

The  
**TENORSAX**  
of  
**FRANK WELLINGTON  
WESS**

Born: Kansas City, Missouri, Jan. 4, 1922  
Died: Oct. 30, 2013

*Introduction:*

Oslo Jazz Circle always loved the Basie orchestra, no matter what time, and of course we became familiar with Frank Wess' fine tenorsax playing. My own real ear opener however was the Joe Turner session on Atlantic from 1956.

*Early history:*

First instrument alto sax which he played in local band in Oklahoma. On tenor in Washington with Bill Baldwin and in the house band at Howard Theatre. On tour with Blanche Calloway and army service 1941-44. After discharge, with Billy Eckstine. Then with Eddie Heywood and Lucky Millinder. One year with Bull Moose Jackson. Back to Washington and studies on flute 1949. From June 1953 to August 1964 he was a member of Count Basie's orchestra.

*Message:*

I have had to simplify the presentation of Count Basie sessions, it seemed to serve no purpose of going through all Chris Sheridan. However this means that many sessions with FW must have been omitted, and it is not unlikely that some of these will or have already appeared on CD. Also, I admit that it is not always easy to hear the difference between Frank Wess and Frank Foster, at least for my modest ears. Thus please report any discrepancies between your and my opinions without delay!

## FRANK WESS TENORSAX SOLOGRAPHY

**BILLY ECKSTINE ORCHESTRA****NYC. June/July, 1946**

Hobart Dotson, King Kolax, Leonard Hawkins, possibly Rostelle Reese (tp), Billy Eckstine (vtb, vo), Alfred "Chippy" Outcalt, Gerald Valentine, Howard Scott, unknown (tb), Porter Kilbert, possibly Robert "Junion" Williams (as), Gene Ammons, Frank Wess (ts), unknown (bar), possibly Linton Garner or Jimmy Golden (p), Connie Wainwright (g), Bill McMahon (b), Art Blakey (dm), Ann Baker (vo).  
 Film "Rhythm In A Riff", directed by Leonard Anderson, produced by William D. Alexander's "Associated Producers of Negro Motion Pictures".

FW solos on the following three items:

Lonesome Lover Blues	Solo with orch 24 bars. (M)
Taps Miller	Solo with orch 64 bars. (F)
Our Delight	Solo with orch 32 bars. (FM)

Considering that FW's fame started with Count Basie in 1953, it is very surprising that he already at this early stage is a well developed tenorsax player, not at all any amateur! He plays with a light almost alto-like sound and possesses a very good technique. "Taps Miller" is an extremely impressing performance, and note the beginning of his second chorus on "Lonesome ...". Why did not FW manifest himself as one of the top tenorsax players already before the turn of the decade?

**LUCKY MILLINDER & HIS ORCHESTRA****NYC. April 11, 1947**

Personnel may include "Bull Moose" Jackson, Frank Wess (ts).

Four titles were recorded for Decca, two have tenorsax, "The Spider And The Fly" and "Let It Roll", but probably BMJ.

**BULL MOOSE JACKSON  
& HIS BUFFALO BEARCATS****NYC. Aug. 1947**

Frank Galbraith (tp), Bull Moose Jackson (ts, vo), others from the Lucky Millinder orchestra, details unknown.

Four titles were recorded for King, three have tenorsax, but probably by BMJ.

**NYC. Sept. 15 or 17, 1947**

Same/similar but definitely including Frank Wess (ts).

Four titles, three issued, all have tenorsax, one has FW:

5266	Oh John	Solo 8 bars. (FM)
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This last and brief tenorsax solo is clearly different from BMJ's first and longer one, also very well conceived.

**LUCKY MILLINDER & HIS ORCHESTRA****NYC. Oct. 3, 1947**

Frank Galbraith, Fats Ford, Henry Glover (tp), Eli Robinson, Gene Simon, Johnny Peck (tb), Burnie Peacock, Snookie Hubert (as), Frank Wess, Bull Moose Jackson (ts), Ernest Purce (bar), Billy Mann (p), Danny Barker (g), Carl Pruitt (b), Alphonse Stirrup (dm), Annisteen Allen, Paul Breckenridge (vo).

Three titles were recorded for Decca, one has tenorsax, probably FW:

74100	Berserk Boogie	Solo 36 bars. (FM)
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These are a first class bigband tenorsax soli, and while there is little basis for comparison, I seem clearly to sense FW here.

**BULL MOOSE JACKSON****NYC. Dec. 1947**

Personnel similar to below.

Two titles were recorded for King, one has tenorsax:

5406	I Can't Go On Without You	Straight intro. (S)
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**1948**

Similar. One title:

5565	Love Me Tonight	Straight intro. (S)
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**Linden, NJ. Jan. 5, 1949**

Harold Johnson (tp), Eugene Adams (as), Bull Moose Jackson (ts, vo), Frank Wess (ts), Billy Mann (p), Carl Pruitt (b), Les Erskine (dm).

Two titles were recorded for King, one has tenorsax:

5574 Come Back To Me Straight intro. (S)

**St. Louis, Feb. 18/19, 1949**

Personnel as Jan. 5 except Ted Hulbert (as, bar) added and Franklin Skeete (b) replaces Pruitt.

Three titles, no tenorsax on "Let Your Conscience Be Your Guide", probably BMJ on "Moosey" but:

5651-3 Don't Ask Me Why Intro 4 bars. Obbligato 8 bars. (S)

**St. Louis, Feb. 28, 1949**

Same/similar. One title:

5682-2 Little Girl Don't Cry Intro with ens 8 bars. (S)

If BMJ is singing on "Little Girl ..." and "Love Me ...", he cannot possibly also play the tenorsax intros, which in fact are rather straight and uninteresting. Neither the other intros have anything to offer, nor the brief obbligato on "... Cry".

**TNT TRIBBLE & HIS CREW**

**NYC. Sept. 19, 1951**

Frank Motley (tp), Frank Wess (ts), John Malachi (p), Everett Barksdale (g), Ben Stubblefield (b), James Crawford (dm), Thomas E. Tribble (vo).

Three titles were recorded for Victor:

3397 That's What Makes Me Solo 8 bars. (M)

3396 Cocoa Moe Joe Soli 2 and 2 bars. Break 2 bars to solo 16+8 bars, (tp) on bridge. (F)

3649 Mr. Von Solo 24 bars. (FM)

A swinging session with quite a lot of very good tenorsax playing, note as a big highlight his two blues choruses on "Mr. Von"!

**FRANK MOTLEY & HIS CREW**

**NYC. Dec. 12, 1951**

Frank Motley (tp), unknown (as), (ts), (bar), (p), (b), Thomas E. Tribble (dm, vo).

Two titles were recorded for Victor, no tenorsax on "I Get My Kicks" but:

4638 T. V. Boogie Blues Solo 20 bars. (M)

Could this also be FW? The answer is negative, competent playing but different sound and phrasing.

**RUTH PRICE VOCAL ACC. BY**

**NYC. 1951**

Joe Newman (tp), Frank Wess (ts), Lou Stein (p, arr), Tony Mottola (g), Milt Hinton (b), Ellis Tollin (dm), Manny Albam (arr).

Twelve titles were recorded for Kapp, but no tenorsax soli.

**EVA FOSTER VOCAL WITH  
VAN PERRY'S QUINTET**

**NYC. May 1953**

Frank Wess (ts), unknown (p), (g), Van Perry (b), unknown (dm), Eva Foster (vo- "... Know").

Two titles were recorded for Atlantic:

You'll Never Know Solo 16 bars. Coda. (M)

Waxin' For Maxie Solo 3 choruses 32 bars. (M)

This also seems to be problematic. Listening to the rather rough "... Know", I was sure this is not FW. However, on "... Maxie", a non-vocal feature number for tenorsax, still rather rough, I seem to hear his phrases several times, so I guess it is him after all.

**BENNIE GREEN**

**NYC. July 23, 1953**

Bennie Green (tb), Frank Wess (ts), Cecil Payne (bar), Cliff Smalls (p), Tommy Potter (b), Osie Johnson (dm), Candido Camero (cga, bgo).

Four titles were recorded for Decca, no FW on "Blues In Lament" and "Blow Your Horn" but:

84901 Expense Account Solo 16 bars. (M)

84902 Takin' My Time Solo 12 bars. (M)

FW is not much featured on this trombone session, and luckily "... My Time", which

is not a blues, and "Expense ..." give him the opportunity to play strong and personal soli.

FW joined Count Basie July 1953.

**COUNT BASIE AND HIS ORCHESTRA** **L.A. 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 (cl, 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, both have tenorsax, Mosaic says FF on 1257-5 "Blues Go Away" but:

1256-7 Plymouth Rock Solo 12 bars. (SM)

The beginning of a new era for the Count; gone are Quinichette, Webster and "Lockjaw" (temporarily), to be replaced by two new tenor men, the two "Franks". Nice solo work on "... Rock" by FW, and also "... Away" but the latter seems to be by FF..

**COUNT BASIE AND HIS ORCHESTRA** **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.

**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, five have FW:

1403-3 Peace Pipe Solo 28 bars. (F)

1404-3 Straight Life Solo 16 bars. (M)

1405-1 Bubbles Break to solo 16 bars. (SM)

1408-1 Basie Goes Wess Solo 24 bars. (M)

1409-2 Right On As below? ( )

1409-5 Right On Solo 24 bars. (FM)

Never before has the Count sounded so delicious, and FW's airy yet firm tenorsax playing fits like a hand in glove. "Straight ..." is a magnificent example of his capabilities in the most perfect medium tempo, and "... Goes Wess" and "Bubbles" are equally enchanting. However, he was quite capable of roughing it up a little, as evident on "Right On" and "... Pipe", successful uptempo items, particularly the first one is a swinger of high class!!

