything comes to an end, also the Henry Allen Vocalion recording sessions, but at least “I Owe ...” represents a very worthy sortie. And on “Is It Love ...” he introduces the song in a quite delightful way.

TEDDY WILSON & HIS ORCHESTRA **NYC. March 23, 1938**

Bobby Hackett (cnt), Pee Wee Russell (cl), Tab Smith (as), Gene Sedric (ts), Teddy Wilson (p), Allan Reuss (g), Al Hall (b), Johnny Blowers (dm), Nan Wynn (vo-22610,11,12).

Four titles were recorded for Brunswick, no TS on 22610-1&2 “Alone With You but:

22611-1	Moments Like This	As below. (M)
22611-2	Moments Like This	Solo 16 bars. (M)
22612-1	I Can't Face The Music	As below. (S)
22612-2	I Can't Face The Music	Solo 8 bars. (S)
22613-1	Don't Be That Way	Solo 8 bars. (M)
22613-2	Don't Be That Way	As above. (M)

For the first time TS records outside the MBRB-network, and to start with Teddy Wilson is not a bad idea! He plays nicely and obviously inspired here, and the alternate takes have the necessary exciting differences.

BILLIE HOLIDAY & HER ORCHESTRA **NYC. March 21, 1939**
Hot Lips Page (tp), Tab Smith (sop, as), Kenneth Hollon, Stanley Payne (ts), Ken Kersey (p), Jimmy McLin (g), John Williams (b), Eddie Dougherty (dm), Billie Holiday (vo).

Five titles were recorded for Vocalion, three have TS:

24246-1	Under A Blue Jungle Moon	Solo 8 bars. (SM)
24246-2	Under A Blue Jungle Moon	As above. (SM)
24247-1	Everything Happens For The Best	(sop)-intro 4 bars and solo 10 bars. (SM)
24249-1	Long Gone Blues	(sop)-solo 12 bars. (SM)

This is Frankie Newton's band with Hot Lips Page replacing him. Not much space for soloing on this Billie Holiday session, but interesting to compare the two versions of altosax solo on "... Jungle Moon". Forceful and inspired sopranosax on "Everything ..." and "... Blues".

FRANK NEWTON & HIS CAFE SOCIETY ORCHESTRA **NYC. April 12, 1939**
Frankie Newton (tp), Tab Smith (sop, as), Stanley Payne (as), Kenneth Hollon (ts), Ken Kersey (p), Ulysses Livingston (g), John Williams (b), Eddie Dougherty (dm). Four titles were recorded for Vocalion:

24365-A	Tab's Blues	(sop)-solo 12 bars. (S)
24366-A	Jitters	Intro. (S). Solo 32 bars. (F)
24367-A	Frankie's Jump	Intro 6 bars. Solo 32 bars. (FM)
24368-A	Jam Fever	Solo 32 bars. (F)
24368-B	Jam Fever	As above. (F)

Fine swing session with the legendary and magnificent Frankie Newton and his band. TS seems to fit right into it, and some of his soli here are among his best like his elegant solo and "... Jump", as well as the exciting "Jitters". Two takes of "... Fever" have differences, but could have had more, and note here how the the staccato phrasing almost gets parodical, a worrying trend. A fine slow sopranosax solo on "... Blues" should be noted.

BILLIE HOLIDAY & HER ORCHESTRA **NYC. April 20, 1939**
Frankie Newton (tp), Tab Smith (sop, as), Kenneth Hollon, Stanley Payne (ts), Sonny White (p), Jimmy McLin (g), John Williams (b), Eddie Dougherty (dm), Billie Holiday (vo). Three titles were recorded for Commodore (a fourth title without TS present), one has altosax:

24406-A	I Gotta Right To Sing The Blues	Solo 10 bars. (SM)
24406-B	I Gotta Right To Sing The Blues	As above. (SM)

This is Newton's band with Newton himself, but the session is mostly Billie's with the rest in minor roles. TS gets only one item, but it is the nicest one, and his soli have class here.

BILLIE HOLIDAY & HER ORCHESTRA **NYC. July 5, 1939**
Charlie Shavers (tp), Tab Smith (sop, as), Kenneth Hollon, Stanley Payne (ts), Sonny White (p), Bernard Addison (g), John Williams (b), Eddie Dougherty (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, two have altosax:

24879-A	Them There Eyes	Solo 32 bars. (FM)
24880-A	Swing, Brother, Swing	Solo 16 bars. Break. (FM)

And this is Newton's band with Shavers replacing him for some unknown reason. "Them ..." has probably the first solo I ever heard by TS, and I still think it is nice! The "Swing ..." also has a good pensive solo.

FRANK NEWTON

& HIS CAFÉ SOCIETY ORCHESTRA **NYC. Aug. 15, 1939**
 Personnel probably as April 12, 1939 with Bill Dillard (tp), Dicky Wells (tb) added.
 Two titles were recorded for Vocation:

25203-1	Vamp	Solo 24 bars. (FM)
25204-1	Parallel Fifths	Solo 10 bars. (SM)

A strange session with only two titles, rather complex ones too. Rather laidback soli of two blues choruses on "Vamp" and a brief interlude on "... Fifths" are interesting.

