

**The**

**TENORSAX**

**of**

**FRANK BENJAMIN FOSTER**

Solographer: Jan Evensmo  
Last update: Oct. 7, 2020, June 13, 2022

Born: Cincinnati, Ohio, Sept. 23, 1928  
Died: Chesapeake, Virginia, July 26, 2011

*Introduction:*

Oslo Jazz Circle always loved the Count Basie orchestra, no matter what time, and of course we became familiar with Frank Foster's fine tenorsax playing!

*Early history:*

Learned to play saxes and clarinet while in high school. Went to Wilberforce University and left for Detroit in 1949. Played with Wardell Gray until he joined the army in 1951. After his discharge he got a job in Count Basie's orchestra July 1953 after recommendation by Ernie Wilkins. Stayed until 1964.

## FRANK FOSTER SOLOGRAPHY

**FRANK FOSTER –****TOMMY FLANAGAN QUARTET****Detroit, April 24, 1950**

Frank Foster (ts), Tommy Flanagan (p), probably James "Beans" Richardson (b), Art Mardigan (dm).

One title was recorded at the Blue Bird Inn by Porter Crutcher:

7:27                      Move    Soli 7 and 2 choruses of 32 bars. (F)

Postscript of June 1, 2022: Now here is a real jazz archeological gem! A recording by this fine and famous tenorsax player as a youngster, more than three years before he joined Count Basie, even before he joined the Army! Such discoveries are important, no matter the artistic value. However, "Move" definitely has! FF throws himself into a very high tempo, and in spite of some occasional non-optimal phrases, his soloing is quite coherent and impressing with excellent backing (and five choruses piano solo), a very good example of youthful enthusiasm and budding talent.

**COUNT BASIE AND HIS ORCHESTRA****LA. Aug. 13, 1953**

Paul Campbell, Wendell Cully, Reunald Jones, Joe Newman (tp), Johnny Mandel (btp), Henry Coker, Benny Powell (tb), Marshal Royal (cl, as), Ernie Wilkins (as, ts), Frank Wess (fl, ts), Frank Foster (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Gus Johnson (dm).

Three titles were recorded for Clef, two issued, one has FF:

1257-5                      Blues Go Away    Solo with orch 24 bars. (SM)

Frank Foster's first recorded solo (outdated!!) appears when he just has joined the Count Basie organization, of which he should be such an important member for years to come. It is relaxed and highly competent.

**Hollywood, Aug. 15, 1953**

Same personnel. NBC-TV "Hoagy Carmichael Show", three titles, no solo info.  
Hoagy Carmichael (vo).

**Pasadena, Sept. 16, 1953**

Same personnel. Concert at the Civic Auditorium. Billy Eckstine (vo).  
Twenty nine titles, no solo info.

**JAZZ STUDIO ONE****NYC. Oct. 10, 1953**

Joe Newman (tp), Bennie Green (tb), Frank Foster, Paul Quinichette (ts), Hank Jones (p), "Sir Jonathan Gasser" (g), Eddie Jones (b), Kenny Clarke (dm).

Two titles were recorded for Decca:

3539                      Tenderly    Solo 32 bars. (S). Solo  
3 choruses of 32 bars. Soli  
8 and 8 bars. (FM)

3540                      Let's Split    Soli 4 and 3 choruses of  
12 bars. 5 choruses 4/4 with  
(ts-PQ). Soli 4 and 4 bars. (FM)

Before FF's first preserved solo from his longlife association with the Count, he takes part in a very exciting get-together. The start is a magnificent solo in slow tempo on "Tenderly" and not at all bad in fast medium, but the song is not really made for that tempo. "... Split" is more ordinary with regard to FF but an interesting item as such, and the tenorsax chase has some intriguing details.

**COUNT BASIE AND HIS ORCHESTRA****NYC. Dec. 12, 1953**

Personnel as Aug. 13 except Joe Wilder (tp), Henderson Chambers (tb) replace Campbell and Mandel.

Eight titles were recorded for Clef, but no FF.

I would like to quote Chris Sheridan on this session: "It is also worth noting that Wess gets all the tenor solo space, a function not only of his marginal seniority over Foster but also of the latter's self-confessed inability at first to find a consistent approach to his instrument. ... "I was torn between styles and didn't consider myself as having one of my own at all. Sometimes I wanted to play like Ben Webster, and sometimes like Sonny Stitt".

**COUNT BASIE AND HIS ORCHESTRA****NYC. Dec. 25, 1953**

Same personnel.

NBC broadcast from Birdland. Seven titles, no solo info.

**NYC. Dec. 31, 1953**

Same. Four titles, no solo info.

**NYC. Jan. 1, 1954**

Same personnel. NBC "All-Star Parade of Bands" broadcast.  
Nine titles, three have FF:

How High The Moon	Solo with orch 32 bars. (F)
Fancy Meeting You	Solo with orch 32 bars. (FM)
One O'Clock Jump	Solo with orch 24 bars (2 <sup>nd</sup> (ts)-solo). (M)

FF's tenorsax is sounding strange on this b'cast, but who else could play this fancy "Fancy ...", the most interesting title?

**JOE NEWMAN**

**NYC. March 9, 1954**

Joe Newman (tp), Matthew Gee (tb), Frank Wess (fl, ts), Frank Foster (ts), John Acea (p), Eddie Jones (b), Osie Johnson (dm).

Four titles were recorded for Vanguard:

Close Quarters	Soli 36 and 4 bars. (FM)
Jose Beguines	Solo 16 bars (2 <sup>nd</sup> (ts)-solo). (M)
Blue For Slim	Solo 12 bars (1 <sup>st</sup> (ts)-solo). (S)
The Sleeper	Solo 16 bars (2 <sup>nd</sup> (ts)-solo). (FM)

A very fine Vanguard session, and FF shows that he is one of the most interesting "new stars", although he is already 25 years old. He plays with strength and conviction in a style closer to that of Sonny Stitt than anybody else sooner or later, nevertheless he does refreshingly his own things. Particularly the blues is impressing here, from the single slow chorus on "... Slim" to the three fast medium ones on "... Quarters".

**COUNT BASIE AND HIS ORCHESTRA**

**Stockholm, March 15, 1954**

Personnel as Dec. 12, 1953 except Bill Hughes (tb) replaces Coker.

Recorded at concert in Konserthuset by Swedish Radio.

Twenty three titles, the following have FF:

Fancy Meeting You	Solo with orch 32 bars. (FM)
Jumpin' At The Woodside	Break to solo 7 choruses of 32 bars, last 2 with orch, to coda. (F)
Sixteen Men Swinging	Break to solo 32 bars. (F)
Nails	Solo with orch 24 bars. (M)
Two Franks	As April 29. (F)
Blues Backstage	Solo 24 bars. (SM)
Plymouth Rock	Solo 12 bars (1 <sup>st</sup> (ts)-solo). 24 bars 4/4 with FW. (SM)

This is the first time to really hear FF appear as a main soloist with the Count Basie orchestra, and the results are very convincing. All these titles were later to be studio recorded, and these versions offer interesting comparisons. For a highlight try "... Backstage".

**FRANK FOSTER QUARTET**

**Paris, April 4, 1954**

Frank Foster (ts), Henri Renaud (p), Jean-Marie Ingrand (b), Jean-Louis Viale (dm).

Six titles were recorded for Vogue (no 78 rpm.):

My Heart Stood Still	Solo 5 choruses of 32 bars. Solo 48 +8 bars, (p) on last bridge. (M)
Fat Shoes	Solo 4 choruses of 32 bars to 64 bars 4/4 with (dm) to solo 32 bars. (FM)
I'll Take Romance	Solo 7 choruses of 32 bars, (p) on last bridge, to coda 4 bars. (M)
Escale A Victoria	Solo 4 and 2 choruses

	of 32 bars. (FM)
The Things We Did Last Summer	Soli 64 and 32 bars. (M)
Just Forty Bars	Intro 4 bars to soli 4 and 2 choruses of 44 bars. (F)

FF's first session under his own name, utilizing one of the best French rhythm sections. Although he still has occasional problems with expressing his strong and abundant ideas technically, the total impression is enough to place FF among the most interesting tenorsax performers of the middle fifties. Possibly boring, it is again necessary to mention how close his sound and phrasing often is to that of Sonny Stitt, nevertheless he has his own things going, and all the titles here are exciting. Missing a ballad, one is tempted to choose the fast "Just 40 bars", an AABA with blues A's, as an earopener to what this talented tenorsax player could do.

#### **COUNT BASIE AND HIS ORCHESTRA** **Zürich, April 10, 1954**

Personnel as March 15. SRT broadcast from Kongresshaus.