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

Personnel as Dec. 12.

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, four have FW:

Blee Blop Blues Soli with orch 8 and 6 bars. (FM)

Straight Life Solo 16 bars. (SM)

Peace Pipe Solo with orch 32 bars. (FM)

One O'Clock Jump Solo with orch 24 bars (1<sup>st</sup> (ts)-solo). (M)

Particularly "Straight Life" has a very fine solo!

**FRANK WESS** **unknown date, ca. 1954?**

Unknown personnel including Frank Wess (ts).

Tom Lord's Jazz Discograpy introduces "Parker's Mood" and "Marmaduke" on W. Wide 2508 (single), not available.

**JOE NEWMAN****NYC. March 9, 1954**

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

Four titles were recorded for Vanguard:

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

Good soloing here without being particularly noteworthy, most interesting from a FW point of view is "The Sleeper".

**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 FW:

Bubbles	Break to solo 16 bars. (M)
Jive At Five	Solo 32 bars. (M)
Blee Blop Blues	Solo with orch 24 bars. (FM)
Straight Life	Solo 16 bars. (M)
Two Franks	As April 29. (F)
Sure Thing	Solo with orch 8 choruses of 12 bars. (FM)
Plymouth Rock	Solo 12 bars (2 <sup>nd</sup> (ts)-solo) to 24 bars 4/4 with FF. (SM)
Boogie Woogie Medley: How Long Blues / Paradise Squat	Solo 17 choruses of 12 bars to coda, partly with orch. (FM)
Perdido	Solo 5 ½ choruses of 32 bars to coda. (FM)
Peace Pipe	Solo with orch 32 bars. (F)

This is FW's concert! Being featured more heavily than Foster, he is showing his gratitude by playing magnificently. Note first his elegant, laidback, easy swinging soli on "Jive ..." and "Straight ...". Then go for "Sure Thing", starting rather reticent but developing systematically into more action. And then be happy to hear his rendering of the old "lockjaw" vehicle "... Squat", played in a quite different but nevertheless convincing way.

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

Personnel as March 15. SRT broadcast from Kongresshaus.

Four titles, two reported to have FW, not available:

Blee Blop Blues  
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 FW on tenorsax:

Basie Goes Wess	Solo with orch 24 bars. (FM)
Two Franks	Straight duet. Solo 32 bars (1 <sup>st</sup> (ts)-solo). 32 bars 4/4 with FF. Long duet sequence. (F)

A fine and fascinating version of "...Franks", more exciting than the studio version.

**FRANK WESS QUINTET****NYC. May 8, 1954**

Henry Coker (tb-4953,55,58,54), Benny Powell (tb-4952,57,56), Frank Wess (fl, ts), Jimmy Jones (p), Oscar Pettiford (b), Osie Johnson (dm).

Seven titles were recorded for Commodore, no tenorsax ((fl) soli on A4955, 4958, 4957) on 4958-2 "Flute Song" and 4957-3 "You're My Thrill" but:.

A4953-1	Some Other Spring	Solo 16 bars. Solo 16 bars to long coda. (S)
A4953-3	Some Other Spring	As above. (S)
A4955-3	Mishawaka	Solo 32 bars. (FM)
A4954-1	Wess Point	Solo 72 bars to duet with (tb) 16 bars. (M)
A4954-2	Wess Point	As above. (M)
A4952-1/2	Basie Ain't Here	Soli 24 and 24 bars. (M)
A4952-3	Basie Ain't Here	Solo 24 bars. (M)
A4956-1	Frankosis	Solo 64 bars. (M)

FW's first recording session under his own name and a well deserved one! A fine rhythm section sets the pace for a very successful mainstream date, also with some attractive trombone playing. Several alternate takes show that FW is a creative artist, in fact all items here are very pleasant. Possibly the two versions of the slow "... Spring" is the highlight for most listeners, but I am weak for his relaxed playing in medium tempo like "Frankosis" in particular, and also "... Point" and "... Here". The fastest item "Mishawaka" is in fact "Indiana", also this one played with conviction. To sup up: FW is a great tenorsax player, and this is a very nice date!

**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, six have FW:

Blee Blop Blues	Solo with orch 24 bars. (FM)
Two Franks	As April 29. (F)
Bubbles	Break to solo 16 bars. (M)
Basie Goes Wess	Solo 24 bars. (M)
Straight Life	Solo 16 bars. (M)
Two For The Blues	Straight/unison with (ts-FF). (SM)

Several excellent contributions showing his fine technique; "Bubbles", "... Wess" and "... Life", all very well worth noticing!

**COUNT BASIE AND HIS ORCHESTRA** **NYC. July 23, 1954**  
 Personnel as July 1954.  
 NBC broadcast from Birdland. Four titles, but no tenorsax by FW.

**NYC. July 26, 1954**  
 Same. NBC "All-Star Parade Of Bands" broadcast. Eight titles, one has FW:

Bread	Solo with orch 3 choruses of 32 bars to long coda. (FM)
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**NYC. July 27, 1954**  
 Same. TV programme. Four titles, no solo info.

**NYC. July 30, 1954**  
 Same. NBC broadcast from Birdland. Six titles, two have FW on tenorsax:

Basie Goes Wess	Solo with orch 24 bars. (FM)
Fancy Meeting You	Solo with orch 32 bars. (FM)

**NYC. Aug. 3, 1954**  
 Same. NBC "Monitor" broadcast from Birdland. Date also given as Aug. 13.  
 Five titles, one has FW on (fl), no tenorsax.

**NYC. Aug. 6, 1954**  
 Same. NBC "Stars In Jazz" broadcast. Seven titles, three have FW on tenorsax:

Peace Pipe	Solo with orch 32 bars. (FM)
Basie English	Solo with orch 32 bars. (M)
Perdido	Solo 8 bars. Solo 3 choruses of 32 bars, last chorus with orch, to coda. (FM)

Lots of fine soloing by FW, note for instance the lively "Fancy ..." and "Peace ...". And in "Perdido" he plays both his instruments with great inspiration.

**THAD JONES QUINTET****NYC. Aug. 11, 1954**

Thad Jones (tp), Frank Wess (fl, ts), Hank Jones (p), Charlie Mingus (b), Kenny Clarke (dm).

Four titles were recorded for Debut, no tenorsax on "Sombre Intrusion" but:

Bitty Ditty	Solo 24 bars. (M)
Elusive	Solo 52 bars. (FM)
Chazzanova	Duet with (tp) 32 bars. Acc. (tp). (S)

An excellent modern session with Thad Jones' trumpet as the major attraction. FW solos competently, best is "Bitty", while "Elusive" has a rather unusual structure making it difficult to play. On "Chazzanova" he stays in the background, backing TJ in this advanced and not quite successful performance.

**FRANK WESS SEXTET****NYC. Aug. 12, 1954**

Joe Wilder (tp), Henry Coker (tb-4959,60,61), Urbie Green (tb-4962,63,64,65), Frank Wess (fl, ts), Jimmy Jones (p), Oscar Pettiford (b), Osie Johnson (dm).

Seven titles were recorded for Commodore, no tenorsax ((fl) soli on 4960, 4961 and 4964) on 4961-3 "I'll Be Around" and 4964-2 "Romance" but:

A4959-1	Pretty Eyes	Intro to solo 48 bars to coda with ens. (S)
A4959-2	Pretty Eyes	As above. (S)
A4960-1	Wess Of The Moon	Solo 36 bars. (FM)
A4960-3	Wess Of The Moon	As above. (FM)
A4962-1	Danny's Delight	Solo 72 bars. (FM)
A4962-2	Danny's Delight	As above. (FM)
A4963-1	All My Life	Intro to solo 48 bars to coda, ens on intro and last 8. (S)
A4963-2	All My Life	As above. (S)
A4965-1	Frankly The Blues	Solo 12 bars. (S)
A4965-2	Frankly The Blues	As above. (S)

The last session produced by Commodore records, in itself a nostalgic memory. The choice of FW is not a bad one, and he creates a series of beautiful tenorsax pieces comparable to those three months earlier for the same label. I have a certain weakness for the fast medium blues in "... The Moon"; Dan Morgenstern's reference to Gene Ammons is very apt, and "... Delight", a standard also in up-tempo is a real gasser! But this session also contains several extremely beautiful slow titles, and "All My ..." and "Pretty ..." are remarkable creations, demonstrating that the recent voting of FW as "new star" in Down Beat's critics poll is well deserved, although he is in fact 32 years old by now!

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

Personnel as July 1954.

Eight titles were recorded for Clef, two have FW, one on (ts):

1891-2	Two For The Blues	Straight/unison. (M)
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**NYC. Aug. 17, 1954**

Same. Nine titles were recorded for Clef, three have FW, one on (ts):

1901-1	Two Franks	Solo 32 bars (1 <sup>st</sup> (ts)-solo). 32 bars 4/4 with FF. Breaks in long coda. (F)
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FW is sparsely featured here; both items are unison constructions with FF, but his solo on "... Franks" is excellent.