FRANK NEWTON
& HIS CAFÉ SOCIETY ORCHESTRA **NYC. Dec. 13, 1939**
 Personnel probably as April 12, 1939 with Billie Holiday (vo-"... Heart"), Joe Turner (vo-"... Sunny Side ...II") added.
 Four titles were broadcasted from from Café Society:

I'm Gonna Lock My Heart	No solo. (SM)
On The Sunny Side Of The Street I	Solo 32 bars. (M)
Honeysuckle Rose	Intro (NC). Solo 64 bars. (F)
On The Sunny Side Of The Street II	Solo 48 bars to obligato parts. Break 4 bars. (M)

This session has been treated in detail and praised in the Frankie Newton solography. However there are other than the leader that contribute to the success, like Kenneth Hollon on tenorsax, and TS. He takes strong and extended solo on "... Rose" and excels on "... Street", obviously a favour vehicles of his! In the first version he plays a rather straight and dancingly introduction, but on the second he dares further out also in the introductory chorus, and also takes a solid improvised second one. Note also that he quotes Johnny Hodges' famous break on the Lionel Hampton recording!

COUNT BASIE & HIS ORCHESTRA **NYC. May 31, 1940**
 Personnel including Tab Smith (sop, as), sitting in only.
 Four titles were recorded for Okeh, two have TS:

26870-A	Blow Top	Solo 16 bars. (FM)
26870-B	Blow Top	Solo 8 bars. (FM)
26873-A	You Can't Run Around	Obligato 24 bars (vo-JR). Solo 12 bars. Coda. (S)

TS was sitting in just for this studio session, but he does able work. His slow background to Rushing's vocal is of high class, as is his solo. Competent and pleasant soloing also in uptempo on "Blow Top", as he had been there for years. Note that on take A of "Blow Top", TS takes the first half chorus (two As) with the Count following with the bridge (B), while on take B they switch roles.

JAM SESSION **NYC. Aug. 12, 1940**
 Herbie Fields (cl, ts), Tab Smith, Willie Smith (as), Buddy Tate, Joe Thomas, Skippy Williams (ts), Sonny Burke (p), George Simon (dm).
 Five titles were recorded at Minton's Playhouse by Jerry Newman. No TS on "Body And Soul", while "I Found A New Baby", "I Surrender Dear" and "The Blues" are not currently available, but:

On The Sunny Side Of TS	Solo 3 choruses of 32 bars. (SM)
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Quoting Dan Morgenstern's liner notes: TS, a much underestimated saxophonist and arranger, here does a piece that had already become his favorite showcase, and while he is able to stretch out a bit more than on a conventional disc, the outline of his solo is quite like he recorded it a few years later". Nice anyway! Note this item is no ordinary jam session but a feature number for TS from end to start, although with some faint background by saxes.

COUNT BASIE & HIS ORCHESTRA **NYC. Dec. 13, 1940**
 Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp), Vic Dickenson, Dan Minor, Dicky Wells (tb), Tab Smith (sop, as, arr), Earl Warren (as), Paul Bascomb, Buddy Tate (ts), Jack Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Helen Humes, Jimmy Rushing (vo).
 Four titles were recorded for Okeh, one has TS:

29249-1	Rockin' The Blues	Soli 12 and 4 bars. (M)
29249-2	Rockin' The Blues	As above. (M)

NYC. Jan. 20, 1941

Same except Ed Cuffee (tb), Don Byas (ts) replace Dickenson and Bascomb.
Two titles, but no TS.

NYC. Jan. 22, 1941

Same. Three titles, one has TS:

29534-1	Wiggle Woogie	Solo with orch 12 bars. (M)
29534-2	Wiggle Woogie	As above. (M)

NYC. Jan. 28, 1941

Same. Five titles, two have TS:

29583-1	The Jitters	Long straight intro. (S) Solo 16+32 bars. (F)
29583-2	The Jitters	As above. (S/F)
29583-3	The Jitters	As above. (S/F)
29585-1	Undecided Blues	Soli 4 and 12 bars. (SM)

TS is now a permanent member of the Count Basie organization. Since the Count always had given the alto sax low priority as a solo instrument, possibly not trusting Earl Warren enough, it seems evident that now there was going to be a change, and from the start TS gets many opportunities and challenges. I believe he solves them well, like in "The Jitters", with a free intro first, then a 16 bars interlude before he goes into flashing 32 bars, no problem with the technique, oh no! And with all titles here, there are fine variations from take to take, there are more important improvisers in jazz, but TS manages well.

COUNT BASIE & HIS ORCHESTRA**NYC. April 10, 1941**

Same, with Coleman Hawkins (ts) guesting. Five titles, two have TS:

3678-1	9:20 Special	Solo 8 bars. (FM)
3678-2	9:20 Special	As above. (FM)
3679-1	H & J	Solo 16 bars. (FM)
3679-2	H & J	As above. (FM)

JAM SESSION**NYC. April 23, 1941**

Enormous number of participants including Tab Smith (as).
Café Society Concert from Carnegie Hall:

One O'Clock Jump	Solo 4 choruses of 12 bars. (FM)
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On the seven minutes long excerpt from this jam, TS is one of the few that gets blowing space, and his solo is of very fine swinging quality.