Four titles, two reported to have FF, one has been available:

Nails	Solo with orch 24 bars. (M)
Two Franks	

#### **COUNT BASIE AND HIS ORCHESTRA** **NYC. April 29, 1954**

Personnel as above. NBC broadcast from Birdland. Date falsely given as May 29.

Eight titles, two have FF:

Sixteen Men Swinging	Solo 32 bars. (F)
Two Franks	Straight duet. Solo with orch 32 bars (last (ts)-solo) to 32 bars 4/4 with (ts-FW). Long duet sequence. (F)

A colourful version of "Two Franks", note this one!!

#### **FRANK FOSTER QUINTET** **NYC. May 5, 1954**

Bennie Powell (tb), Frank Foster (ts), Gildo Mahones (p), Percy Heath (b), Kenny Clarke (dm).

Six titles were recorded for Blue Note (no 78 rpm.):

560-2	Little Red	Soli 8 and 48 bars. (M)
562-0	How I Spent The Night	Straight 32 bars to solo 16 bars. Straight 8 bars. (S)
563-1	Blues For Benny	Solo 36 bars. Solo 8 bars to 24 bars 4/4 with (tb). (FM)
565-0	Out Of Nowhere	Break to solo 3 choruses of 32 bars (last 4 bars ens). (M)
561-4	Gracias	Break to solo 64 bars. (M)
564-0	The Heat's On	Soli 24 and 24 bars. (M)

The second session under FF's own name, with an American group this time. It is almost equally successful, although some better planning and another take here and there would have been advisable. For instance, in an otherwise excellent "... Nowhere", FF concludes two choruses, discovers nobody is ready to take over, and therefore has to whip up a third one; such incidents are unnecessary. He plays brilliantly at times, like the blues on "... Benny" and "... On". All items are in fact noteworthy, the latin "Gracias" and the standard "Little Red" have long, fine soli, and I just wish the only slow tune, "... The Night", had been tailored more to FF's improvisational capabilities, which are among the very best of what the middle fifties could offer. I wish there were a Foster/Stitt session from this period, like a "father and son" setup!!

#### **THELONIOUS MONK** **Hackensack, NJ. May 11, 1954**

Ray Copeland (tp), Frank Foster (ts), Thelonious Monk (p), Curley Russell (b), Art Blakey (dm).

Four titles were recorded for Prestige (no 78 rpm.):

570	Wee See	Soli 32 and 32 bars. (M)
571	Smoke Gets In Your Eyes	No solo. (S)

572	Locomotive	Solo 40 bars. (SM)
573	Hackensack	Solo 64 bars. (FM)

This is the first session where FF really is out of the Basie context, and he manages well under the demanding leadership of Monk. His style is remarkably connected to that of Sonny Stitt, but not so much that it is possible to mistake one for the other. He plays very convincingly on his three solo titles, good enough to be considered as one of the major modern tenorsax performers. My particular favourite is the inventive solo on "Locomotive".

**GEORGE WALLINGTON AND HIS BAND** **NYC. May 12, 1954**  
 Dave Burns (tp), Jimmy Cleveland (tb), Frank Foster (ts), Danny Bank (bar), George Wallington (p), Oscar Pettiford (b), Kenny Clarke (dm), Quincy Jones (arr).  
 Six titles were recorded for Blue Note (no 78 rpm.):

Festival	Break to solo 2 choruses of 36 bars. (FM)
Festival (alt.)	As above. (FM)
Frankie And Johnnie	Solo 24 bars. (M)
Frankie And Johnnie (alt.)	As above. (M)
Baby Grand	Solo 64 bars. (F)
Bumpkins	Solo 24 bars. (FM)
Bumpkins (alt.)	As above. (FM)
Summertime	Solo 32 bars. (M)
Summertime (alt.)	As above. (M)
Christina	No solo. (S)

A fine session led by one of my favourite piano players, having good soloing by all participants and with excellent arrangements. FF is in good shape, looking forward with his modern soloing, not yet fully developed and with occasional minor uncertainties, but with strength and ambitions. His playing is always exciting, note for instance the alternate take of "Frankie ..."!

**ELMO HOPE QUINTET** **NYC. June 1954**  
 Freeman Lee (tp), Frank Foster (ts), Elmo Hope (p), Percy Heath (b), Art Blakey (dm).  
 Six titles were recorded for Blue Note:

Crazy (alt.)	Soli 64, 32 and 16 bars. (F)
Crazy	As above. (F)
Abdullah	Solo 32 bars. (FM)
Chips	Solo 64 bars. (M)
Later For You	In ens. Solo 64 bars. (F)
Maybe So	Soli 32 and 8 bars. (M)
Low Tide	Solo 32 bars. (M)

This session is, together with the previous Wallington session, FF's breakthrough as a modern jazz tenorsax artist. A lovely rhythm section led by the eminent and underrated Elmo Hope challenges FF to give a series of mature and inventive soli, in a hard but yet sensitive style related to that of Sonny Stitt. All items here are quite noteworthy, but for a premium example note the lovely chorus on "Maybe So"!

**COUNT BASIE AND HIS ORCHESTRA** **Cleveland, Ohio, July 1954**  
 Personnel as above except Thad Jones (tp) replaces Wilder.  
 Broadcast from the Savoy Ballroom. Thirteen titles, five have FF:

Basie Talks	Solo 32 bars. (M)
Two Franks	As April 29. (F)
Ska-Di-Dle-Dee-Bee-Do	Solo 12 bars. (M)
You For Me	Solo 3 choruses of 32 bars, last with orch. (F)

Two For The Blues

Straight/unison with FW. (SM)

Good contributions by FF here, most interesting is a new version of "... For Me".

**COUNT BASIE AND HIS ORCHESTRA****NYC. July 23, 1954**

Personnel as July 1954.

NBC broadcast from Birdland. Four titles, two have FF:

Lullaby Of Birdland

Solo 16 bars. (M)

You For Me

Solo 3 choruses of 32 bars. (F)

A splendid solo on "You ..."!

**NYC. probably July 26, 1954**

Same. NBC "All-Star Parade of Bands" broadcast. Date falsely given as June 26.

Eight titles, four have FF:

Blues For Backstage

Solo 24 bars. (SM)

How High The Moon

Possibly solo with orch 32 bars. (FM)

Little Pony

Solo with orch 3 ½ choruses  
of 32 bars to long coda. (F)

Basie's Kick

Solo 32 bars. (M)

**NYC. July 27, 1954**

Same. TV programme. Four titles, no solo info.

**NYC. July 30, 1954**

Same. NBC broadcast from Birdland. Six titles, "Theme - Intro & Closing" has not been available, two have FF:

Little Pony

Solo with orch 3 ½ choruses  
of 32 bars to long coda. (F)

Down For The Count

Solo 24 bars. (SM)

**NYC. Aug. 3, 1954**

Same. NBC "Monitor" broadcast from Birdland. Date also given as Aug. 13.

Five titles, two have FF:

Jumpin' At The Woodside

Break to solo 5 choruses of 32  
bars with orch to coda. (F)

One O'Clock Jump

Solo with orch 24 bars, last half  
spoiled by the announcer. (M)

**NYC. Aug. 6, 1954**

Same. NBC "Stars in Jazz" broadcast. Seven titles, but no FF.

Lots of fine FF from the Birdland broadcasts; particularly to be noted are Wardell Gray's and Lester Young's old vehicles, "Little Pony" and "... Woodside" respectively, showing that Basie's tenorsax traditions are in the best of hands!

**JULIUS WATKINS SEXTET****NYC. Aug. 1954**

Julius Watkins (frh), Frank Foster (ts), George Butcher (p), Perry Lopez (g), Oscar Pettiford (b), Kenny Clarke (dm).

Four titles were recorded for Blue Note:

Linda Dalia

Soli 12 and 16 bars. (M)

Perpetuation

Solo 64 bars. (FM)

I Have Known

Solo 16 bars. (S)

Leete

Solo 32 bars. (M)

This is an exciting session of the kind Blue Note should become so famous for, with excellent contributions on all instruments, led by the fascinating flugelhorn of John Watkins. FF's efforts are of remarkable quality, he is certainly one of the most interesting tenorsax performers of this period. His solo on the slow "... Known" is magnificent and the highlight of the session, but the other items are also well worth noticing, in particular "Perception" has a strong, ambitious solo.

**COUNT BASIE AND HIS ORCHESTRA****NYC. Aug. 16, 1954**

Personnel as July 1954.