**URBIE GREEN OCTET****NYC. Aug. 17, 1954**

Ruby Braff (tp), Urbie Green (tb), Med Flory (as), Frank Wess (cl, ts), Sir Charles Thompson (p), Freddie Green (g), Aaron Bell (b), Bobby Donaldson (dm).

Four titles were recorded for Vanguard:

Old Time Modern	Solo 32 bars. (FM)
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I Got It Bad	Solo 16 bars. (S)
Lullaby Of Birdland	(fl)-solo 32 bars to 32 bars 4/4 with (tb). (M)
Med's Tune	Break 4 bars to solo 3 choruses of 12 bars. (M)

A nice session with fine trombone, and FW is in excellent shape; his soli on "Old Time ..." and "... Bad" are magnificent!

**COUNT BASIE AND HIS ORCHESTRA**      **Ephrata, Penn., Sept. 2, 1954**

Personnel as July 1954.

WLAN "Treasury Dance Show" broadcast, American Legion Park.

Ten titles, four have FW:

Bubbles	Solo 16 bars. (M)
Jonesy	Break to solo 32 bars. (F)
Two For The Blues	Straight with FF, no improvisation. (M)
Perdido	Soli 8 and 64 bars to coda, last chorus with orch. (FM)

"Perdido" is by far the most interesting FW item here, particularly so because it also has an excellent flute solo.

**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).

Seven titles were recorded for Storyville, two alternates have not been available, FW tenorsax on:

These Foolish Things	Solo 64 bars to long coda. (SM)
These Foolish Things (alt.)	As above? ( )
Ingin' The Ooh	Solo 24 bars (1 <sup>st</sup> (ts)-solo). (M)
In Case You Didn't Know	Solo 4 choruses of 12 bars (1 <sup>st</sup> (ts)-solo). (FM)
In Case You Didn't Know (alt.)	As above? ( )

The FW highlight on this delicious smallband-Basie session is the magnificent "... Foolish Things", a feature number with two full choruses. Who dare say that FW was not among the most important tenorsax players of the middle fifties!??

**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 FW:

Perdido	Solo 8 bars. Soli 5 choruses of 32 bars to coda, last chorus with orch. (F)
Two Franks	As Aug. 17. (F)
Sure Thing	Solo 8 choruses of 12 bars. (M)

FW gives some new twists to items well known from this period; excellent playing. Note particularly an exciting "Perdido"!

**COUNT BASIE AND 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 FW.

**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.

**Note:** Below are listed only those sessions/titles where FW solos on tenorsax. He is a member of the Count Basie orchestra during this period.**KENNY CLARKE****NYC. Feb. 7, 1955**

Henry Coker (tb), Frank Wess (fl, ts), Charlie Fowlkes (bar), Milt Jackson (vib, p), Ed Jones (b), Kenny Clarke (dm), Ernie Wilkins (arr).

Four titles were recorded for Savoy:

4666	Klook's Nook	Solo 32 bars. (M)
4667	Inhibition	Solo 4 choruses of 12 bars. (M)
4668	Baggin' The Blues	Solo 3 choruses of 12 bars. (SM)
4669	Telefunken Blues	As below. (SM)
4669-2	Telefunken Blues (alt.)	Solo 4 choruses of 12 bars. (SM)

"Telefunken ..." is an excellent way to start the late fifties, eighth relaxed, beautiful blues choruses in a most personal way!!! "Baggin' ..." is maybe not that exciting but "... Nook" and "Inhibitions" also feature FW in the most convincing, swinging way!!

**OSIE JOHNSON's ALL STARS****NYC. Feb. 1955**

Abdul Chiefy Salaam, Thad Jones (tp), Henry Coker (tb), Ernie Wilkins (as), Frank Wess (fl, ts), Charlie Fowlkes (bar), Wendell Marshall (b), Osie Johnson (dm).

Four titles were recorded for Period/Jazztone, two have tenorsax:

Osie's Oasis	Solo 24 bars. (M)
Midnight Mirage	Solo 24 bars. (FM)

**NYC. Feb. 1955**

Thad Jones (tp), Bill Hughes (tb), Frank Wess (fl, ts), Dick Katz (p), Milt Hinton (b), Osie Johnson (dm, vo).

Three titles were recorded for Period/Jazztone:

Jumpin' At The Waterhole	Solo 32 bars. (FM)
Cat Walk	Solo 32 bars. (M)
Don't Bug Me, Hug Me	Solo 24 bars. (M)

**NYC. Feb. 1955**

Same except Henry Coker (tb) replaces Hughes.

One title, but no tenorsax.

**NYC. Feb. 1955**

Benny Powell (tb), Frank Wess (fl, ts), Dick Katz (p), Eddie Jones (b), Osie Johnson (dm).

Four titles were recorded for Period/Jazztone, three have tenorsax:

Blues For The Camels	Solo 32 bars. (M)
Osmosis	Solo 32 bars to 32 bars 4/4 with (dm). (F)
Johnson's Whacks	Solo 64 bars. (FM)

Fine mainstream sessions, and FW follows up the preceding Clarke session with a series of swinging tenorsax soli. There are always exciting details to be found, and there is reason to believe that FW has been taken too much for granted as one of

Basie's bigband tenorsax performers, not as the creative swinger he really is. Note as highlights "Cat ...", "... Hug Me" and above all the groovy "... Whacks"!

**COUNT BASIE & HIS ORCHESTRA** **Topeka, Kansas, Feb. 1955**  
Personnel as below. One title has FW:

"Chris Crossed" Solo 24 bars. (FM)

This fine solo is an FW one!

**COUNT BASIE & HIS ORCHESTRA** **NYC. May 6, 1955**

Wendell Culley, Reunald Jones, Tad 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 (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm). Guests: Buck Clayton (tp), Lester Young (ts), Buddy Rich (dm).

Concert at Carnegie Hall. Three titles have FW:

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

Blee Blop Blues Soli 8 and 6 bars. (F)

Basie English Solo 32 bars. (M)

Inspired playing by FW on this concert, note his uptempo "Fancy ..." and a cool "... English".

**BUDDY RICH ENSEMBLE** **NYC. May 16, 1955**

Thad Jones, Joe Newman (tp), Ben Webster, Frank Wess (ts), Oscar Peterson (p), Freddie Green (g), Ray Brown (b), Buddy Rich (dm).

Three titles were recorded for Norgran/Verve:

The Monster Solo 4 choruses of 12 bars. (F)

Sunday Solo 2 choruses of 32 bars. (M)

Medley: You've Changed Solo 32 bars. (S)

Excellent fast blues on "... Monster" with a rhythm section out of this world, better swing in this tempo does not exist!! And to hear the contrast when FW enters after Ben is just a thrill, two giants!! A lovely ballad concludes the session, and it seems that FW is the most inspired tenorsax player.

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 11, 1955**

Same. Broadcast from Birdland, one title has FW:

Soft Drink Solo with orch 32 bars. (FM)

**COUNT BASIE & HIS ORCHESTRA** **NYC. July 26, 1955**

Recording session for Clef, nine titles, two have FW:

2352-2 Corner Pocket Solo 32 bars. (M)

2352-5 Corner Pocket As above. (M)

2358-2 Roll 'Em Pete Solo with orch 24 bars.  
Obbligato parts. (M)

"Corner ..." has FW (not FF as stated in the Mosaic liner notes) at his very best with a swinging elegance matched by few contemporaries. Also "Pete ..." is well worth noticing, if you haven't heard it a hundred times before in your younger days!

**ERNIE WILKINS AND HIS ORCHESTRA** **NYC. Aug. 2, 1955**

Ernie Wilkins (as, arr), Jerome Richardson, Frank Wess (fl, ts), Hank Jones (p), Eddie Jones (b), Kenny Clarke (dm).

Six titles were recorded for Savoy, issued as "Flutes And Reeds", three have FW on tenorsax:

69010 Bouncing With Boots Solo 64 bars. (SM)

69011 That's A Woman Ts/ts acc. (as). (S)

69012 Blues In A Cold Water Flat Solo 24 bars. (M)

An exciting session with good contributions by all three reeds, note in particular "... Boots"!

**JOE NEWMAN QUINTET****NYC. Sept. 1955**

Joe Newman (tp), Frank Wess (fl, ts), Sir Charles Thompson (p), Eddie Jones (b), Shadow Wilson (dm). Date also given as April 1956.

Four titles were recorded for Storyville, no tenorsax on "Sweetie Cake" but:

East Of The Sun	Acc. (tp). Solo 36 bars. Acc. (tp). (M)
Gee, Baby, Ain't I Good To You	Solo 20 bars. (SM)
My Blue Heaven	In ens. Solo 32 bars. (FM)

Nice tenorsax soloing here, although there is too much noise in the rhythm section.

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

Same with Benny Powell (tb), Frank Foster (ts) added.

Date also given as April 1956.

Nine titles were recorded for Jazztone, no tenorsax on "The Midgets", while "Frankie And Johnny" has not been available but:

Alone In The Night	Solo 32 bars. (SM)
Casey Jones	Solo 24 bars. (M)
Jumpin' At The Woodside	Solo 4 choruses of 32 bars. Solo 16 bars. (F)
Sidewalks Of New York	Solo 32 bars (1 <sup>st</sup> (ts)-solo). (M)
Careless Love	Solo 32 bars (1 <sup>st</sup> (ts)- solo). (M)
A. M. Romp	Solo 6 choruses of 12 bars. (M)
Annie Laurie	Solo 32 bars (1 <sup>st</sup> (ts)- solo). 32 bars 4/4 with (ts-FF). (M)

Nice swinging sides and FW swings merrily, particularly "Casey ..." has some surprises in store, and the emotional "Alone ..." is a must! "... Woodside" is also played with inspiration, but the tempo seems a bit too high. In general, a very important FW session.