COUNT BASIE & HIS ORCHESTRA**NYC. May 21, 1941**

Same, with Kenny Clarke (dm) guesting. Four titles, one has TS:

30522-1	Tune Town Shuffle	Solo with orch 8 bars. (M)
30522-2	Tune Town Shuffle	As above. (M)
30522-3	Tune Town Shuffle	As above. (M)

NYC. July 2, 1941

Similar. Four titles, but no TS.

NYC. July/Aug. 1941

Similar. Film soundtracks, two titles, one has TS, not available:

Take Me Back, Baby

NYC. Sept. 19&20&23, 1941

Same. Broadcasts from Café Society. The following titles have TS:

19/9	9:20 Special	
20/9	9:20 Special	Solo 8 bars. (FM)
23/9	Tune Town Shuffle	Solo 8 bars. (FM)
23/9	My Melancholy Baby	Solo with orch 30 bars. (M)

NYC. Sept. 24, 1941

Same with Lynne Sherman (vo) added.
Four titles were recorded for Okeh, one has TS:

31356-1 Take Me Back, Baby Obbligato 12 bars (vo-JR). (SM)

NYC. Sept. 29, 1941

Same. Broadcast from Café Society. The following title has TS:

You Can't Run Around

NYC. Oct. 1, 1941

Same. Four titles were recorded for Okeh, one has TS:

31375-1 Moon Nocturne Soli 24 and 8 bars to coda. (S)

NYC. Oct. 2-25, 1941

Same. Broadcasts from Café Society. The following titles have TS (ref. Chris Sheridan: Count Basie a Bio-Discography), many not available:

2/10 Rocking The Blues Soli 12 and 8 bars. (FM)

6/10 Wiggle Woogie

6/10 Flamingo

7/10 Take Me Back, Baby Obbligato 12 bars (vo-JR). (SM)

20/10 Rocking The Blues

20/10 9:20 Special

21/9 H & J Solo 16 bars. (FM)

NYC. Nov. 3, 1941

Same. Three titles were recorded from Okeh, two have TS:

31642-1 I Struck A Match In The Dark Solo 2 bars. (SM)

31643-1 Platterbrains Solo 14 bars. (M)

31643-2 Platterbrains As above. (M)

31643-3 Platterbrains As above. (M)

NYC. Nov. 17, 1941

Same. Five titles, but no TS.

NYC. Jan. 21, 1942

Same. Four titles, but no TS.

Several good contributions by TS with Count Basie. The alternate takes show good variations, like in "Platterbrains". One highlight is the slow "... Nocturne", beautiful!

LUCKY MILLINDER & HIS ORCHESTRA**NYC. July 29, 1942**

William Scott, Dizzy Gillespie, Nelson Bryant (tp), George Stevenson, Joe Britton (tb), Billy Bowen, Tab Smith (as), Stafford Simon, Dave Young (ts), Ernest Purce (bar), Bill Doggett (p), Trevor Bacon (g, vo), Nick Fenton (b), Panama Francis (dm), Lucky Millinder (dir).

Four titles were recorded for Decca:

71243-A Are You Ready? Solo with orch 8 bars. (M)

71244-A Mason Flyer Solo 24 bars. (FM)

71245-A When The Light Go On Again Solo 8 bars. (S)

71246-A Little John Special Break to solo 24 bars. (FM)

TS has made the transition from Basie back to Millinder without problems, quite evident in the colourful soli of two uptempo blues choruses on "Are You ..." and "... Special". Note also a nice slow solo on "... The Light ...".

LUCKY MILLINDER & HIS ORCHESTRA**NYC. 1942/43**

Bigband personnel including Tab Smith (as).

Two titles with altosax have been found not belonging to the Jubilee programs below, probably broadcasts from Savoy Ballroom:

Little John Special Break to solo 24 bars. (F)

Don't Get Around Much Anymore Solo/straight 64+4 bars to
very long coda. (SM)

Played at a breakneck tempo, "Little John ..." demonstrates that TS is one of the most important altosax players at the end of the swing era. However, his feature number "... Anymore", although with fine playing in the first part, deteriorates towards the end, in fact TS shows a remarkable lack of taste here, this is quite comy!

LUCKY MILLINDER & HIS ORCHESTRA Hollywood, July/Aug. 1943
Bigband personnel probably similar to below, including Tab Smith (as).
AFRS Jubilee programs no. 37, 38 and 39, the following titles have TS:

Jitters Solo 2 ½ choruses of 32 bars.
Solo 8 bars. (F)

St. Louis Breakdown Solo with orch 32 bars. (FM)

Good solo on "... Breakdown", but it is "Jitters" which is the highlight, here TS really pours out everything he has got, an excellent solo!