Eight titles were recorded for Clef, four have FF:

1888-3	You For Me	Break to solo 3 choruses of 32 bars. (F)
1890-4	Soft Drink	Break to solo 32 bars. (F)
1891-2	Two For The Blues	Straight/unison with FW. (M)
1892-4	Blues Backstage	Solo 24 bars. (SM)

**NYC. Aug. 17, 1954**

Same. Nine titles were recorded for Clef, seven have FF:

1895-7	Stereophonic	Solo 16 bars. (F)
1896-2	Sixteen Men Swinging	Break to solo 32 bars. (F)
1897-2	Sha-Di-Dee-Dee-Dee-Doo	Solo 12 bars. (M)
1898-4	Perdido	Solo 8 bars. Solo 3 choruses of 32 bars. Solo 16 bars to coda. (FM)
1901-1	Two Franks	Solo 28 bars (2 <sup>nd</sup> (ts)-solo). 32 bars 4/4 with (ts-FW). Breaks in long coda. (F)
1902-2	Ain't Misbehavin'	Solo with orch 64 bars to long coda. (S)
1903-1	Rails	Solo 24 bars. (M)

Now it seems that FF has taken over as the Count's main tenorsax soloist, degrading FW to only one solo item! There are several great contributions here, possibly the sparkling solo on "Perdido" takes the cake, but also "You For Me" has an excellent uptempo solo, as well as "Stereophonic" and "Sixteen Men ...". "Rails" and "Sha-Di ..." are more ordinary, and I don't think "... Misbehavin'" in a slow tempo works as well as intended. The general impression from these sessions is, however, very good.

**COUNT BASIE AND HIS ORCHESTRA Ephrata, Penn., Aug. 22, 1954**

Personnel as July 1954.

WLAN "Treasury Dance Show" broadcast, from American Legion Park, sent Sept. 2 (ref. James Accardi).

Ten titles, three have FF:

You For Me	Solo 3 choruses of 32 bars. (F)
Two For The Blues	Straight/unison with FW. (M)
Blee Blop Blues	Solo with orch 24 bars. (FM)

"You For Me" is the item of interest, demonstrating clearly FF's position as a crossbreed between Wardell Gray and Sonny Stitt.

**JOE NEWMAN AND**

**THE BOYS IN THE BAND**

**Boston, Sept. 7, 1954**

Joe Newman (tp), Henry Coker (tb), Frank Wess (fl, ts), Frank Foster (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Gus Johnson (dm), Ernie Wilkins (arr).

Six titles were recorded for Storyville, some alternates have not been available, four have FF:

Ingin' The Ooh	Solo 24 bars (last (ts)-solo). (M)
Peter Pan	Solo 32 bars, last half with orch. (M)
In Case You Didn't Know	Solo 4 choruses of 12 bars (last (ts)-solo). (FM)
In Case You Didn't Know (alt.)	As above? ( )
Ain't It The Truth	Solo 34 bars. (M)

A beautiful swinging Basie smallband session, for contractual reasons issued as Joe Newman. Excellent soloing by both tenorsax players; "... Ooh" and "In Case ..." are particularly interesting since they feature both of them, judge for yourself who's the best one!

**COUNT BASIE AND HIS ORCHESTRA**

**NYC. Sept. 25, 1954**

Personnel as July 1954. Guest soloists: Dan Terry (tp), Lester Young (ts).



Concert at Carnegie Hall. Numerous titles, three have FF:

You For Me	Solo 3 choruses of 32 bars. (F)
Blues Backstage	Solo 24 bars. (SM)
Two Franks	As Aug. 17. (F)

Excellent variations on some good FF vehicles.

**COUNT BASIE & HIS ORCHESTRA** possibly Boston, Sept. 26, 1954  
Same personnel. Broadcast and concert. Sixteen titles, no solo info.

**NYC. Oct. 9, 1954**

Same personnel. NBC broadcast from Birdland. Four titles, no solo info.

**NYC. Dec. 16, 1954**

Same personnel. Guest soloist: Stan Getz (ts).  
Recorded at Birdland. Six titles issued on Roulette, but no FF.

**NYC. Dec. 16, 1954**

Same personnel. Guest soloist: Lester Young (ts). Jimmy Rushing, Sarah Vaughan (vo).  
NBC-TV "Steve Allen Tonight" Show. Six titles, no solo info on non-Lester titles.

**NYC. Dec. 17, 1954**

Same personnel. Guest soloist: Lester Young (ts).  
NBC broadcast from Birdland. Five titles, no solo info on non-Lester titles.

**NYC. Dec. 21, 1954**

Same personnel.  
NBC broadcast from Birdland. Nine titles, no solo info.

**NYC. Dec. 22, 1954**

Same personnel.  
NBC broadcast from Birdland. Nine titles, no solo info.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Jan. 11, 1955**  
Wendell Culley, Reunald Jones, Thad Jones, Joe Newman (tp), Henry Coker, Bill Hughes, Benny Powell (tb), Marshal Royal (cl, as), Ernie Wilkins (as, ts), Frank Wess (fl, ts), Frank Foster (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm), Joe Williams (vo).  
NBC "All-Star Parade of Bands" broadcast from Birdland. Three titles, "Every Day I Have The Blues" reported possibly to have FF.

**NYC. Jan. 30, 1955**

Same. Nine titles, no info.

**NYC. Feb. 1, 1955**

Same. Eight titles, no info.

**NYC. Feb. 4, 1955**

Same. Nine titles no info.

**NYC. Feb. 6, 1955**

Same. Nine titles, no info.

**NYC. Feb. 8, 1955**

Same. Nine titles, no info.

**NYC. Feb. 9, 1955**

Same. Nine titles, no info.

**NYC. Feb. 1955**

Same. VOA transcriptions, seven titles, possibly from programs above, two reported to have FF:

Two Franks  
Dinner With Friends

**COUNT BASIE & HIS ORCHESTRA** **Topeka, Kansas, Feb. 1955**  
Personnel as above except Bill Graham (as) replaces Wilkins. Guest soloists: Lester Young, Stan Getz (ts), Pee-Wee Marquette (mc).  
Concert. Large number of titles, five have FF:

Basie Talks	Solo 32 bars. (M)
Everyday I Have The Blues	Obbligato 24 bars. (SM)
Shake, Rattle And Roll	Solo 24 bars. (M)
Dinner With Friends	Soli 32 and 8 bars. (FM)
The Comeback	Solo with orch 24 bars. (SM)

This is Basie live at his very best, as evident also from his own prominent comments! And FF takes some excellent soli, dig in particular the "... Talks" and the groovy "... Comeback"!

**COUNT BASIE & HIS ORCHESTRA** **NYC. May 6, 1955**  
 Personnel as above. Guest soloists: Buck Clayton (tp), Lester Young (ts), Buddy Rich (dm).  
 Concert at Carnegie Hall. Seven titles, one has FF:

Soft Drink	Solo 32 bars. (F)
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**COUNT BASIE & HIS ORCHESTRA** **NYC. May 11, 1955**  
 Same. Possibly NBC broadcast from Birdland, no solo info.

**COUNT BASIE & HIS ORCHESTRA** **NYC. May 17, 1955**  
 Same. Four titles were recorded for Clef, two have FF:

2347-2	Every Day I Have The Blues	Obbligato 24 bars. (SM)
2348-5	The Comeback	Solo with orch 24 bars. (SM)

Two groovy tenorsax contributions on these Joe Williams feature numbers.

**COUNT BASIE & HIS ORCHESTRA** **NYC. May 18, 1955**  
 Same. NBC broadcast from Birdland, nine titles, no solo info.

**NYC. July 2, 1955**  
 Same. NBC broadcast from Birdland, five titles, one reported to have FF:

Every Day I Have The Blues

**NYC. July 9, 1955**  
 Same. NBC broadcast from Birdland, four titles, no solo info.

**NYC. July 11, 1955**  
 Same. NBC "All-Star Parade of Bands" broadcast from Birdland, three have FF:

Blues Backstage	Solo 24 bars. (SM)
Basie English	Solo 32 bars. (M)
Every Day I Have The Blues	Obbligato 12 bars. (S)

**NYC. July 16, 1955**  
 Same. Five titles, one reported to have FF:

You For Me

**NYC. July 1955**  
 Same. Four titles, no solo info.

**NYC. July 23, 1955**  
 Same. Two NBC broadcasts from Birdland, seven titles, two reported to have FF:

The Comeback  
 One O'Clock Jump

**NYC. July 24, 1955**  
 Same. Six titles, no solo info.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 26, 1955**  
 Personnel as above.  
 Nine titles were recorded for Clef, one has FF:

2353-3	Didn't You?	Solo 32 bars. (M)
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2353-5 Didn't You?

As above. (M)

FF is in the very best groove on the fine "Didn't ..."s!

**COUNT BASIE & HIS ORCHESTRA****Chi. Aug. 20, 1955**

Personnel as above.