**MILT JACKSON****Hackensack, NJ. Oct. 28, 1955**

Frank Wess (fl, ts), Milt Jackson (vib), Hank Jones (p), Eddie Jones (b), Kenny Clarke (dm).

Four titles were recorded for Savoy, only one has tenorsax:

69055	Opus Pocus	Solo 4 choruses of 12 bars. (SM)
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Nice session as such with a lot of beautiful flute, but the tenorsax solo is more ordinary.

**COUNT BASIE & HIS ORCHESTRA****NYC. Oct. 29, 1955**

Broadcast from Birdland, wrongly dated as Nov. 20, one title has FW:

One O'Clock Jump	Solo 4 choruses of 12 bars. (M)
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**QUINCY JONES AND HIS ORCHESTRA****NYC. Dec. 1955**

Bigband personnel including Frank Wess, Sam Taylor (ts).

Four titles were recorded for Decca, unissued.

**COUNT BASIE & HIS ORCHESTRA****NYC. Dec. 31, 1955**

Broadcast from Birdland, one title reported to have FW:

Minor Over Matter	
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**NYC. Jan. 5, 1956**

Recording session for Clef, one title has FW:

2630-4	Dinner With Friends	Solo 8 bars. (F)
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**NYC. Jan. 11, 1956**

Recording session for Clef, one title has FW on (ts) (note (as) on "Stompin' & Jumpin'"):

2637-2	Move	Solo with orch 64 bars. (F)
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While FF takes a full chorus on "Dinner ...", it seems FW takes the brief solo at the

end. And no doubt about "Move", FW at his very best!

**COUNT BASIE & HIS ORCHESTRA** **Chi. Jan. 1956**  
Broadcast from Blue Note (ref. Magic AWE CD24). Date may not be correct. Three titles have FW:

Basie English	Solo with orch 32 bars. (M)
Everyday I Have The Blues	Obbligato 24 bars. (SM)
Jumpin' At The Woodside	Solo 4 choruses of 32 bars to coda. (F)

**LEONARD FEATHER** **L.A. Jan. 1956**  
Thad Jones (tp), Benny Powell (tb), Frank Wess (fl, ts), Dick Hyman (p, org), Oscar Pettiford (b), Osie Johnson (dm).  
Five titles were recorded for MGM, issued as "West Coast versus East Coast" ("Lover Come Back To Me" also includes the "West Coast", for details see Buddy Collette):

The Goof And I	Solo 16 bars. (M)
Here's Pete's	Solo 32 bars. (FM)
Beverly Hills	Solo 32 bars. (M)
East Coast, West Coast	Solo 64 bars. (M)
Lover Come Back To Me	Solo 16 bars. (M)

This session is surprisingly tame, although FW does his best to keep it going.

**LURLEAN HUNTER ACC. BY**  
**AL NEVINS & HIS ORCHESTRA** **prob. NYC. ca. 1956**  
Personnel including Ernie Royal (tp), Urbie Green (tb), Jimmy Buffington (frh), Hal McKusick, Frank Wess, Charlie Fowlkes (reeds), Hank Jones (p), Barry Galbraith (g), Osie Johnson, Phil Kraus (dm), (strings), Quincy Jones, Marion Evans (arr).  
Twelve titles were recorded for RCA Victor, one has tenorsax:

You Make Me Feel So Young	Solo 16 bars. (M)
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Good but not remarkable solo.

**FRANK FOSTER SEPTET** **NYC. March 5, 1956**  
Benny Powell, Henry Coker (tb), Frank Wess (fl, ts), Frank Foster (ts), Kenny Burrell (g), Eddie Jones (b), Kenny Clarke (dm). Date also given as June.  
Six titles were recorded for Savoy, no FW on 69156 "Dancing On The Ceiling", (fl) only on 69153 "Serenata" but:

69154	Dill Pickles	Solo 64 bars. (FM)
69155	Hard Sock Dance	Soli 28 and 4 bars. (M)
69157	Alternative	Soli 72 and 8 bars. (FM)
69158	Stop Gap	12 bars 1/1 with (ts-FF) to solo 24 bars. (SM)

The session is sorely missing Green, as well as the Count himself, but FW has some nice contributions.

**JOE TURNER** **NYC. March 6, 1956**  
Joe Newman (tp), Lawrence Brown (tb), Pete Brown (as), Frank Wess (ts), Pete Johnson (p), Freddie Green (g), Walter Page (b), Cliff Leeman (dm), Joe Turner (vo).  
Six titles were recorded for Atlantic, issued as "Boss Of The Blues"; no FW on 1917 "Cherry Red" and 1920 "Morning Glories" but:

1915	Low Down Dog	Solo 24 bars. (M)
1915-4	Low Down Dog	As above. (M)
1916	Roll 'Em Pete	Solo 20 bars. (M)
1916-4	Roll 'Em Pete	As above. (M)
1916-5	Roll 'Em Pete	As above. (M)
1918	How Long Blues	Solo 16 bars. (S)
1919	Piney Brown Blues	Solo 12 bars. (SM)

Two days of Joe Turner and Pete Johnson, today with FW, tomorrow with Seldon Powell, swinging like mad, most memorable!! FW seems to thrive in this bluesy context and takes some very nice soli with alternate takes as additional pleasures. Note his tribute to Gene Ammons in take 5 of "... Pete"! But my favourite is the solo on the "original" "... Down Dog"!

**FRANK WESS SEPTET****NYC. March 7, 1956**

Personnel as March 5.

Seven titles were recorded for Savoy, six issued, no FW on 69161 "Apron Strings", (fl) only on 69163 "Lazy Sal" but:

69159	What'd Ya Say?	Solo 5 choruses of 12 bars. (M)
69160	Salvation	Break to solo 4 choruses of 32 bars. Solo 8 bars. (FM)
69162	Casa De Marcel	32 bars 16/16 to 32 bars 8/8 to 32 bars 4/4 with (ts-FF). (M)
69165	Excursion	32 bars 16/16 to 32 bars 8/8 with (ts-FF). Solo 4 bars. (FM)

Particularly a long, inspired solo on "Salvation" should be noted, an important one from this period. FW also play the last tenorsax solo on "... Say?", contrary to the album liner notes.

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

Same. Alan Freed (mc).

CBS "Camel Rock &amp; Roll Dance Party"s, programs sent March 24, 31, April 7, 14 and 21.

Two titles have FW on tenorsax:

March 24	Fancy Meetin' You	Solo with orch 32 bars. (FM)
March 31	Corner Pocket	Solo with orch 16 bars. (M)

Particularly a nice solo on "... You".

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

Same. Alan Freed (mc).

CBS "Camel Rock &amp; Roll Dance Party", programs sent April 28, May 5, 12, 19 and 26.

Three titles have FW on tenorsax:

April 28	Roll 'Em Pete	Solo 24 bars. Obbligato parts. (FM).
May 5	Fancy Meetin' You	Solo with orch 32 bars. (FM)
"	One O'Clock Jump	Solo 48 bars. (FM)

Another version of "... You" should be noted, and the closing "... Jump" is a full performance this only time on these shows.

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

Recording session for Clef, one title has FW:

20144-4	There Will Never Be Another You	Solo with orch 8 bars. (M)
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**Hollywood, May 1, 1956**

Same, two titles have FW:

20145-5	My Baby Just Cares For Me	Soli with orch 8 and 8 bars. (M)
20147-4	This Can't Be Love	Solo 8 bars. (M)

Rather modest soli here.

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

Same. Alan Freed (mc).

CBS "Camel Rock &amp; Roll Dance Party", sent on Saturday nights, June 2, 9, 16, 23 and 30.

Thirtytwo titles, two have FW on tenorsax:

Perdido	Solo 8 bars. Solo with orch 64 bars to coda. (FM)
Bubbles	Solo 16 bars. (M)

On these last Alan Freed shows, a long version of "Perdido" should be noted.

**DICK HYMAN /  
LEONARD FEATHER ORCHESTRA** **NYC. June 16, 1956**  
Joe Newman (tp), Benny Powell (tb), Jerome Richardson (as, pic), Frank Wess (fl, ts), Romeo Penque (cl, bar), Don Elliott (vib, perc), Dick Hyman (p), Oscar Pettiford (b), Osie Johnson (dm).

Four titles were recorded for MGM, three issued, but (fl) solo only.

**FRANK WESS** **Hackensack, NJ. June 20, 1956**  
Frank Wess (fl, ts?), Kenny Burrell, Freddie Green (g), Eddie Jones (b), Kenny Clarke (dm).

Five titles were recorded for Savoy, but (fl) soli only.