LUCKY MILLINDER & HIS ORCHESTRA NYC. Oct. 19, 1943
Milton Fletcher, Joe Guy, Ludwig Jordan (tp), Frank Humphries (tp, vo), George Stevenson, Gene Simon, Joe Britton (tb), Tab Smith, Billy Bowen (as), Sam Taylor, Mike Hedley (ts), Ernest Purce (bar), Raymond Tunia (p), Trevor Bacon (g, vo), George Duvivier (b), Panama Francis (dm).
Three titles were recorded for Decca:

71451 Don't Cry Baby Solo 6 bars. (S)

71452 Sweet Slumber Solo 8 bars. (S)

71453 Shipyard Social Function Solo 12 bars. (FM)

Fine blues chorus on "... Function". The two others have the sweetest sweet of altosax, nice if you like it!

CHARLIE SHAVERS QUINTET NYC. April 22, 1944
Charlie Shavers (tp), Tab Smith (as), Earl Hines (p), Al Lucas (b), Jo Jones (dm).
Four titles were recorded for Keynote (12"):

25-2 Mountain Air Solo 32 bars. (S)

26-1 Curry In A Hurry Duet with (tp) 32 bars to solo 64 bars.
24 bars 4/4 with (tp). (F)

26-2 Curry In A Hurry Same except solo 96 bars. (F)

26-3 Curry In A Hurry As take 2. (F)

27-1 Stardust Solo 16 bars. (S)

27-2 Stardust As above. (S)

28-1 Rosetta Duet with (tp) 32 bars.
Solo 32 bars, last 8 with (tp). (M)

28-2 Rosetta (NC) Duet with (tp) 32 bars.
Solo 32 bars. (M)

28-3 Rosetta Duet with (tp) 32 bars.
Solo 32 bars. Duet 8 bars. (M)

To quote Dan Morgenstern: "In a romantic mode, TS often became somewhat syrupy, and that is the case here on "... Air". Right, still I think the solo is quite nice! As is "Stardust", also in a slow tempo, but if somebody holds that he comes close to corn here, I can understand it. With regard to the extreme uptempo on "Curry ...", I am not quite with the quote "while TS polishes his solo, which is of the "set" kind - meaning worked out ahead of time, and essentially the same except for some minor details"; the details may disappear in a flurry of notes, but there are really quite many difference between the three takes. Finally, with regard to "Rosetta", "the altoist did not plan this solos this time, and sounds much the better for it". Yes, "Rosetta" in a nice swinging medium tempo, with three different altosax soli take 3 is best), closes this interesting session (lots of other things happen!) to our satisfaction.

TAB SMITH & HIS ORCHESTRA NYC. May 10, 1944
Frank Humphries (tp), Tab Smith (as), Mike Hedley (ts), Raymond Tunia (p), Trevor Bacon (g, vo), Al McKibbon (b), Walter Johnson (dm).
Four titles were recorded for Decca:

72094	You Lovely You	Solo 16 bars. (M)
72095	I'll Live True To You	Solo 16 bars. (S)
72096A	Brown Skin Blues	Solo 12 bars. Obligato parts. (SM)
72097	All Night Long	Duet with (tp) 12 bars. Obligato parts. (S)

Now TS starts to record under his own name, obviously wanting to establish himself as a major altosax performer, and this is a nice session. However, he does not give himself as much soloing as expected, leaving much to the fine vocal of Bacon. Nevertheless he plays very nicely, with swing on "... Lovely ..." and "... Blues", and in romantic mood on "... True To You" and "... Long".

COLEMAN HAWKINS & HIS SAX ENSEMBLE NYC. May 24, 1944

Tab Smith (as, arr), Coleman Hawkins, Don Byas (ts), Harry Carney (bar), Johnny Guarnieri (p), Al Lucas (b), Sid Catlett (dm).

Four titles were recorded for Keynote (12"):

29-1	On The Sunny Side Of The Street	Solo 32 bars. Long cadenza. (SM)
29-2	On The Sunny Side Of The Street	As above. (SM)
30-1	Three Little Words	Solo 32 bars. (FM)
31-1	Battle Of The Saxes	Solo 64 bars. (F)
32-1	Louise	Solo 16 bars. (M)
32-2	Louise	As above. (M)

The session starts with TS presenting "... Sunny Side ...", a long favourite of his, and not much improvisation, but it does not really matter much. He returns for a long cadenza, "as long as intricate as any recorded prior to the modern era" as DM states it. It can be as intricate as it wants, it does not please me much, and two takes do no not help. I prefer straight swinging as on the other three titles, all with good altosax soloing, the highlight is the fast "Battle ...", but it also shows mercilessly the tendency to play on every beat.

REX STEWART's BIG EIGHT NYC. June 5, 1944

Rex Stewart (cnt), Lawrence Brown (tb), Tab Smith (cl, as), Harry Carney (bar, bcl), Johnny Guarnieri (p), Brick Fleagle (g, arr), Sid Weiss (b), Cozy Cole (dm).