NBC broadcast from Blue Note, no solo info, except no tenorsax on "Teach Me Tonight"..

**Chi. Aug. 27, 1955**

Same. Sheridan's info does not fit with that of the Magic AWE24 CD, reporting six titles from Aug. 1955. One is assumed to belong to Aug. 20, while "Fancy Meeting You" is not listed. No FF on "April In Paris", "Cherry Point" and "How High The Moon" but:

Fancy Meeting You

Solo with orch 32 bars. (FM)

Peace Pipe

Solo with orch 32 bars. (FM)

**COUNT BASIE & HIS ORCHESTRA****NYC. Sept. 24, 1955**

Same. NBC broadcast from Birdland. Four titles, one reported to have FF:

Didn't You

**NYC. Sept. 25, 1955**

Same. Five titles, no solo info.

**NYC. Sept. 28, 1955**

Same. Four titles, no solo info.

**DONALD BYRD****NYC. Sept. 29, 1955**

Donald Byrd (tp), Frank Foster (ts), Hank Jones (p), Paul Chambers (b), Kenny Clarke (dm).

Six titles were recorded for Savoy:

69039 If I Love Again

Duet with (tp) 34 bars. Solo  
2 choruses of 36 bars. Duet  
with (tp) 36 bars to coda. (FM)

69040 Gotch Goin' 'n' Comin'

Solo 3 choruses of 12 bars. (FM)

69041 Winterset

Soli 8 and 64 bars.  
64 bars 4/4 with (dm/tp).  
8 bars 2/2 with (tp). (FM)

69042 Long Green

Solo 7 choruses of 12 bars. (F)

69043 Star Eyes

Solo 8 bars. Solo 2 choruses  
of 36 bars. Solo 8 bars. (M)

69044 Someone To Watch Over Me

Solo 32 bars. Acc. (tp). (S)

More than one year since the last non-Basie appearance, and obviously this is something he has longed for (nothing bad said about the Count!). Except for the sound which has too much echo, this is a session with beautiful trumpet and fine tenorsax playing by FF! He seems confident and inspired on all items. My favourites are the very fast blues on "... Green" and a lovely ballad "Someone ...", but you may dig differently!

**JOE NEWMAN SEPTET****NYC. Sept. 1955**

Joe Newman (tp), Benny Powell (tb), Frank Wess (fl, ts), Frank Foster (ts), Sir Charles Thompson (p), Eddie Jones (b), Shadow Wilson (dm).

Nine titles were recorded for Jazztone, three have FF:

Sidewalks Of New York

Solo 32 bars (last  
tenorsax solo). (M)

Careless Love

Solo 32 bars (last  
tenorsax solo). (M)

Annie Laurie

Solo 32 bars (last tenorsax solo).  
32 bars 4/4 with FW. (M)

Excellent soli, particularly "Careless ..." is a gasser!! And an exciting chase on "Annie Laurie"!

**COUNT BASIE & HIS ORCHESTRA****NYC. Oct. 1, 1955**

Personnel as above.  
NBC broadcast from Birdland. Four titles, no solo info.

**NYC. Oct. 2, 1955**

Same. Four titles, no FF.

**ELMO HOPE / FRANK FOSTER**

**NYC. Oct. 4, 1955**

Freeman Lee (tp), Frank Foster (ts), Elmo Hope (p), John Ore (b), Art Taylor (dm).  
Six titles were recorded for Prestige, issued as "Wail, Frank, Wail":

Wail, Frank, Wail	Solo 13 choruses of 12 bars. 4 choruses 4/4 with (dm) to straight 2 choruses to coda. (F)
Zarou	Solo 6 choruses of 12 bars. (FM)
Fosterity	Solo 64 bars. (FM)
Georgia On My Mind	Solo 4 choruses of 32 bars. Solo 16 + 8 bars to coda, (p) on bridge. (M)
Shutout	Solo 64 bars. (M)
Yaho	Solo 9 choruses of 12 bars. Straight 2 choruses. (SM)

This session is led by an excellent and possibly undervalued pianist, and he shares the solo space evenly with FF, with a few occasional trumpet and drums contributions added. Thus we get a lot of good and extended tenorsax playing, evenly distributed between standards and blues. FF's playing is still very similar to that of Sonny Stitt but lacks some of his rhythmic precision, nevertheless this is a very enjoyable session. FF has written "Fosterity" and the typically bebopped "Shutout", of which the former is harmonically tricky and seems to be difficult for Lee, while the composer himself thrives well. "Georgia ..." is taken in a too fast tempo in my opinion but is nevertheless successful. For a thrilling highlight play the blues on "Wail ..."!

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Oct. 29, 1955**

Personnel as above. Date falsely given as Nov. 20.  
NBC broadcast from Birdland. Seven titles, two have FF:

Sixteen Men Swinging	Solo 32 bars. (F)
Jumpin' At The Woodside	Solo 5 choruses of 32 bars, partly with orch, to coda. (F)

**NYC. Dec. 10, 1955**

Same. Five titles, one reported to have FF:

Soft Drink

**NYC. Dec. 17, 1955**

Same. Four titles, two reported to have FF:

The Comeback  
Jumpin' at The Woodside

**NYC. Dec. 31, 1955**

Same. Six titles, two reported to have FF:

Jumpin' At The Woodside  
Minor Over Matter

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Jan. 4, 1956**

Personnel as above.  
Six titles were recorded for Clef, but no tenorsax.

**NYC. Jan. 4, 1956**

Same. NBC broadcast from Birdland. Seven titles, two reported to have FF:

The Comeback  
Jumpin' At The Woodside

**NYC. Jan. 5, 1956**

Same. Five titles were recorded for Clef, two have FF:

2629-3	Big Red	Solo with orch 24 bars. (F)
2630-4	Dinner With Friends	Break to solo 32 bars. (F)

Two good soli, note in particular "... Red".

**COUNT BASIE & HIS ORCHESTRA** **NYC. Jan. 5, 1956**

Same. NBC broadcast from Birdland. Six titles, no solo info.

**NYC. Jan. 11, 1956**

Same. Seven titles were recorded for Verve, two have FF:

2634-5	Lady In Lace	Solo with orch 16 bars. (SM)
2635-3	Stompin' And Jumpin'	Solo with orch 20 bars. (FM)

**COUNT BASIE & HIS ORCHESTRA** **NYC. Jan. 13, 1956**

Same. Guest Star Transcriptions. Four titles, no solo info.

**COUNT BASIE & HIS ORCHESTRA** **Chi. Jan. 22, 1956**

Same. NBC broadcast from Blue Note.

Sheridan's info does not fit with that of the Magic AWE24 CD, reporting five titles from Jan. 1956, "Basie English", "Everyday I Have The Blues", "Bases Loaded", "Smack Dab In The Middle" and "Jumpin' At The Woodside", but no FF anyway (however see Frank Wess).

**COUNT BASIE & HIS ORCHESTRA** **Chi. Jan. 23, 1956**

Same. Three titles were recorded for Verve, but no tenorsax.

**Chi. Jan. 29, 1956**

Same. NBC broadcast from Blue Note. Four titles, no solo info.

**FRANK WESS / FRANK FOSTER** **NYC. March 7, 1956**

Benny Powell, Henry Coker (tb), Frank Wess (fl, ts), Frank Foster (ts), Kenny Burrell (g), Eddie Jones (b), Kenny Clarke (dm).

Thirteen titles were recorded for Savoy, twelve issued, no FF on 69160 "Salvation" but:

69153	Serenata	Solo 16 bars. (M)
69154	Dill Pickles	Soli 64, 8 and 4 bars. (FM)
69155	Hard Sock Dance	Soli 4, 28 and 4 bars. (M)
69156	Dancing On The Ceiling	Solo 48 bars. (SM)
69157	Alternative	Soli 72 and 8 bars. (FM)
69158	Stop Gap	12 bars 1/1 with (ts-FW). Solo 24 bars. (SM)
69159	What'd Ya Say?	Solo 6 choruses of 12 bars. (M)
69161	Apron Strings	Break to solo 4 choruses of 32 bars. (FM)
69162	Casa De Marcel	32 bars 16/16 to 32 bars 8/8 to 32 bars 4/4 with (ts-FW). (M)
69163	Lazy Sal	Soli 32 and 8 bars. (M)
69165	Excursion	32 bars 16/16 to 32 bars 8/8 with (ts-FW). Solo 4 bars. (FM)

In spite of much good soloing, this session is somewhat disappointing. It lacks the Basie touch, no Green, no piano, and has the general feeling of routine. Nevertheless FF has some fine contributions, topped by a swinging "... Ceiling", slightly mamed by a few faults. "... Pickles" is a slightly camouflaged "Sweet Georgia Brown", well played. "Serenata" is nice but too brief, while "Apron ..." is a tricky item and does not function well. Maybe I am too critical here, but there are so many better FF sessions, judge yourself!