**COUNT BASIE & HIS ORCHESTRA** **NYC. June 25-27, 1956**  
Fourteen titles were recorded for Clef/Verve, six have FW (ts):

2903-2	Every Day	Breaks. Obbligato 24 bars. (SM)
2904-5	Party Blues	Soli 4 and 2 bars. (FM)
2907-4	Low Life	Soli 8, 4 and 4 bars. (SM)
2908-9	Slats	Solo 8 bars. (SM)
2911-1	One O'Clock Jump	Solo 24 bars. (FM)
2911-2	One O'Clock Jump	As above. (FM)
2913-2	From Coast To Coast Pt 1	Solo 16 bars to long coda. (S)

**DICK HYMAN /  
LEONARD FEATHER ORCHESTRA** **NYC. July 11, 1956**  
Thad Jones (tp), Benny Powell (tb), Jerome Richardson (as, pic), Frank Wess (fl, ts), Phil Bodner (bar, oboe), Bill Barber (tu), Dick Hyman (p), Oscar Pettiford (b), Kenny Clarke (dm).

Five titles were recorded for MGM, four issued:

	Bass Reflex / Blues In 5/4	Solo 12 bars. (M)
512	Reverberation	Solo 24 bars. (M)
514	Tweeter	Solo 32 bars. (FM)
515	Woofers	Solo 12 bars. (SM)

Excellent tenorsax soloing on this session, all items are highly noteworthy!

**COUNT BASIE & HIS ORCHESTRA** **Gothenburg, Sept. 7, 1956**  
Second concert at Konserthuset. Four titles have FW:

	Nails	Solo with orch 24 bars. (M)
	Blee Blop Blues	Solo with orch 24 bars. (F)
	Corner Pocket	Solo 32 bars. (M)
	Plymouth Rock	Solo 12 bars to 24 bars 4/4 with (ts-FF). (SM)

Note particular "... Pocket" and the fine coplaying with FF on "... Rock"!

**COUNT BASIE & HIS ORCHESTRA** **Cologne, Sept. 16, 1956**  
Concert, no information.

**COUNT BASIE & HIS ORCHESTRA** **Basel, Sept. 28, 1956**  
Concert, twentythree titles, the following have FW on tenorsax:

	Sixteen Men Swinging	Solo with orch 32 bars. (F)
	Blee Blop Blues (NC)	Soli 6 and 4 bars. (F)
	Dinner With Friends	Solo with orch 32 bars. (F)
	Plymouth Rock	Solo 12 bars to 24 bars 4/4 with (ts-FF). (SM)
	Every Day	Obbligato (vo-JW) 24 bars. (SM)

Roll 'Em Pete Solo with orch 24 bars. (FM)

Jumpin' At The Woodside Solo 5 choruses of 32 bars to coda. (F)

Most interesting items with regard to FW seem to be "... Rock", "... Day" and "... Woodside".

**JOE NEWMAN**

**Paris, Oct. 7, 1956**

Joe Newman (tp), Henry Coker (tb), Frank Wess (ts), Bill Graham (bar), Maurice Vander (p), Eddie Jones (b), Sonny Payne (dm).

Three titles were recorded for Vega:

A Girl Named Rigmor Solo 64 bars. (M)

Lover Man Solo 32 bars. (S)

Blues On The Champs Elysees Solo 10 choruses of 12 bars.  
Soli 4 and 4 bars. (M)

FW at his very best in three very different items; dig his excellent blues sequence on "... Elysees" with your ear particularly tuned in on the last chorus! Or a soft medium swinger dedicated to Newman's girlfriend/wife? Or a beautiful version of "Lover Man"? Pick your choice!!

**BEVERLY KENNEY VOCAL ACC. BY  
THE BASIE-ITES AND JIMMY JONES**

**NYC. 1956**

Joe Newman (tp), Frank Wess (fl, ts), Jimmy Jones (p, arr), Freddie Green (g), Eddie Jones (b), Jo Jones (dm).

Twelve titles were recorded for Roost, five have tenorsax:

Ole Buttermilk Sky Solo 16 bars. (M)

I Never Has Seen Snow Obbligato to parts. (S)

A Fine Romance Solo 16 bars. (M)

Who Cares What People Say Intro 8 bars. Coda. (S)

My Kinda Love Solo 12 bars. (M)

A fine rhythm section lays the basis for a very pleasant session, and FW plays impressing as ever!

**COUNT BASIE & HIS ORCHESTRA**

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

Broadcast from Red Hill In. One title has FW:

Two For The Blues Straight duet with (ts-FF). (SM)

Unfortunately this is all straight playing, no improvising.

**COUNT BASIE & HIS ORCHESTRA**

**NYC. Dec. 9, 1956**

Broadcast from Birdland. Three titles have FW:

Corner Pocket Solo 32 bars. (M)

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

Plymouth Rock Solo 12 bars. 24 bars  
4/4 with FF. (SM)

**TONY SCOTT AND HIS ORCHESTRA**

**NYC. Dec. 11, 1956**

John Carisi, Thad Jones, Jim Nottingham, Clark Terry (tp), Henry Coker, Quentin Jackson, Benny Powell, Sonny Truitt (tb), Tony Scott (cl), Gigi Gryce (as), Zoot Sims, Frank Wess (ts), Danny Bank, Sahib Shihab (bar), Bill Evans (p), Freddie Green (g), Milt Hinton (b), Osie Johnson (dm).

Four titles were recorded for Victor, three issued, but no FW.

**NYC. Dec. 13, 1956**

Personnel as above except Bernie Glow (tp), Les Grinage (tb), Paul Motian (dm) replace Nottingham, Hinton and Johnson.

Three titles, one has FW:

9819 Finger Poppin' Blues Solo 12 bars (2<sup>nd</sup> (ts)- solo). (SM)

**NYC. Dec. 14, 1956**

As above except Jimmy Nottingham (tp), Frank Foster (ts), Milt Hinton (b), Osie Johnson (dm) replace Glow, Sims, Grinage and Motian.



Three titles, one has FW:

9823 Walkin' Solo 12 bars. (M)

Swinging titles these with FW blowing very nicely!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Dec. 16, 1956**

Broadcast from Birdland. Three titles have FW:

Every Tub Intro 8 bars. Solo 8 bars.  
Solo 5 choruses of 32 bars to  
8 bars orch/coda. (F)

Sixteen Men Swinging Break to solo with orch 32 bars. (F)

Blee Blop Blues Solo with orch 24 bars. (F)

**FRANK WESS** **NYC. Dec. 17, 1956**

Frank Wess (fl, ts), Kenny Burrell, Freddie Green (g), Eddie Jones (b), Gus Johnson (dm).

Two titles were recorded for Savoy, unissued.

**JAZZ FOR PLAYBOYS** **NYC. Dec. 26, 1956**

Joe Newman (tp), Frank Wess (fl, ts?), Kenny Burrell, Freddie Green (g), Eddie Jones (b), Ed Thigpen (dm).

Three titles were recorded for Savoy, but (fl) only.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Dec. 30, 1956**

CBS broadcast from Birdland. Two titles have FW:

Slats Solo 6 bars. (SM)

Count Me In Solo 32 bars (1<sup>st</sup> (ts)-solo). (FM)

**NYC. Dec. 31, 1956**

CBS "New Year's Eve Dancing Party" broadcast from Birdland:

Moten Swing Solo 16 bars. (M)

**FRANK WESS** **Hackensack, NJ. Jan. 5, 1957**

Frank Wess (fl, ts), Kenny Burrell, Freddie Green (g), Eddie Jones (b), Gus Johnson (dm).

Five titles were recorded for Savoy, (fl) only on "Pin Up" and "Monday Stroll", but:

6925 Baubles, Bangles And Beads Break to solo 36 bars.  
Solo 36 bars. (FM)

6926 Blues For A Playmate Duet with (g) 2 choruses of 12 bars to  
solo 4 choruses. Solo 5 choruses. (SM)

6927 Woolfunt's Lament 3 choruses 4/4 with (g). Soli  
1, 2 and 4 choruses of 12 bars. (M)

Competent playing on "Baubles ...", but "... Playmate" is more exciting, two swinging tenorsax soli! And "... Lament", yeah!!

**THAD JONES** **NYC. Jan. 6, 1957**

Thad Jones (tp), Henry Coker (tb), Frank Wess (fl, ts), Tommy Flanagan (p), Eddie Jones (b), Elvin Jones (dm).

Four titles were recorded for Period/Everest, no tenorsax on "Quiet Sip" but:

Ballad Medley: If You Were Mine Solo 32 bars. (S)

Cat Meets Chick Solo 16 bars. (M)

Bird Song Solo 3 choruses of 32 bars.  
2 choruses 4/4 with (dm/tp). (FM)

This session seems rather bloodless, everybody seem to think about something else than playing. FW executes his ballad part nicely without giving any extra, and "... Chick" has just a brief, soft solo. Only "Bird ..." has some fire, and FW's reticent but long tenorsax solo has qualities.

**JOE NEWMAN SEXTET** **NYC. Jan. 7&8, 1957**

Joe Newman (tp), Frank Rehak (tb), Frank Wess (fl, ts), John Acea (p), Eddie Jones (b), Connie Kay (dm), Al Cohn, Quincy Jones, Ernie Wilkins (arr).

Twelve titles were recorded for Coral, issued as "The Happy Cats", seven have

tenorsax soli:

101264	Robbins' Nest	Solo 16 bars. (M)
101265	Cocktails For Two	Solo 8 bars. (SM)
101266	I Never Knew	Break to solo 16 bars. (M)
101267	Feather's Nest	Solo 32 bars. (F)
101268	They Can't Take That Away From Me	Solo 8 bars. (M)
101273	Buttercup	Solo 32 bars. (M)
101274	Joe's Blues	Solo 3 choruses of 12 bars. (S)

Pleasant mainstream session with FW sharing his contributions equally between the flute and the tenorsax. The items and soli are mostly of 78 rpm. length but good enough. My favorite tenorsax soli here are the two "... Nest"s.