Four titles were recorded for Hot Record Society, intended for release on H.R.S., made available for Keynote:

RX1-1	The Little Goose	Solo with ens 24 bars. (FM)
RX1-2	The Little Goose	As above. (FM)
RX2-1	I'm True To You	Soli with ens 32 and 32 bars. (FM)
RX2-2	I'm True To You	Soli with ens 32 and 16 bars. (FM)
RX3-1	Zaza	Soli with ens 8 and 8 bars. (FM)
RX4-1	Swamp Mist	Solo/straight 8 bars. (S)
RX4-2	Swamp Mist	As above. (S)

A session with heavy Duke Ellington flavour and based upon Fleagle's unique, easily identifiable voicing. TS's has his allocated role, but seems to free himself from it, and his playing on "... True ..." is as good as any he has made.

TAB SMITH ORCHESTRA

July 4, 1944

Personnel including Tab Smith (as), unknown (tp), (ts), (p).

Broadcast (Johns Bergh collection), one title:

3:23	Jitters	Soli 64 and 8 bars. (F)
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Postscript of March 11, 2022: The trumpeter seems to indicate that this is recorded in the middle forties. Colourful altosax playing.

TAB SMITH & HIS ORCHESTRA

NYC. Nov. 1944

Personnel probably as May 10. Margaret Watkins (vo-1193,94).

Four titles were recorded for Manor/Regis, no TS on 1193 "One Hour Mama" but:

1187	I Was Wrong	Solo/straight 16 bars. (S)
1188	Rosa Lee	Solo 12 bars. Obligato 12 bars. (SM)

1194 I Hear You Knocking Obbligato 12 and 12 bars. (SM)

Quite interesting playing on "... Lee", more sweet commerce on "... Wrong", and fine background on "... Knocking".

TAB SMITH & HIS ORCHESTRA **NYC. Dec. 6, 1944**

Personnel probably as above.

Four titles were recorded for Decca/Coral, two issued:

72603A Loving You Just The Same Solo 24 bars. (S)

72605 Sorry About The Whole Affair Solo 16 bars. (S)

Sweet but nice soloing here!

TAB SMITH & HIS ORCHESTRA **Chi. Feb. 1945**

Archie Johnson (tp), Tab Smith (as), Mike Hedley (ts), Red Richards (p), Trevor Bacon (g, vo-1251,54), Al McKibbon (b), Walter Johnson (dm).

Four titles were recorded for Manor/Regis:

1251 The Things You Are Solo/straight 16 bars. (S)

1252 Tab Steps Out Solo with ens 24 bars. (FM)

1253 Don't Blame Me Solo/straight 32 and 36 bars. (SM)

1254 Once In A While Solo 16 bars. (S)

More sweet commerce on "... You Are", and he steps on "... Out" but with disturbing background riffs, the latter a nice item as a whole though. Postscript: The session highlights are "Once ..." and the non-vocal "... Blame Me", fine altosax playing here!

TAB SMITH AND HIS ORCHESTRA **LA. Aug. 1945**

Personnel is given as Frank Galbraith (tp), Tab Smith (as??, ts), Johnny Hicks (ts), Larry Belton (bar), Red Richards (p), John Drummond (b), Walter Johnson (dm), Robie Kirk (vo). However, no (tp) nor (bar) can be heard, and all tenorsax soli seem certainly to be played by TS, no trace of a second (ts).

Five titles were originally recorded for Beltone, no TS on BEL19 "So This Must Be Love" but:

BEL15 Granny Dodging At The Savoy Solo 4 ½ chorus of 32 bars. (FM)

BEL16 Believe Me When I Tell You Soli 24 and 24 bars. (M)

BEL17 Robie's Blues Solo 24 bars to obbligato
36 bars to solo 24 bars to
obbligato 24 bars. (FM)

BEL18 I Don't Want To Play In The Kitchen Solo 12 bars. Duet with
(g) 12 bars. Solo 12
bars. Obbligato 12 bars. (M)

Note: In my 'History of Jazz Tenor Saxophone - Black Artists - Volume 4 !945 - 1949' I comment a Tab Smith tenorsax session of Aug. 1945 in the following way: "I have never belonged to TS's foremost admirers, his altosax very often seems to be on the schmaltz-side, although he has great tone and technique. It is therefore a pleasure to hear him on tenorsax, an instrument I feel is more fitting!" Now this is quite embarrassing, and I have to dig myself out of this mess. I have changed my viewpoint on TS's altosax playing, I find it interesting and creative, but I was earlier hung up by his sometimes over-emphasized staccato playing, sometimes close to corny, schmaltz. I still think he could have been more recognized if he had started on the tenorsax way back then with the MBRB, but he made the choice himself. And I find his altosax playing, with its shortcomings and eccentricities, today highly enjoyable!

ROBIE KIRK **NYC. Autumn 1945**

Personnel unknown.