**KENNY BURRELL** **NYC. March 12, 1956**

Frank Foster (ts), Tommy Flanagan (p), Kenny Burrell (g), Oscar Pettiford (b), Shadow Wilson (dm). Date falsely given as Dec. 3 (!)

Four titles were recorded for Blue Note (two more: "Moten Swing" and "Cheeta" without FF):

Now See How You Are	In ens 12 bars to solo 24 bars. In ens 12 bars to coda. (SM)
Phinupi	Solo 64 bars. In ens to coda. (F)
My Heart Stood Still	Solo 16 bars. Coda. (S)
How About You?	Duet with g 32 bars. Solo 64 bars. Duet with (g) to coda. (F)

This excellent guitar player has a firm hand with this fine session, having fine guitar, piano and bass soli. With regard to FF, his sound in upper tempi is very sharp here. "Phinupi" seems to be too fast for him technically and idea wise, while "... You?" is of better quality. His best contributions are in slow tempi, both "... You Are" and "... Still" are very nice.

**COUNT BASIE & HIS ORCHESTRA** **NYC. ca. March 1956**

Same. Alan Freed (mc).

CBS "Camel Rock & Roll Dance Party", program sent March 24.

Six titles, one has FF:

Sixteen Men Swinging	Solo with orch 32 bars. (F)
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**same**

Same. Program sent March 31.

Six titles, three have FF:

Soft Drink	Solo with orch 32 bars. (F)
Roll 'Em Pete	Solo with orch 24 bars. (FM)
Big Red	Solo 24 bars. (F)

**same**

Same. Program sent April 7.

Eight titles, two have FF:

Blee Blop Blues	Solo with orch 20 bars. (FM)
Jumpin' At The Woodside	Solo with orch 4 choruses of 32 bars to coda. (F)

**same**

Same. Program sent April 14.

Seven titles, three have FF:

You For Me	Solo 3 choruses of 32 bars. (F)
Every Day I Have The Blues	Solo with orch 8 bars. Obbligato 24 bars. (SM)
Tweedle-Dee-Dee	Solo 14 bars. (FM)

The Count Basie organization was not exactly a "rock & roll" group targetted to promote smoking, and everything here goes in fast tempo, music and talking. It takes on your patience to play these programs in toto, but there are several nice moments, both from the orchestra and FF. Note "Big Red" whose solo should have been much longer. He also has a good grasp on "... Woodside". The highlight is nevertheless the flashing "... Me".

**COUNT BASIE & HIS ORCHESTRA** **Portland, Oregon, April 12, 1956**

Same. Large number of titles recorded at McElroy's, no solo info. Sheridan writes that "it is a location recording, properly recorded by a professional sound engineer, and the master tape has been lodged at the Library of Congress".

**COUNT BASIE & HIS ORCHESTRA** **Hollywood, ca. mid-April 1956**

Same. Alan Freed (mc).

CBS "Camel Rock & Roll Dance Party", program sent April 21.

Six titles, three have FF:

Blee Blop Blues	Solo with orch 20 bars. (FM)
Wailin'	Soli with orch 14 and 14 bars. (FM)
Basie Land	Solo 9 choruses of 12 bars. (FM)

**same**

Same. Program sent April 28.  
Five titles, two have FF:

Little Pony	Solo with orch 3 choruses of 32 bars to very long coda. (F)
Basie English	Solo 32 bars. (M)

**same**

Same. Program sent May 5.  
Six titles, one has FF:

Ooh Goga Deek	Break to solo 8 bars. (FM)
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**same**

Same. Program sent May 12.  
Seven titles, two to have FF:

Dinner With Friends	Soli 32 and 8 bars. (F)
Jumpin' At The Woodside	Solo with orch 4 choruses of 32 bars to coda. (F)

**same**

Same. Program sent May 19.  
Seven titles, two have FF:

Every Day I Have The Blues	Obbligato parts. (SM)
Sixteen Men Swinging	Solo with orch 32 bars. (F)

**same**

Same. Program sent May 26.  
Six titles, one has FF:

The Comeback	Solo with orch 24 bars. (SM)
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Several noteworthy tenorsax soli. My favourite is the rolling "Basie Land", starting out with quoting Illinois' "Port Of Rico". Also it is nice to hear recreations of Wardell Gray's famous vehicle "Little Pony". Another "... Woodside" cannot hurt either. The laidback "... English" is also noteworthy.

**JOE NEWMAN****NYC. April 1956**

Joe Newman (tp), Billy Byers (tb), Gene Quill (as), Frank Foster (ts), John Lewis (p), Freddie Green (g), Milt Hinton (b), Osie Johnson (dm).  
Postscript of Sept. 2020: Date must be wrong, Count Basie did not return from the West Coast until end of May.  
Six titles were recorded for Storyville, no tenorsax on "Imagination", "Diffugality" and "I Feel Like A Newman" but:

This Time The Dream's On Me	Solo 8 bars. (M)
The Midgets	Solo 4 choruses of 12 bars. (F)
King Size	Solo 3 choruses of 12 bars. (FM)

Particularly the swinging blues "King ..." should be noted.

**COUNT BASIE & HIS ORCHESTRA****Hollywood, April 28, 1956**

Same. Six titles were recorded for Verve, one has FF:

20141-5	A Fine Romance	Solo 6 bars. (M)
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**Hollywood, May 1, 1956**

Same. Six titles were recorded for Verve, two have FF:

20148-8	Come Rain Or Come Shine	Solo 6 bars. (S)
20149-5	I Can't Believe That YINLWM	Solo with orch 12 bars. (M)

Nothing terribly important here, but "... Shine" is quite nice.

**COUNT BASIE & HIS ORCHESTRA****NYC. June 2, 1956**

Same. Alan Freed (mc).

CBS "Camel Rock & Roll Dance Party", sent on Saturday nights, June 2, 9, 16, 23 and 30. 32 titles, six have FF:

June 9	Basie's Back In Town	Solo with orch 16 bars. (FM)
June 16	Little Pony	Solo with orch 3 choruses of 32 bars to very long coda. (F)
June 23	Corner Pocket	Solo 32 bars. (M)
"	You For Me	Solo 3 choruses of 32 bars. (F)
June 30	Soft Drink	Solo 32 bars. (F)
"	Jumpin' At The Woodside	Solo with orch 6 choruses of 32 bars to coda. (F)

The "dance party" continues in NYC, but contains nothing new, although why should that be necessary? "... Pony", "... Me" and "... Woodside", the latter is longer here than usual, are all familiar vehicles for FF, and he knows how to execute them with professionalism.

#### **COUNT BASIE & HIS ORCHESTRA** **NYC. June 1956**

Same. Broadcasts from Birdland, 20 titles, two reported to have FF:

Little Pony  
You For Me

#### **COUNT BASIE & HIS ORCHESTRA** **NYC. June 25-27, 1956**

Same with Ella Fitzgerald (vo) added.

Fourteen titles were recorded for Verve, twelve issued, five have FF:

2907-4	Low Life	Soli 8, 4 and 4 bars. (SM)
2909-2	Lollypop	Solo 16 bars. (FM)
2909-6	Lollypop	As above. (FM)
2911-1	One O'Clock Jump	Solo 24 bars. (FM)
2911-2	One O'Clock Jump	As above. (FM)
2912-2	Basie's Back In Town	Solo 20 bars. (FM)
2913-2	From Coast To Coast	Soli 8 and 8 bars. (M)

#### **COUNT BASIE & HIS ORCHESTRA** **Newport, Rh. I., July 5, 1956**

Same. Broadcast, seven titles, no solo info.

#### **NYC. July 7-17, 1956**

Same. Broadcasts from Birdland, 21 titles, info only for July 17, two reported to have FF:

Basie At The Races  
Jumpin' At the Woodside

#### **MATTHEW GEE** **NYC. July 19, 1956**

Kenny Dorham (tp), Matthew Gee (tb), Frank Foster (ts), Cecil Payne (bar), Joe "Earl" Knight (p), John Simmons (b), Art Taylor (dm).

Three titles were recorded for Riverside, issued as "Jazz By Gee!":

Gee!	Solo 32 bars. (FM)
Kingston Lounge	Solo 64 bars. (F)
The Boys From Brooklyn	Solo 32 bars. (M)

Straight forward blowing session with main emphasis on the leader, but FF have fine contributions.