**TONY SCOTT AND HIS ORCHESTRA** **NYC. Feb. 6, 1957**  
Bigband personnel including Frank Foster, Frank Wess (fl, ts), for details see former. Three titles were recorded for Victor, one has FW:

1449	The Lady Is A Tramp	Solo 16 bars. (M)
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A nice solo this one!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Feb. 10, 1957**  
Broadcast from Birdland. Two titles seem to have FW:

	Moten Swing	Solo 16 bars. (M)
	One O'Clock Jump	Solo 4 choruses of 12 bars. (M)

**THAD JONES** **Hackensack, NJ. Feb. 16, 1957**  
Thad Jones (tp), Frank Wess (fl, ts), Teddy Charles (vib), Mal Waldron (p), Doug Watkins (b), Elvin Jones (dm).  
Six titles were recorded for Prestige, issued as "Olio", three have (fl) but:

1102	Blues Without Woe	Solo 8 choruses of 12 bars. 6 choruses 4/4 with (dm/tp/vib). (F)
1103	Hello Frisco	Solo 32 bars. (M)
1105	Embraceable You	Solo 32 bars to long coda. (S)

The different styles meeting on this session do not quite blend, and the total result is not altogether satisfying. Lots of good soloing by all participants, but this is not quite FW's arena. His staccato blues on "... Woe" is not bad but cannot compare to many other works from this time period. Not even "... You" seems to have real involvement.

**AHMAD KHATAB SALIM** **NYC. March 21, 1957**  
Joe Wilder (tp), Frank Rehak (tb), Herbie Mann, Frank Wess (fl, ts), Hank Jones (p), Wendell Marshall (b), Bobby Donaldson (dm), A. K. Salim (arr, ldr).  
Six titles were recorded for Savoy, two have tenorsax:

6989	Ballin' The Blues	Solo 24 bars (last (ts)-solo). Soli 4, 4 and 4 bars. (F)
6992	Talk That Talk	Break to solo 16 bars (1 <sup>st</sup> (ts)-solo). (M)

Interesting session with good tenorsax contributions by both players.

FW records on (fl) with own band NYC. June 21, 1957, four titles for Prestige.

**AHMAD KHATAB SALIM** **NYC. July 1, 1957**  
Joe Nottingham, Joe Wilder (tp), Marshal Royal (as), Frank Wess (ts), Charlie Fowlkes (bar), Hank Jones (p), Wendell Marshall (b), Bobby Donaldson (dm), A. K. Salim (arr, cond).  
Four titles were recorded for Savoy, one issued:

70074	June Is Bustin' All Over	Solo 40 bars. (F)
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An impressive solo in very fast tempo!

**COUNT BASIE & HIS ORCHESTRA** **Newport, Rh. I., July 7, 1957**

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

Thirteen titles were recorded at the Newport Jazz Festival, three have FW:

Swingin' At Newport	Solo 6 choruses of 12 bars. (M)
Roll 'Em Pete	Solo with orch 24 bars. (FM)
Blee Blop Blues	Soli 8 and 6 bars. (F)

"... Newport" is one of the most interesting items from this concert, and FW's groovy solo here is one of the highlights, dig this!! Also good ones on "... Pete" and "Blee ...".

**COUNT BASIE & HIS ORCHESTRA** **Canada, Aug. 1, 1957**

Concert, no information.

**MAL WALDRON** **NYC. Sept. 20, 1957**

Frank Wess (fl, ts), John Coltrane, Paul Quinichette (ts), Mal Waldron (p), Doug Watkins (b), Art Taylor (dm).

Four titles were recorded for Prestige, two have FW on (ts):

1348-1	Dealin'	Solo 4 choruses of 12 bars. (SM)
1348-2	Dealin'	As above. (SM)
1349-1	Wheelin'	Soli 3, 2, 1, 1 and 1 choruses of 12 bars. (FM)
1349-2	Wheelin'	As above plus 1 chorus. (FM)

FW has no problems with matching JC's technique and PQ's originality, and his contributions here are quite noteworthy in an unusual context, far from Basie!

**DINAH WASHINGTON VOCAL WITH ERNIE WILKINS ORCHESTRA** **NYC. Oct. 1/2, 1957**

Bigband personnel including Benny Golson, Frank Wess, Eddie Chamblee (ts).

Six titles were recorded for Mercury/EmArcy, four issued, one has tenorsax but probably by EC.

**COUNT BASIE & HIS ORCHESTRA** **Paris, Nov. 12, 1957**

Broadcast from Olympia Theatre, one title:

Corner Pocket	Solo 32 bars. (M)
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Sheridan says FF here, but Basie shouts FW?!

**DINAH WASHINGTON VOCAL WITH ERNIE WILKINS ORCHESTRA** **Chi. Nov. 20/21 1957**

Personnel including Benny Golson, Frank Wess (ts) for details see former.

Ten titles were recorded for Mercury/EmArcy, but no FW.

Billy Mitchell joins the COUNT BASIE orchestra on Jan. 1, 1958. From this time on, FW is supposed to stick to flute and altosax only, but there seem to be exceptions.

**SARAH VAUGHAN VOCAL ACC. BY COUNT BASIE'S ORCHESTRA** **NYC. Jan. 5, 1958**

Personnel as usual except Ronnell Bright (p) replacing Basie.

Three titles were recorded for Mercury, no tenorsax on "Doodlin'", tenorsax obligato 8 bars and coda (S) on "Darn That Dream" (3 takes) but unlikely to be FW, but:

16931	Stardust	Probably obligato 14 bars. (S)
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Comments will be welcomed!

**J. C. HEARD AND HIS ORCHESTRA** **Chi. March 6, 1958**

Joe Newman (tp), Benny Powell (tb), Frank Wess (fl, as, ts), Charlie Fowlkes (bar), Ronnell Bright (p), Johnnie Pate (b), Dave Heard (dm), J. C. Heard (dm, cga, vo).

Eight titles were recorded for Argo, two have tenorsax ("Coastin' with J. C." and "Heard The Word" have excellent altosax contributions!):

8899	For You My Love	Solo 24 bars. (FM)
	Idaho	Solo 64 bars. (F)

Basie-like mainstream session without Basie, and with JCH highlighting himself, also as a vocalist. FW takes an excellent tenorsax solo on "... My Love". "Idaho" also features him in good shape, although this item starts out like a warm-up.

**SARAH VAUGHAN VOCAL ACC. BY** **Chi. March 7, 1958**  
Thad Jones, Wendell Culley (tp), Henry Coker (tb), Frank Wess (ts), Ronnell Bright (p), Richard Davis (b), Roy Haynes (dm).

Nine titles were recorded for Mercury at London House, "My Buddy" is unissued, no tenorsax on "Detour Ahead", "Speak Low", "Three Little Words", "You'd Be So Nice To Come Home To" and "Thanks For The Memories" but:

17508	Like Someone In Love	Obbligato parts to solo 32 bars to obbligato parts. (M)
17511	I'll String Along With You	Obbligato parts. Solo 8 bars. Obbligato parts. (S)
17512	All Of You	Obbligato parts to solo 16 bars. Obbligato parts. (M)

FW stays mostly in the background here, almost afraid to disturb, as on "... Love" and "All ...". Note, however, the beautiful, very slow solo on "... String ..."!

**COUNT BASIE & HIS ORCHESTRA** **NYC. April 28, 1958**  
Recording session for Roulette, one title has FW:

Moten Swing	Solo with orch 16 bars. (M)
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Relaxed solo upon the trombone section, nice but too brief!

**JOE NEWMAN AND HIS ORCHESTRA** **NYC. May 6, 1958**  
Joe Newman (tp, flhm), Marshal Royal (cl, as), Frank Wess (fl, as, ts), Romeo Penque (fl, oboe, ts), Jerry Sanfino (fl, ts), Charlie Fowlkes (bar, bcl), George Berg (ts, bcl), Jimmy Jones (p), Freddie Green (g), Eddie Jones (b), Charlie Persip (dm).  
Four titles were recorded for Roulette, but no tenorsax.

**NYC. May 7, 1958**

Same except Ed Shaughnessy (dm) replaces Persip.  
Eight titles, but no tenorsax.

**COUNT BASIE & HIS ORCHESTRA** **Hollywood, June 24 – July 7, 1958**  
Numerous recordings from the Crescendo Club, two titles may have FW:

Blue On Blue	Solo 32 bars. (M)
Blue On Blue (version 2)	Solo 32 bars. (M)

**JOE NEWMAN** **Gothenburg, Oct. 2, 1958**  
Joe Newman (tp), Al Grey (tb), Frank Wess (fl, ts), Nat Pierce (p), Eddie Jones (b), Sonny Payne (dm).

Two titles were recorded live at Konserthuset:

Slats	Solo 5 choruses of 12 bars. (SM)
Feather's Nest	Solo 3 choruses of 32 bars. (F)

**Stockholm, Oct. 13, 1958**

Same plus Putte Wickman (cl-"When The Saints ...").  
Four titles, no tenorsax on "Cute" but:

The Sleeper	Solo 3 choruses of 32 bars. (FM)
Ballad Medley: Easy Living	Solo 32 bars. (S)
When The Saints Go Marching In	Solo 64 bars. (F)

As such, these sessions are two among numerous other jam sessions of the late fifties. However, FW is the most prominent soloist and make several good contributions, of which the fast ones are the most exciting; "... Nest" and "... Marching In" really take off!