Four titles were recorded for King/Queen at at least two sessions. TS is not present on "Where Is The Groove?" and "Mix The Boogie" (personnel: (vib), (p), (g), (b)), and probably not on "Where Is Your Husband At?" nor the tenorsax here. The fourth title may have TS:

IN77 Let's Go Upstairs Break 2 bars. Obbligato parts. (SM)

TAB SMITH & HIS ORCHESTRA **NYC. Sept. 1945**

Frank Galbreath, Russell Royster (tp), Tab Smith (as, vo), Johnny Hicks (ts), Larry Belton (bar), Red Richards (p), Johnny Williams (b), Walter Johnson (dm).

Four titles were recorded for Southern:

IN71	Joy! At The Savoy	Solo with orch 12 bars. (M)
IN72	Keep Right On Doin'	Solo/straight 16 and 8 bars. (S)
IN73	Jumpin' At The Track	Solo 32 bars. (F)
IN74	Morning Blues	Soli 12 and 12 bars. (S)

A larger and more boppy group here. TS's highlight is his fast solo on "... Track", and there is also some nice slow altosax playing here; if Johnny Hodges could get away with his, why cannot TS? Note also that TS sings on "... Savoy" and "Keep ...".

**WILLIE BRYANT / DOC POMUS /
LAUREL WATSON ACC. BY
TAB SMITH SEPTETTE**

NYC. Oct. 15, 1945

Taft Jordan (tp), Tab Smith (as), Johnny Hicks (ts-1034-37), Harold Stein (ts-1038-41), Leonard Feather (p), Chuck Wayne (g), Ben Brown (b), Walter Johnson (dm), Willie Bryant (vo-1034-37), Doc Pomus (vo-1038,40), Laurel Watson (vo-1039,41).

Eight titles were recorded for Apollo:

1034	Blues Around The Clock Pt 1	Intro 4 bars. Obbligato 24 bars. (S)
1035	Blues Around The Clock Pt 2	Obbligato 12 bars. (S)
1035-alt.	Blues Around The Clock Pt 2	As above. (S)
1036	It's Over Because We Are Through	Straight intro 4 bars. Obbligato 24 bars. (S)
1037	Amateur Night In Harlem	Solo 32 bars. (FM)
1038	Blues In The Red	Obbligato parts. (S)
1039	Kangaroo Blues	Obbligato 12 bars. Solo 12 bars. (SM)
1040	Blues Without Booze	Obbligato 12 and 12 bars. (S)
1041	Honey In A Hurry	Obbligato 12 bars. (S)

This is a very nice session with good vocals and lots of charm. I remember how much fun we had as teenagers with "... The Clock", I still smile when I listen to it. TS takes only two soli, but particularly "Amateur ..." is quite noteworthy. In addition however he plays a lot behind the three vocalists, obviously thriving!

TAB SMITH & HIS ORCHESTRA

NYC. ca. Nov. 1945

Personnel probably same/similar to above. Hester Lancaster (vo-89,90), Robie Kirk (vo-85).

Six titles were recorded for Ebony/Harlem:

IN85	The Line Was Busy	Solo 12 bars. (M)
IN87	If You Don't	Solo 16+8 bars, (tp) on bridge. (M)
IN88	Tab's Purple Heart	Soli 20 and 12 bars. (S)
IN89	Sweet Old Me	Solo 16 bars. (M)
IN90	Trunk Packed Up	Solo 12 bars. (S)
IN91	On The Jersey Side	Solo with ens 32 bars. (FM)

As sweet as you can get it on "... Heart", more bluesy on "... Up", and good medium tempo on "... Old Me". Postscript: And an excellent "If You ..."!

TAB SMITH & HIS ORCHESTRA

NYC. ca. Nov. 1945

Frank Humphries (tp), Tab Smith (as, vo-402), Johnny Hicks (ts), Red Richards (p), Joe Brown (b), Walter Johnson (dm), Betty Mays (vo-408).

Six titles were recorded for Hub/King (possibly a seventh title "Tab's Interlude", not available):

hu401	Riffin' The Bass	Solo 12 bars. (M)
hu402	Darling, You're All I Need	Solo/straight 8 and 18 bars. (S)
hu403	Strange Feeling	Solo/straight 32 and 8 bars. (S)
hu404	On The Sunny Side Of The Street	Solo 48 bars to long cadenza. (SM)

Hu405 Oh Please Solo 16 bars. (M)
 hu408 Fat Mouth Blues Soli 12 and 12 bars. (SM)

Good and typical soli on "... Bass", "... Please" and "Fat Mouth ...", sweet again on "... All I Need". The highlight (or is it?) will necessary be yet another version of "... The Street", but we have heard it before, and the cadenza is more original TS than music you want to remember, in fact it sounds quite corny to me.

**CLYDE BERNHARDT WITH
 LEONARD FEATHER's BLUE SIX** NYC. Nov. 26, 1945
 Joe Guy (tp), Clyde Bernhardt (tb, vo), Tab Smith (as), Leonard Feather (p), Jimmy Shirley (g), Joe Brown (b), Walter Johnson (dm).
 Four titles were recorded for Musicraft:

5341 Lost Weekend Blues Duet with (tp) 12 bars to obligato
 12 bars. Obbligato 12 bars. (S)
 5342 Blues In The Red Obbligato 12 and 12 bars. (S)
 5343 The Lady In Debt Solo 12 bars. Obbligato 24 bars. (M)
 5344 Scandal-MongerMama Obbligato 12 and 8 bars. (S)

TS plays beautifully on these items and is the main contributor to the session which should not be forgotten. Note in particular "Lost Weekend ...", yeah!