#### **COUNT BASIE & HIS ORCHESTRA** **NYC. July 1956**

Same. Numerous broadcasts, 14 titles, no solo info.

#### **NYC. July 31, 1956**

Same. Broadcast. Eight titles, two reported to have FF:

Little Pony



# Didn't You

**Las Vegas, Aug. 1956**

Same. NBC broadcast, five titles, no solo info.

**Chi. Aug. 20, 1956**

Same. NBC broadcast from Blue Note, five titles, no solo info.

## **COUNT BASIE & HIS ORCHESTRA**

**Göteborg, Sept. 7, 1956**

Wendell Culley, Reunald Jones, Thad Jones, Joe Newman (tp), Henry Coker, Bill Hughes, Benny Powell (tb), Marshal Royal (cl, as), Bill Graham (as), Frank Wess (fl, as, ts), Frank Foster (ts), Charlie Fowlkes (bcl, bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm), Joe Williams (vo).

First concert at Konserthuset. Several titles, broadcasted, not available.

**Same**

Second concert, several titles, sixteen issued as "Basie In London"!!!, six have FF:

Jumpin' At the Woodside	Solo 4 choruses of 32 bars. (F)
Roll 'Em Pete	Solo with orch 24 bars. (FM)
The Comeback	Solo with orch 24 bars. (SM)
Blues Backstage	Solo 24 bars. (SM)
Sixteen Men Swinging	Break to solo 32 bars. (F)
Plymouth Rock	Solo 12 bars. 24 bars 4/4 with (ts-FW). (SM)

Note in particular "... Backstage" and the fine coplaying with FW on "... Rock"!

## **COUNT BASIE & HIS ORCHESTRA**

**prob. Köln, Sept. 16, 1956**

Same. Concert, not available.

## **COUNT BASIE & HIS ORCHESTRA**

**Paris, Oct. 6, 1956**

Same. Ten titles recorded at Palais de Chaillot, no solo info.

## **COUNT BASIE & HIS ORCHESTRA**

**poss. Chi. Nov. 2, 1956**

Same. AFRS ONS 4163, four titles, not available.

## **COUNT BASIE & HIS ORCHESTRA**

**Pennsauken, NJ. Dec. 1, 1956**

Same. WOR-Mutual broadcast from Red Hill Inn, five titles, three have been available, no FF on "Theme" but:

Two For The Blues	Straight duet with FW (ts). (SM)
You For Me	Solo 3 choruses of 32 bars. (F)

## **COUNT BASIE & HIS ORCHESTRA**

**NYC. Dec. 8, 1956**

Same. Broadcasts for Birdland, seven titles, no solo info.

**NYC. Dec. 9, 1956**

Same. Seven titles, two have FF:

Basie Land	Solo with orch 8 choruses of 12 bars to break. (F)
Plymouth Rock	Solo 12 bars to 24 bars 4/4 with (ts-FW). (SM)

## **THAD JONES**

**NYC. Dec. 12, 1956**

Thad Jones (tp), Frank Foster (ts), Jimmy Jones (p), Doug Watkins (b), Jo Jones (dm). Five titles were recorded for Period:

Whisper Not	Solo 32 bars. (SM)
Jumping For Jane	Soli 64, 4 and 4 bars. (FM)
Mad Thad	Solo 64 bars. (FM)
Lust For Life	Solo 64 bars. (FM)
I Got It Thad	Solo 3 choruses of 12 bars. (SM)

This session has a problem with the rhythm section; from the ultra passive piano to the hyperactive swing drums, and with a modern bass legend inbetween! Not the best



arr), Freddie Green (g), Les Grinage (b), Osie Johnson (dm), Bill Finegan (arr-1450)  
Three titles were recorded for Victor, one has FF:

1450 Time To Go Solo 32 bars. (SM)

But this is an interesting and original solo!

## COUNT BASIE &amp; HIS ORCHESTRA NYC. Feb. 1957

Same. Broadcast from Birdland. Two titles, no solo info.

**NYC. Feb. 10, 1957**

Same. Seven titles, three have tensors, probably one by FF:

Fancy Meeting You Solo 32 bars. (FM)

**Chi. March 9, 1957**

Same. Broadcast from Blue Note. Four titles, no solo info.

**NYC. March 23, 1957**

Same. CBS-TV "Jackie Gleason Show". Seven titles, no solo info.

**NYC. March 23, 1957**

Same. Broadcast from Birdland. Eight titles, no solo info.

**NYC. March 1957**

Same.FCDA "Stars for Defense" transcriptions, four titles, no solo info.

**Blackburn, England, April 5, 1957**

Same. Recorded at Town Hall, thirteen titles, no solo info.

**LA. April 23-30, 1957**

Same. Three titles were recorded for Verve, but no tenorsax.

**NYC. June 15, 1957**

Same. NBC-TV show, three titles, no solo info.

**ELLA FITZGERALD WITH  
DUKE ELLINGTON ORCHESTRA** **NYC. June 26/27, 1957**

Same personnel as usual with guests. Frank Foster (ts) reported to be present.

Twentyone titles were recorded for Verve but no FF soli.

## COUNT BASIE &amp; HIS ORCHESTRA Newport, Rh. I., July 7, 1957

Same personnel as usual for the period with Roy Eldridge (tp), Illinois Jacquet, Lester Young (ts) added on some titles.

Thirteen titles recorded at the Newport Jazz Festival, two have FF:

Swingin' At Newport Solo 5 choruses of 12 bars. (M)

The Comeback Solo with orch 24 bars. (SM)

A very fine solo on "... Newport", one of the best items from this concert! "... Comeback" is also interesting.

**EDDIE VINSON VOCAL ACC. BY** **NYC. Sept. 1957**

Joe Newman (tp), Henry Coker (tb), Frank Foster (ts), Bill Graham (bar), Nat Pierce (p), Turk Van Lake (g), Eddie Jones (b), Gus Johnson (dm).

Four titles were recorded for Bethlehem, no tenorsax on "Sweet Lovin' Baby" and "Cleanhead's Back In Town" but:

I Just Can't Keep The Tears Solo 16 bars. (M)

Your Baby Ain't Sweet Like Mine      Obbligato 6 bars. (SM)

Nothing exciting in particular here, but I feel quite confident FF is blowing, with reference to the imperfect personnel listings on the Bethlehem LP and the discos.

## COUNT BASIE &amp; HIS ORCHESTRA NYC. Sept. 28, 1957

Wendell Culley, Thad Jones, Joe Newman, Snooky Young (tp), Henry Coker, Bill Hughes, Benny Powell (tb), Marshal Royal (cl, as), Frank Wess (as, ts), Eddie "Lockjaw" Davis, Frank Foster (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm), Joe Williams (vo).

Four titles were recorded for Roulette, one has FF:

12422-5 J And B Breaks.(FM)

**FRANK FOSTER ORCHESTRA /  
JAZZ IS BUSTING OUT ALL OVER**

**Hackensack, NJ. Oct. 13, 1957**

Donald Byrd (tp), Henry Coker (tb), Frank Foster (ts), Ronnell Bright (p), Eddie Jones (b), Gus Johnson (dm).

Three titles were recorded for Savoy:

70135	M. C.	Intro 8 bars to straight 32 bars to solo 32 bars. Solo 8 bars. (M)
70136	La Jolie	Soli 32 and 8 bars. (S)
70137	Southside	Solo 3 choruses of 12 bars. (FM)

Good but not outstanding soli on "M. C." and "Southside", most interesting is the charming "La Jolie" in  $\frac{3}{4}$  time.

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Oct. 21/22, 1957**

Personnel as above except Al Grey (tb) replaces Hughes.

Fifteen titles were recorded for Roulette, two have FF:

12477-4	Silks And Satins	Solo 24 bars. (SM)
12480-6	Splanky	Solo 24 bars. (SM)

Two lovely blues soli in the most beautiful tempo, dig these!!

**COUNT BASIE & HIS ORCHESTRA**

**Paris, Nov. 9, 1957**

Same. Recorded at Olympia Theatre, seven titles, but no FF.

**Paris, Nov. 12, 1957**

Same. Nine titles, two have FF:

Little Pony	Solo with orch 3 choruses of 32 bars + 16 bars to long coda. (F)
Roll 'Em Pete	Solo with orch 24 bars. (FM)

Fine version of "... Pony" with a loud "squeak".

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Dec. 7, 1957**

Same. Broadcast from Birdland, six titles, no solo info.

**NYC. Dec. 21, 1957**

Same. Six titles, no solo info.

**NYC. Dec. 28, 1957**

Same. Six titles, one reported to have FF:

Blues In Hoss' Flat

**NYC. Dec. 31, 1957**

Same. Seven titles, one reported to have FF:

Blues in Hoss' Flat

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Jan. 1, 1958**

Personnel as above plus Billy Mitchell (ts).