**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, (fl) only on "Sermonette" but:

Jim Dog	Solo 36 bars (3 <sup>rd</sup> (ts)-solo). (M)
Jim Dog (alt.)	As above. (M)
Going South	Solo 5 choruses of 12 bars (2 <sup>nd</sup> (ts)-solo). (M)
A Little Ditty	Solo 24 bars (2 <sup>nd</sup> (ts)-solo). (M)
Swingin' For Benny	Solo 11 choruses of 12 bars (2 <sup>nd</sup> (ts)-solo). 8 choruses 4/4 with (ts-GA/FF). (F)
Juggin' Around	Solo 64 bars (3 <sup>rd</sup> (ts)-solo). (FM)
Juggin' Around (alt.)	As above. (FM)

Fine performances on this date; on "... Around" he is definitely the best player! Note also the fine piano solo on "... South"!

**COUNT BASIE & HIS ORCHESTRA** **NYC. Dec. 12, 1958**  
Recording session for Roulette, one title has FW:

Segue In C	Solo 3 choruses of 12 bars. (M)
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FW plays the blues, an excellent solo, listen for yourself!

**HELEN MERRILL VOCAL ACC. BY**  
**QUINCY JONES ORCHESTRA** **NYC. 1959**  
Frank Wess (fl, ts), Jimmy Jones (p, arr), Barry Galbraith (g), Milt Hinton (b), John Cresci (dm), Quincy Jones (cond).  
Four titles were recorded for Metrojazz, one has tenorsax:

Blues In My Heart	Solo 16 bars. (SM)
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A fine tenorsax solo here!

**COUNT BASIE & HIS ORCHESTRA** **Manchester, Feb. 21, 1959**  
Recorded at Free Trade Hall. Two titles have FW:

Plymouth Rock	Solo 12 bars to 24 bars 4/4 with FF. (SM)
Roll 'Em Pete	Solo 24 bars. (F)

**Stockholm, Feb. 23, 1959**

Broadcasts from Konserthuset. One title (so far):

Plymouth Rock	As above. (SM)
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These "minor battles" on "... Rock" are very nice!

**MAXWELL DAVIS** **LA. March 24, 1959**  
Bigband personnel including Frank Foster, Frank Wess (ts), B. B. King (vo).  
Nine titles were recorded for Crown, three believed to have FW:

One O'Clock Jump	Solo 24 bars (1 <sup>st</sup> (ts)-solo). (M)
Everyday I Have The Blues	Obbligato 24 bars. (SM)
Every Tub	Intro 8 bars to solo 32 bars. Solo 8 bars. Coda. (F)

It seems that FF has the upper hand here, FW's contributions are rather ordinary.

**COUNT BASIE & HIS ORCHESTRA** **Miami, Fl., May 31, 1959**  
Recorded for Roulette at the Hotel Americana. One title has FW:

Roll 'Em Pete	Solo with orch 24 bars. (FM)
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A little too rough this one.

**FRANK WESS SEPTET** **Englewood Cliffs, NJ. Dec. 8, 1959**  
Thad Jones (tp), Curtis Fuller (tb), Frank Wess (fl, as, ts), Charlie Fowlkes (bar), Hank Jones (p), Eddie Jones (b), Gus Johnson (dm).  
Five titles were recorded for Savoy, (fl) only on "Liz" and "Opus De Blues", (as) only on "I Hear You Talkin'" (Solo 36 bars. (M)), but:

Boop-Pe-Doop Solo 5 choruses of 12 bars. (M)  
 Struttin' Down Broadway Solo 15 choruses of 12 bars. (FM)

A session on the average with only two tenorsax soli, both blues. Note the debt to Gene Ammons on "Boop ..."! An extended solo on "... Broadway" shows that FW at the end of the fifties is a swinger and in full command of his horn. However, it seems that the previous elegance and softness have been replaced by a harder, more edgy approach. We will see what happens in the next decade.

**ERNIE WILKINS AND HIS ORCHESTRA** **NYC. Dec. 9, 1959**  
 Bigband personnel including Frank Wess (fl, as, ts), Benny Golson, Zoot Sims (ts).  
 Four titles were recorded for Everest, but no FW.

**TAL FARLOW** **NYC. Dec. 15&16, 1959**  
 Benny Powell (tb), Frank Wess (fl, as, ts), Charlie Fowlkes (bar), Dick Hyman (p),  
 Tal Farlow (g), Wendell Marshall, Osie Johnson (dm).  
 Three titles were recorded for Verve, (fl) only on 26528-6 "One Step - Two Step"  
 but:

26527-10 Petticoat High Solo 38 bars. (M)  
 26529-4 For Every Man There's A Woman Solo 8 bars. (SM)

**same date**

Personnel as above, except Powell and Fowlkes out.  
 Five titles, (fl) only on 26533-5 "The Man In My Life" and 26536-10 "Between The  
 Devil And The Deep Blue Sea", (fl) and (as) also on 26534 but:

26534-4 As Long As I Live Solo 32 bars. (M)  
 26535-4 Blues In The Night Solo/straight 52 and 12  
 bars to long coda. (SM)  
 26538-1 Wess Side Soli 32 and 8 bars. (M)

**same date**

As above but Joe Benjamin (b) replaces Marshall.  
 Four titles, (fl) only on 26531-3 "Hit The Road To Dreamland", (as) only on 26537-  
 1 "Blue Funk", but:

26530-7 Saratoga Solo 56 bars. (FM)  
 26532-7 Lessons In Love Solo 16 bars. (M)

I am afraid to disappoint some of my friends, but I am not too inspired by these sessions. The guitar playing is excellent, but the rhythm section as such does not quite fit together in my opinion, and the setup screams for brushes rather than sticks. FW is good as always, exciting to hear him on altosax, does not happen too often. The pianoless "As Long ..." is the session highlight with all three instruments (and partly with brushes!). Note also "Saratoga", "... Side" and "Petticoat ...". FW is certainly a major tenorsax player and power at the end of the decade!

Note: Only sessions with tenorsax are listed below.

**COUNT BASIE & HIS ORCHESTRA** **1960-1964**  
 Personnel including Frank Wess (fl, as, ts).  
 Below are given only titles were FW solos on tenorsax.

**THE BASIE-ITES** **Detroit, 1960**  
 Joe Newman, Thad Jones (tp), Al Grey (tb), Frank Wess (fl, ts), Frank Foster, Billy Mitchell (ts), Barry Harris (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm).  
 Eight titles were recorded for Jubilee, only "How High The Moon" has FW and then with a fine flute solo.

**ERNIE WILKINS** **NYC. Jan. 11, 1960**  
 Bigband personnel including Paul Gonsalves, Zoot Sims, Frank Wess (ts).  
 Eight titles were recorded for Everest, one has FW:

The Continental Solo 18 bars. (M)

**BILL HENDERSON** **Chi. Jan. 27, 1960**  
 Personnel including Frank Wess (ts, arr), Bill Henderson (vo).  
 Two titles, "Sleepy" and "I Go For That", were recorded for Vee Jay, but no FW.

**LOREZ ALEXANDRIA****Chi. prob. Jan. 20-Feb., 1960**

Joe Newman (tp), Al Grey (tb), Frank Wess (fl, ts), Frank Foster (ts), John Gray, Freddie Green (g), Eldee Young (b), Isaac "Redd" Holt (dm), Lorez Alexandria (vo).

Four titles were recorded for Argo (six more with trio only), issued as "Early In The Morning", (fl) on "Rocks In My Bed", no tenorsax soli.

**JOE NEWMAN****Englewood Cliffs, NJ. May 4, 1960**

Joe Newman (tp), Frank Wess (ts), Tommy Flanagan (p), Eddie Jones (b), Oliver Jackson (dm).

Five titles were recorded for Swingville, issued as "Jive At Five" a sixth title "2221 "More Than You Know" without FW):

2218	Taps Miller	Solo 3 choruses of 32 bars. (M)
2219	Jive At Five	Solo 64 bars. (M)
2220	Wednesday's Blues	Solo 7 choruses of 12 bars. (SM)
2222	Don't Worry 'Bout Me	Acc. (tp). Solo 34 bars. (M)
2223	Cuein' The Blues	Solo 6 choruses of 12 bars. (FM)

A very nice session, no-nonsense delicate playing by everybody. FW is in excellent shape and can be treasured on all items.

**FRANK WESS QUARTET****Englewood Cliffs, NJ. May 9, 1960**

Frank Wess (fl, ts), Tommy Flanagan (p), Eddie Jones (b), Bobby Donaldson (dm). Seven titles were recorded for Moodsville, issued as "But Beautiful", (fl) on 2224 "It's So Peaceful In The Country", 2225 "But Beautiful", 2228 "I See Your Face Before Me" and 2229 "Star Eyes" but:

2226	Stella By Starlight	Soli 64 and 16 bars to long coda. (S)
2227	Gone With The Wind	Solo 3 choruses of 32 bars. Solo 32 bars to coda. (M)
2230	Rainy Afternoon	Solo 9 choruses of 12 bars. Solo 4 choruses to coda. (SM)

If the session five days earlier was great with excellent tenorsax, this one is magnificent! FW's soloing on on "... Wind" is great, but there are two real masterpieces, the really sad "Rainy ..." which is a blues, and a "Stella ..." which can be considered one of the best tenorsax versions ever of this beautiful song.