J. C. HIGGINBOTHAM's BIG EIGHT NYC. Dec. 21, 1945
 Sidney De Paris (tp), J. C. Higginbotham (tb), Tab Smith (as), Cecil Scott (ts), Jimmy Jones (p), Brick Fleagle (g), Billy Taylor Sr. (b), Dave Tough (dm).
 Two titles were recorded for HRS:

1014 Dutch Treat Solo/straight with ens
 32 and 16 bars. (FM)
 1015 A Penny For Your Blues Intro to solo with ens 16 bars. (SM)

Not a very interesting session, although TS does some able work.

SANDY WILLIAMS NYC. June 3, 1946
 Pee Wee Erwin (tp), Sandy Williams (tb), Tab Smith (as), Cecil Scott (ts, bar), Jimmy Jones (p, cel), Brick Fleagle (g), Sid Weiss (b), Denzil Best (dm).
 Five titles were recorded for HRS, no altosax soli on 1041-1&2 "Sandy's Blues" but:

1037-4 Tea For Me Soli 6 and 8 bars. (M)
 1038-4 Frost On The Moon Solo/straight 32and 8 bars
 and long coda. (S)
 1039-1 Sam-Pan Solo with ens 32 bars. (F)
 1039-2 Sam-Pan As above. (F)

I am not particularly fond of this HRS session either, but it has several benefits, unfortunately not so much on the altosax part. The sweet ballad "... Moon" is rather schmalzig, and the rest is quite ordinary.

TAB SMITH & HIS ORCHESTRA NYC. Summer 1946
 Personnel similar to Tab Smith session above. Gloria Robinson (vo).
 Four titles were recorded for Hub:

hu488 My Mellow Man Solo 12 bars. (SM)
 hu491 I Can't Believe That You're ILWM Solo 16 bars. (SM)
 hu497 Pitch A Boogie Woogie Pt 1 Solo 24 bars. (FM)
 hu498 Pitch A Boogie Woogie Pt 2 Solo 24 bars. (FM)

Only half chorus of introduction on "... Believe ..." and a somewhat modest blues chorus on "... Man". Good uptempo blues on "Pitch ...", the two parts sound like two takes.

TAB SMITH & HIS ORCHESTRA NYC. 1946
 Personnel similar to above. Deborah Murphy (vo).
 Two titles were recorded for Hub:

hu539 Too Late Break to solo 16 bars. (SM)
 hu541 Easy Street Solo 8 bars. (S)

Although most here is vocal, TS takes two very nice soli in the slower tempo range.

**AL HIBBLER VOCAL
WITH TAB SMITH ALL STARS**

LA. 1946

Unknown (tp), Tab Smith (as, bar?), unknown (p), (b), (dm) and others.

Two titles were recorded for Aladdin, no TS on "Fat And Forty" but:

I Surrender Dear Solo 8 bars. (S)

A very beautiful solo here!

**DINAH WASHINGTON WITH
TAB SMITH'S ORCHESTRA**

NYC. Aug. 11, 1946

Frank Galbraith, Russell Royster (tp), Tab Smith (as), Johnny Hicks (ts), Larry Belton (bar), Red Richards (p), Johnny Williams (b), Walter Johnson (dm), Dinah Washington (vo).

Four titles were recorded for Mercury:

562-1 A Slick Chick As below. (M)

562-2 A Slick Chick Intro 6 bars. Solo 34 bars. (M)

563-1 Postman Blues Solo 12 bars.

Obbligato 8 and 8 bars. (S)

563-4 Postman Blues Intro 4 bars. Obbligato 8, 8 and 8 bars. (S)

564-2 That's Why A Woman Loves A Heel Intro 4 bars. Straight. (S)

565-1 Mean And Evil Blues Obbligato 8 bars. (S)

Don't overlook this session, it isn't 'only' all vocal! Except for "... Heel", TS plays very nicely behind Dinah here, and the solo on "... Chick" is of the very best kind he could give us!

BIG JOE TURNER

NYC. Oct. 11/12, 1946

Personnel suggested to be: Sonny Cohn (tp), Tab Smith (as), Leon Washington (ts), Albert Ammons (p-172-175), Porter Derico (p-176-179), Ike Perkins (el-g), Mickey Simms (b), Red Saunders (dm), Joe Turner (vo).