Broadcasts from Birdland, twelve titles, no solo info.

**SARAH VAUGHAN VOCAL ACC. BY**

**MEMBERS OF THE COUNT BASIE ORCHESTRA**

**NYC. Jan. 5, 1958**

Bigband personnel including Frank Foster, Billy Mitchell (ts), Ronnell Bright (p), Thad Jones (tp, arr).

Three titles were recorded for Mercury, no tenorsax on "Doodlin'" but:

16931-4	Stardust	Obbligato 16 bars. (S)
16933-9	Darn That Dream	As below? ( )
16933-10	Darn That Dream	Obbligato 8 bars. (S)
19933-11	Darn That Dream	As above. (S)

These nice backgrounds are believed to be played by FF.

**COUNT BASIE & HIS ORCHESTRA****Chi. March 4, 1958**

Same. Date also given as late March.

Four titles were recorded for Roulette, no tenorsax.

**Chi. March 7, 1958**

Same. Broadcasts, twentytwo titles, no solo info.

**NYC. March 1958**

Same. Broadcasts, no solo info.

**NYC. April 3&4, 1958**

Same. Ten titles were recorded for Roulette, no tenorsax.

**NYC. April 14, 1958**

Same. Four titles were recorded for Roulette, one has tenorsax:

12898-6 Count Down

Soli 16, 4 and 4 bars. (F)

Fine tenorsax "battle" with BM here!

**COLEMAN HAWKINS****Hackensack, NJ. April 24, 1958**

Coleman Hawkins (ts, ldr), Marshall Royal, Frank Wess (as), Frank Foster (ts), Charlie Fowlkes (bar), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Bobby Donaldson (dm), Billy Ver Planck (arr).

Five titles were recorded for World Wide as "Coleman Hawkins Meets The Big Section", two have FF:

Ooga Dooga

Solo 36 bars. (FM)

An Evening At Papa Joe's

Solo 12 bars. (S)

Three colourful blues choruses on "Oopa ..." and one on "... Joe's", fine contributions!

**COUNT BASIE & HIS ORCHESTRA****NYC. April 28&29, 1958**

Same. Seven titles were recorded for Roulette, two have tenorsax but no FF.

**COUNT BASIE ALL-STARS****NYC. May 4, 1958**

Smallband personnel including Frank Foster (ts).

NBC-TV, two titles, no solo info.

**COUNT BASIE & HIS ORCHESTRA****NYC. May 26/27, 1958**

Personnel as for bigband above.

Three titles were recorded for Roulette but no tenorsax.

**LA. June 23, 1958**

NBC-TV, six titles, two have FF:

Whirly-Bird

Solo 3 choruses of 32 bars. (F)

Blee Blop Blues

Solo with orch 16 bars. (F)

**COUNT BASIE & HIS ORCHESTRA****LA. June 24-27, 1958**

Same. Large number of sessions and titles were recorded at the Crescendo Club. From the four CDs Phontastic CD 7555, 7575, 8839 and Status STCD 110, FF (seems to) appear as tenorsax soloist on the following items:

Moten Swing

Solo 16 bars. (M)

Jumpin' At The Woodside

Solo with orch 5 choruses  
of 32 bars to coda. (F)

Plymouth Rock

Solo 12 bars (2<sup>nd</sup> tenorsax solo).  
24 bars 4/4 with (ts-BM). (SM)

Low Life

Soli 16 and 4 bars. (SM)

Whirly-Bird

Solo 4 choruses of 32 bars. (F)

Swingin' The Blues

Solo 12 bars (1<sup>st</sup> tenorsax solo). (FM)

Fancy Meeting You

Solo with orch 32 bars. (F)

I've Got A Girl

Solo 24 bars. (FM)

Blues In Frankie's Flat

Solo 24 bars. (M)

Comer Pocket	Solo 32 bars. (M)
My Baby Upsets Me	Obbligato parts. (SM)
Every Day	Breaks. Obbligato 24 bars. (SM)
Five O'Clock In The Morning	Obbligato parts. (S)
Moten Swing (version 2)	Solo 16 bars. (M)

**possibly same**

Same. Eight titles on Bandstand BDCD 1525, no tenorsax on "You're Not The Kind", BM on "How High the Moon" but:

Moten Swing	Solo 16 bars. (M)
Bubbles	Solo 16 bars. (M)
Jumpin' At The Woodside	Solo 8 choruses of 32 bars to coda. (F)
Blues Backstage	Solo 24 bars. (SM)
Peace Pipe	Solo with orch 32 bars. (FM)
Plymouth Rock	

**NAT KING COLE VOCAL ACC. BY  
COUNT BASIE'S ORCHESTRA**

**L.A. June 30/July 1/2, 1958**

Personnel as above but Gerald Wilson (p).

Thirteen titles were recorded for Capitol, eleven have been available, one has tenorsax but probably by BM.

**COUNT BASIE & HIS ORCHESTRA**

**Chi. Aug. 6, 1958**

Same. Broadcast from Blue Note, seven titles, no solo info.

**NYC. Sept. 2&3, 1958**

Same. Three titles were recorded for Roulette but no tenorsax.

**NYC. Sept. 1958**

Same. Broadcasts from Birdland, many titles, no solo info.

**NYC. Oct. 15, 1958**

Same. Five titles were recorded for Roulette, but no tenorsax.

**BENNIE GREEN / GENE AMMONS**

**NYC. Nov. 12, 1958**

Nat Adderley (cnt), Bennie Green (tb), Frank Wess (fl, ts), Gene Ammons, Frank Foster (ts), Tommy Flanagan (p), Ed Jones (b), Albert Heath (dm).

Six titles were recorded for Vee Jay, five have FF:

Jim Dog	Solo 36 bars (second tenorsax solo). (M)
Jim Dog (alt.)	As above. (M)
Going South	Solo 5 choruses of 12 bars (third tenorsax solo). (M)
A Little Ditty	Solo 24 bars (third tenorsax solo). (M)
Swingin' For Benny	Solo 14 choruses of 12 bars (third tenorsax solo). 8 choruses 4/4 with GA/FW. (F)
Juggin' Around	Solo 64 bars (second tenorsax solo). (FM)
Juggin' Around (alt.)	As above. (FM)

Five performances by FF on this date, note as highlights his soloing on "... South" and "... Dog", and on "... Benny" he even seems to steal the show from his two tenorsax team mates.

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Dec. 11, 1958**

Same. Five titles were recorded for Roulette, tenorsax but no FF.

**SARAH VAUGHAN VOCAL ACC. BY**

**MEMBERS OF THE COUNT BASIE ORCHESTRA**

**NYC. Dec. 15, 1958**

Same but Ronnell Bright (p).

One title, "Smoke Gets In Your Eyes", was recorded for Mercury but no tenorsax.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Dec. 18-20, 1958**  
Same. Six titles, one has FF:

13442-4 Rat Race Solo 24 bars. (F)

Two blues choruses by FF and BM each, wow!!

**TONY BENNETT VOCAL**  
**WITH COUNT BASIE's ORCHESTRA** **NYC. Dec. 22, 1958**  
Same but Ralph Sharon (p).  
Six titles were recorded for Columbia, not available.

**SARAH VAUGHAN VOCAL ACC. BY**  
**MEMBERS OF THE COUNT BASIE's ORCHESTRA** **NYC. Dec. 23, 1958**  
Same but Nat Pierce (p).  
Five titles were recorded for Mercury, one has tenorsax:

17426-3 Just One Of Those Things Solo 32 bars. (FM)

This is FF with a fine swinger!

**COUNT BASIE** **NYC. Dec. 26, 1958**  
Same. CBS broadcast from Birdland, six titles, two reported to have FF:

Blues In Hoss' Flat

Jumpin' At The Woodside

**TONY BENNETT VOCAL**  
**WITH COUNT BASIE's ORCHESTRA** **NYC. Dec. 30, 1958**  
Same but Ralph Sharon (p).  
Six titles, not available.

**NYC. Jan. 3&5, 1959**  
Same. Eleven titles, two have tenorsax, one believed to be by FF:

With Plenty Of Money And You Solo with orch 20 bars. (F)

**COUNT BASIE & HIS ORCHESTRA** **Chi. Jan. 23/24, 1959**  
Same. Five titles were recorded for Roulette, but no tenorsax.

**CHRIS CONNOR VOCAL ACC. BY** **NYC. Jan. 29, 1959**  
Bigband personnel including Seldon Powell, Frank Foster (ts).  
Four titles were recorded for Atlantic but no FF.