**THAD JONES ALL STARS****NYC. May 12, 1960**

Thad Jones (tp), Al Grey (tb), Frank Wess (fl-"Subtle Rebuttal", "Tip Toe", as-"Friday The 13th", ts-"H And T Blues"), Billy Mitchell (ts), Hank Jones (p), Richard Davis (b), Osie Johnson (dm).

Four titles were recorded for Roulette, tenorsax soli on "Subtle Rebuttal", "Tip Toe" and "Friday The 13<sup>th</sup>" are by BM, but:

H And T Blues	20 bars 4/4 with (ts-BM). Soli 24 and 4 bars. (M)
---------------	--

Both tenorsax players are present on "H And T ..."; a brief chase, then BM soloing two choruses and finally FW, but not particularly exciting.

**LEM WINCHESTER****Englewood Cliffs, NJ. June 4, 1960**

Frank Wess (fl), Lem Winchester (vib), Hank Jones (p), Eddie Jones (b), Gus Johnson (dm).

Five titles were recorded for New Jazz, issued as "Another Opus", great session but (fl) 'only'.

**COUNT BASIE & HIS ORCHESTRA****NYC. June 14-16, 1960**

Sonny Cohn, Thad Jones, Joe Newman, Snooky Young (tp), Henry Coker, Al Grey, Benny Powell (tb), Marshal Royal (cl, as), Frank Wess (fl, as, ts), Frank Foster, Billy Mitchell (cl, ts), Charlie Fowlkes (bcl, bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm).

Recording sessions for Roulette, two titles have tenorsax:

15071-5	Blue And Sentimental	Soli 18 and 12 bars to coda. (S)
15093-7	Blue On Blue	Solo 32 bars. (FM)

A beautiful version of "... Sentimental", conceptually different from, but not better than, the vintage version with Herschel Evans! Note also a swinging solo on "... Blue".

**GENE AMMONS****Englewood Cliffs, NJ. June 17, 1960**

Gene Ammons (ts), Frank Wess (fl, ts), Johnny "Hammond" Smith (org), Doug Watkins (b), Art Taylor (dm), Ray Barretto (cga).

Six titles were recorded for Prestige, issued as "Angel Eyes", three have FW's tenorsax:

- |      |                |  |
|------|----------------|--|
| 2312 | Water Jug      | Solo 32 bars. Solo 32 bars to 32 bars<br>4/4 with (ts-GA). Break 2 bars. (FM)            |
| 2314 | Velvet Soul    | Solo 36 bars. (S)  |
| 2315 | In Sid's Thing | Soli 64 and 16 bars to 64 bars<br>8/8 to 32 bars 4/4 to<br>32 bars 2/2 with (ts-GA). (F) |

Exciting encounter between two of the greatest tenorsax players in the postbop-mainstream tradition! FW sticks to his flute on three items, but on the remaining he blows tenorsax in great style. He takes three beautiful slow choruses on "Velvet ...", possibly the highlight of the session. On "... Thing" and "Water ..." the setup involves clearly an element of competition, doing the chases all the way down to 2/2. FW matches GA in every respect, and I will not be the judge of who is the winner of these battles!

**ETTA JONES**

**NYC. June 21, 1960**

Frank Wess (fl, ts), Richard Wyands (p), Skeeter Best (g), George Duvivier (b), Roy Haynes (dm).

Ten titles were recorded for Prestige, one has tenorsax:

- |      |                 |  |
|------|-----------------|--|
| 2324 | Fine And Mellow | Solo 12 bars. Obbligato 12 bars to coda. (S) |
|------|-----------------|--|

This session is all flute with one single exception, but it is really magnificent tenorsax performance, worth the whole CD!!

**COUNT BASIE & HIS ORCHESTRA**

**NYC. July 13, 1960**

Bigband personnel including Seldon Powell, Frank Wess (ts).

Two titles were recorded for Mercury, one has FW:

- |          |              |                                     |
|----------|--------------|-------------------------------------|
| 15158-10 | Jive At Five | Solo 16+8 bars, (tp) on bridge. (M) |
|----------|--------------|-------------------------------------|

Very fine, swinging tenorsax solo!

**COUNT BASIE & HIS ORCHESTRA**

**Chi. Aug. 24-27, 1960**

Personnel including Frank Wess (ts).

One title has tenorsax:

- |         |                |                             |
|---------|----------------|-----------------------------|
| 15324-7 | Chains Of Love | Solo with orch 12 bars. (S) |
|---------|----------------|-----------------------------|

**L.A. Sept. 6/7, 1960**

Same. One title has FW:

- |       |         |                            |
|-------|---------|----------------------------|
| 15340 | Katy Do | Solo with orch 8 bars. (S) |
|-------|---------|----------------------------|

**NYC. Dec. 13-15, 1960**

Same. One title has tenorsax by FW:

- |          |                 |                           |
|----------|-----------------|---------------------------|
| 15638-12 | Brotherly Shove | For solo details, see FF. |
|----------|-----------------|---------------------------|

**COUNT BASIE & HIS ORCHESTRA**

**NYC. June 27, 1961**

Bigband personnel including Frank Wess (ts).

Twentyseven titles were recorded live at Birdland for Roulette, but no FW.

**NYC. June 28, 1961**

Same. Twentytwo titles, one probably has FW:

- |  |              |                   |
|--|--------------|-------------------|
|  | Red Hot Mama | Solo 32 bars? (M) |
|--|--------------|-------------------|

**BILLY TAYLOR / JIMMY JONES**

**NYC. Sept. 12-14, 1961**

Clark Terry (tp, flh), Jimmy Cleveland (tb), Julius Watkins (frh), Jay Mc Allister (tu), Phil Woods (as), Frank Wess (ts), Jerome Richardson (bar), Billy Taylor (p), Les Spann (g), George Duvivier (b), Osie Johnson (dm), Jimmy Jones (arr, cnd).

Nine titles were recorded for Mercury, two have FW:

- |       |                                 |                   |
|-------|---------------------------------|-------------------|
| 21320 | Another Time, Another Place     | Solo 24 bars. (M) |
| 21321 | Nothing More To Look Forward To | Breaks. (M)       |

This session is built wholly around the piano, and a lot of it with good quality, but there is little space for others, and only "... Place" has some FW of interest.

**COUNT BASIE & HIS KANSAS CITY SEVEN**

**NYC. March 21, 1962**



Thad Jones (tp, arr), Eric Dixon (fl, cl, ts), Frank Wess (fl, ts, arr), Count Basie (p, org), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm).

Four titles were recorded for Impulse, but no tenorsax soli.

**FRANK WESS OCTET** **Englewood Cliffs, NJ. March 22, 1962**  
Al Aarons (tp), Frank Wess (fl, alto-fl, ts), Oliver Nelson (ts), George Barrow (bar), Tommy Flanagan (p), George Duvivier (b), Osie Johnson (dm), Ray Barretto (cga). Seven titles were recorded for Prestige, issued as "Southern Comfort", four have FW's tenorsax:

3435	Blue Skies	Solo 3 choruses of 32 bars. (M)
3436	Blues For Butterball	Solo 5 choruses of 12 bars. (FM)
3440	Gin's Beguine	Solo 64 bars. (M)
3441	Southern Comfort	Solo 6 choruses of 12 bars. (M)

Although not as exciting as the May 1960 sessions, there are several good tenorsax soli also here.

**COUNT BASIE & HIS ORCHESTRA** **Stockholm, Aug. 9-12, 1962**  
Bigband personnel including Frank Wess.  
Thirtyeight titles were recorded at Dans In, Gröna Lund for Roulette, four have FW:

Plymouth Rock	Solo 12 bars to 24 bars 4/4 with (ts-FF). (SM)
Moten Swing	Solo with orch 16 bars. (M)
Whirly-Bird	Solo 4 choruses of 32 bars. (F)
Peace Pipe	Solo with orch 32 bars. (F)

**SHIRLEY HORN** **NYC. Sept. 13, 1962(?)**  
Personnel including Al Cohn, Frank Wess, Gerry Mulligan, Jerome Richardson (reeds), Jimmy Jones (p, ldr), Shirley Horn (vo).  
Twelve titles were recorded for Mercury, but no tenorsax soli.

**FRANK WESS** **Englewood Cliffs, NJ. Jan. 24, 1963**  
Thad Jones (tp), Frank Wess (fl, ts), Gildo Mahones (p), Buddy Catlett (b), Roy Haynes (dm).  
Seven titles were recorded for Prestige, six issued as "Yo Ho! Poor You, Little Me", two have tenorsax:

3734	The Long Road	Solo 8 bars. Solo 4 choruses of 32 bars. Solo 8 bars. (M)
3736	The Lizard	Solo 6 choruses of 12 bars. (SM)

This is another magnificent FW session, and although flute has priority, all items are highly noteworthy! "... Road" is fine enough, but "The Lizard" has an almost hypnotic atmosphere, dig this!

**QUINCY JONES** **NYC. April 9-11, 1963**  
Personnels including Frank Wess and numerous others (ts).  
Eleven titles were recorded for Mercury, ten issued, three have tenorsax soli but not by FW.

Next session is in 1965, and this seems to be a convenient time to stop.

...000...