Eight titles were recorded for National, six of them have some very good altosax playing, but in spite of a superficial resemblance, I don't think this is our TS. However, I list them below for further discussion:

172 I'm Still In The Dark Solo 12 bars. (SM)

174 Sally Zu-Zazz Solo 24 bars. (M)

175 Rock Of Gibraltar Intro 4 bars. (S)

176 Milk And Butter Blues Obbligato 12 bars. (S)

177 That's When It Really Hurts Obbligato 24 bars. (M)

178 I'm Sharp When I Hit The Coast Obbligato 36 bars to solo 12 bars. (M)

WYNONIE HARRIS & HIS ALL STARS

NYC. Nov. 30, 1946

Pat Jenkins, Joe Newman (tp), Tab Smith (as), Allen Eager (ts), Larry Belton (bar), Bill Doggett (p), Mary Osborne (g), Al McKibbin (b), Walter Johnson (dm), Wynonie Harris (vo).

Four titles were recorded for Aladdin:

75-2 Mr. Blues Jumped A Rabbit Solo 12 bars. (FM)

76-1 Rugged Road Obbligato 24 bars. (S)

77-1 Come Back Baby Obbligato 48 and 12 bars. (M)

78-4 Whiskey And Jelly Roll Blues Intro 4 bars. Obbligato 24 and 12 bars. (S)

Tab fits very nicely into the dirty blues of Wynonie Harris, one of my favourite singers! In fact, it seems that under these circumstances his music is more natural and honest than in several mainstream cases where his technique runs away from him, sometimes almost leading him in the country of corn. All items here are quite noteworthy, and there are also other noteworthy stuff than TS here!

BIG JOE TURNER

NYC. ca. July 1947

Personnel may include Tab Smith (as), Big Joe Turner (vo).
Two titles, "Roll 'Em Pete" and "Ice Man Blues", were recorded for Imperial, but no alto sax soli.

TAB SMITH & HIS ORCHESTRA**NYC. 1948**

Frank Humphries, Russell Green (tp), Tab Smith (as), Hal Singer (ts), Red Richards (p), Johnny Williams (b), Walter Johnson (dm), Jimmy "Baby Face" Lewis (vo-1001).

Two titles were recorded for Hub:

1000	Riffin' At The Savoy	Solo 32 bars. (M)
1001	Good Woman Blues	Obbligato parts. (S)

A very good solo to be noted on "... Savoy".

JOE MEDLIN**NYC. Nov. 23, 1948**

Personnel probably including Tab Smith (as).
Two titles were recorded for Atlantic 867, but no TS.

TAB SMITH SEPTET**NYC. Dec. 1948**

Personnel as above except Frank Galbreath (tp) replaces Humphries plus unknown (bar).

Four titles were recorded for Hub, two have TS:

1740	Every Sunday Before Monday	Obbligato parts. (S)
1742	Bulging Eyes	Solo 4 bars. (SM)

Strange, but almost no TS on this session but a lot of good tenorsax, why?

JOE MEDLIN**NYC. Feb. 15, 1949**

Personnel probably including Tab Smith (as).
Four titles were recorded for Atlantic, two issued 877, not available.

TAB SMITH ORCHESTRA**NYC. Feb. 15, 1949**

Irving Woods or Frank Humphries (tp), Sandy Williams (tb), Tab Smith (as), Charlie Wright (ts), Teddy Brannon (p), Jimmy Styles (b), Walter Johnson (dm).
Four titles were recorded for Atlantic, one issued:

A200	Echo Blues	Solo 5 choruses of 12 bars. (S)
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Very nice this slightly echoed blues.

TAB SMITH ORCHESTRA**NYC. May 14, 1949**

Bigband including Tab Smith (as), Dexter Gordon (ts).
One title recorded at the Apollo Theatre:

5:51	Buzzy	Solo 8 choruses of 12 bars. (FM)
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The sound quality is not particularly good, but TS seems to play competently in his usual style.

TAB SMITH ORCHESTRA**Chi. April 1951**

Sonny Cohn (tp), Tab Smith (as-195,96, ts-197-200), Leon Washington (ts), "Pete Johnson No. 2" (prob. Teddy Brannon) (p), Wilfred Middlebrooks (b), Walter Johnson (dm), Chick Young (vo-196).

Six titles were recorded for Chess,

51-195	Messin' Around	Solo 24 bars. (S)
51-196	Love	Solo 16 bars. (S)
51-197	Spider Rock	(ts)-Straight 2 to solo 4 to straight 1 choruses of 12 bars. (M)
51-198	Jimmy's Blues	(ts)-Solo 12 bars. (S)
51-198-alt.	Jimmy's Blues	As above. (S)
51-199?	Slow And Easy	(ts)-Solo/straight 48 bars. Straight 8 bars. (SM)
51-200	Any Time For You	(ts)-Solo 12 bars. (S)

We have not heard much from Tab Smith the last years, but this session demonstrates clearly he still is a great contributor. The two first items are slow and groovy in slow tempo on his main instrument, but he now seems to turn more often to the tenor saxophone, an instrument that fits his style so well that I wonder whether he should have chosen this instrument as a vehicle in the old days! From

the slow blues to a medium swinging “... Rock” he plays the tenorsax in a highly personal style. Will be interesting to follow the last decade of his playing!

Note of July 26, 2015: All Tab Smith items from the period 1951 – 1960, have now become available! They will appear in a later update.

...ooo...