**COUNT BASIE & HIS ORCHESTRA** **Lausanne, Feb. 3, 1959**  
Same. SSR broadcast from Theatre Beaulieu,  
Twentytwo titles, the eight issued on Rarities LP52 have no FF.

**Zürich, Feb. 6, 1959**  
Same. SSR-TV from Kongresshaus, sixteen titles, the two issued on Rarities LP52 have no tenorsax.

**Manchester, Feb. 21, 1959**  
Same. Large number of titles recorded at Free Trade Hall, five have FF:

Brushes And Brass Solo 24 bars. (M)

Plymouth Rock Solo 12 bars. 24 bars  
4/4 with (ts-FW). (SM)

Fancy Meeting You Solo with orch 32 bars. (F)

Five O'Clock In The Morning Obbligato parts. (S)

Every Day I Have The Blues Obbligato parts. (SM)

**Stockholm, Feb. 23, 1959**  
Same. SR broadcast from Konserthuset, fourteen titles, (at least) two titles have FF:

Plymouth Rock As above. (F)

Blues In Hoss' Flat Solo 24 bars. (M)

Fine contributions, particularly on "... Brass" and the two duet versions with Wess on "... Rock".

**COUNT BASIE & HIS ORCHESTRA** **Berlin, Feb. 27, 1959**  
Same. SFB broadcast from Sportspalast, eight titles, no solo info.

**MAXWELL DAVIS - COMPOSITIONS**  
**OF COUNT BASIE AND OTHERS** **L.A. March 24, 1959**

John Anderson, Snooky Young, Joe Newman, Pete Candoli (tp), Henry Coker, Dick Nash, Tommy Pederson (tb), Marshal Royal, Jewell Grant (as), Frank Wess, Frank Foster (ts), Charlie Fowlkes (bar), Milt Raskin (p), Herman Mitchell (g), Eddie Jones (b), Sonny Payne (dm), B. B. King (vo), Maxwell Davis (dir, arr).  
Nine titles were recorded for Crown, six have tenorsax, four believed to have FF:

John's Idea	Soli 16 and 4 bars. (FM)
One O'Clock Jump	Solo 24 bars (last tenorsax solo). (M)
Lester Leaps In	Solo 64 bars. 32 bars 4/4 with (p). Soli 4 and 4 bars. (FM)
Jumpin' At The Woodside	Solo 4 choruses of 32 bars to coda. (F)

Nothing wrong with this session really, but one is trying to create a Basie session without Basie and replacing some of the members with local West Coast musicians; a rather queer idea. FF executes his role well, nothing wrong with his soli either.

**COUNT BASIE & HIS ORCHESTRA** **Fresno, Ca., April 24, 1959**  
Same. Twenty six titles recorded live, sixteen issued on JUCD 2039, five have FF:

Back To The Apple	Solo with orch 4 choruses of 12 bars. (FM)
Rat Race	Solo 24 bars (first tenorsax solo). (F)
Corner Pocket	Solo 32 bars. (M)
Blues In Frankie's Flat	Solo with orch 24 bars. (M)
Let's Have A Taste	Soli 12 and 8 bars. (M)

**COUNT BASIE & HIS ORCHESTRA** **San Francisco, April 26, 1959**  
Same. Nine titles recorded, no solo info.

**BILLY ECKSTINE VOCAL**  
**WITH COUNT BASIE's ORCHESTRA** **NYC. May 22, 1959**

Same/similar with Booby Tucker (p), George Duvivier (b).  
Eight titles were recorded for Roulette, one has tenorsax, possibly FF:

13865 Drifting	Obbligato 12 bars. (S)
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Fine background here!

**COUNT BASIE & HIS ORCHESTRA** **NYC. May 1959**  
Same. Broadcast from Birdland, eight titles, no solo info.

**COUNT BASIE & HIS ORCHESTRA** **Miami, Fl., May 31, 1959**  
Same plus Harry Edison (tp) guesting.  
Large number of titles were recorded for Roulette, six have FF:

Splanky	Solo 24 bars. (SM)
Five O'Clock In The Morning	Obbligato 12 bars. (S)
Back To The Apple	Solo 48 bars. (FM)
Let's Have A Taste	Solo with orch 32 bars. (M)
Moten Swing	Solo 16 bars. (SM)
The Comeback	Solo with orch 24 bars. (SM)

**ART TAYLOR** **Hackensack, NJ. June 3, 1959**  
Frank Foster, Charlie Rouse (ts), Walter Davis Jr. (p), Sam Jones (b), Art Taylor (dm).  
Six titles were recorded for New Jazz, issued as "Taylor's Tenors":



Rhythm-A-Ning	Solo 3 choruses of 32 bars (last tenorsax solo). 2 choruses 4/4 with (ts-CR). Soli 8, 4 and 4 bars. (F)
Little Chico	Solo 64 bars. (F)
Cape Millie	Break to solo 64 bars (first tenorsax solo). Soli 4 and 4 bars. (FM)
Straight No Chaser	Solo 5 choruses of 12 bars (first tenorsax solo). (M)
Fidel	Solo 3 choruses of 32 bars. (FM)
Dacor	Solo 3 choruses of 32 bars. 32 bars 4/4 with (ts-CR). Soli 8 and 8 bars. (F)

Interesting tenorsax encounter here! FF plays fine tenorsax, although I believe he lacks the firmness of ideamaking and phrasing that characterizes the real tenorsax giants, and also CR seems to be his superior here. But by all means, all six items have good FF soli, and with a firm rhythm section, this is a nice event!

**BILLY ECKSTINE VOCAL  
WITH COUNT BASIE's ORCHESTRA** **NYC. prob. June 1959**  
Same as May 22. Three titles were recorded for Roulette but no tenorsax.

**COUNT BASIE & HIS ORCHESTRA** **Newport, Rh. I., July 2, 1959**  
Same.  
Broadcast from Newport Jazz Festival, fourteen titles, one is reported to have FF:

Four O'Clock In The Morning Blues

**NYC. July 28?, 1959**

Same. OCDM "Stars For Defense" transcriptions, four titles, two reported to have FF:

Four O'Clock In The Morning Blues

One O'Clock Jump

**Chi. Aug. 8, 1959**

Same. AFN broadcast from Playboy Jazz Festival, eight titles, two reported to have FF:

Five O'Clock In The Morning Blues

Shake, Rattle And Roll

**Chi. Sept. 24/25, 1959**

Same with John Anderson (tp) added.  
Eight titles were recorded for Roulette, four have FF:

14370-3	Cherry Red	Obbligato 6 bars. (S)
14372-5	Everyday I Have The Blues	Obbligato 24 bars. (SM)
14373-6	Ain't No Use	Obbligato 4 bars. (S)
14374-8	Shake, Rattle And Roll	Solo with orch 24 bars. Obbligato 12 bars. (FM)

**Chi. Oct. 12, 1959**

Same. "Jazz from WGN-TV" programme, seven titles, one reported to have FF:

Rat Race

**Chi. Nov. 14, 1959**

Same. Large number of titles recorded at Aragon Ballroom, tapes lodged at Library of Congress, twelve titles issued on Status STCD 110, seven have FF:

Splanky	Solo 24 bars. (M)
Blues In Frankie's Flat	Solo with orch 24 bars. (M)
Rat Race	Solo 24 bars (last tenorsax solo). (F)
Chestnut Street Rumble	Solo with orch 24 bars. (M)

Fancy Meeting You	Solo with orch 32 bars. (F)
Plymouth Rock	Solo 12 bars (first tenorsax solo). 24 bars 4/4 with (ts-BM). (F)
<b>Hollywood, Nov. 19, 1959</b>	
Same. Paramount film "Cinderella", no tenorsax.	
<b>NYC. Nov. 22, 1959</b>	
Same. NBC-TV, two titles, no solo info.	
<b>Unknown place and date</b>	
Same. One title was recorded for Roulette:	
14471      It's A Low Down Dirty Shame	Possibly obbliga to parts. (S)
<b>NYC. Dec. 16&amp;18, 1959</b>	
Same. Four titles were recorded for Roulette, one has FF:	
14680-4      Back To The Apple	Solo 24 bars. (FM)
<b>NYC. Dec. 28-31, 1959</b>	
Same. Seven titles, one has tenorsax:	
14683-21      Fools Rush In	Possibly solo 8 bars. (S)
<b>NYC. Dec. 31, 1959</b>	
Same. Broadcasts from Birdland, fourteen titles, no solo info.	

The Frank Foster solography stops temporarily here, but he stayed with Count Basie until August 1964, to freelance as an arranger and player in the New York area. He continued to have a long and fruitful career, and even after suffering a stroke in 2001, so that he could no longer play the saxophone, he continued composing and arranging.

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