

The
TENORSAX
of
FRANK HAYNES

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Last update: June 4, 2014

Born: Tulsa, Oklahoma, Oct. 8, 1928
Died: NYC. Nov. 30, 1965

Introduction:

I have to admit to never hearing Frank Haynes until five years ago when a Tokyo music store played some brilliant and strong 'modern' tenor saxophone I could not readily identify. He belongs to the very greatest on his instrument, you just listen!

History:

I have not found any references to the life of Frank Haynes, so please help!!
Postscript of Oct. 23, 2013: Help has arrived!!:
Frank Haynes was born on Oct 8, 1928 in Tulsa, Ok. to Frank Haynes, Sr., and Eula Scrugs-Haynes. He had many siblings. He served in the U.S. Air Force (band) from 1947 through 1950. Thereafter, he lived with his first wife Lillie B. Haynes and their children in Oakland, Ca. during the early 1950s. While in California he performed with various jazz groups at many San Francisco Jazz clubs during the 1950s and later formed his own quartet to work the Jazz circuit in California. In 1959 Frank Haynes moved to New York City to record and to settle with Shaw-Lee (Kitty) Haynes and their new born daughter, Holliday Y. Haynes. Frank Haynes appeared at many of NYC's finest jazz clubs, such as Birdland, Five Spot, Village Vanguard, Village Gate; and he recorded with Dave Bailey, Randy Weston, Les McCann and others. He recorded his own album with composer, Rudy Stevenson, called "Frankly Speaking" but it was never released. Frank Haynes died at age 37 on November 30, 1965 of both the sickle cell disease and lung cancer at NYC's Veterans Hospital. He loved his fellow musicians and was devoted to all things Jazz. A Jazz funeral (the 2nd ever) was held for him by Rev. John G. Gensel, Lutheran Minister, where many Jazz notables came to pay their respects. Frank Haynes is buried at Long Island National Cemetery, Farmingdale, LI, New York, 11735. (Grave 5714, Section 2D.) (information comes from FH's wife a few years ago).

FRANK HAYNES SOLOGRAPHY

GERALD WILSON**LA. early 1954**

Bigband personnel including Teddy Edwards, Paul Gonsalves, Frank Haynes (ts). Eight titles were recorded for Audiolab, but no tenorsax soli by FH.

DAVE BAILEY**NYC. March 15, 1961**

Frank Haynes (ts), Billy Gardner (p), Grant Green (g), Ben Tucker (b), Dave Bailey (dm).

Six titles were recorded for Jazztime, issued as "Reaching Out":

tk1	Our Miss Brooks alt.	As below. (S)
tk4	Our Miss Brooks	Straight 2 choruses of 12 bars to solo 3 choruses. Straight to choruses to coda. (S)
tk1	Reaching Out alt.	Solo 8 choruses of 16 bars. (FM)
tk4	Reaching Out	Solo 5 choruses of 16 bars. (FM)
tk4	One For Elena	As below but solo 5 choruses. (F)
tk5	One For Elena	Straight 2 choruses of 24 bars. Solo 4 choruses. Straight 2 choruses to coda. (F)
tk3	Baby, You Should Know It	Solo 5 choruses of 12 bars. (SM)
tk1	Falling In Love With Love	Soli 32 and 36 bars to coda. (M)
tk1	A Flick Of A Trick	Solo 9 choruses of 8 bars. (SM)

What a surprise, here comes a new tenorsax star!!! FH is not a notch inferior to the established names of the early sixties but plays with originality, strength and inspiration. When I heard this record for the first time in a Tokyo music store, I almost fell apart and wondered who this could be!!! My favourite items are the fast "... Elena", the not so fast "... Out", both with very different alternate takes, and the groovy, slow medium blues "... Know It", dig these in particular! No, I change my mind to include "... Trick", magnificent! In general, note this great tenorsax player, mostly unknown!!!

DAVE BAILEY**NYC. Oct. 1, 1961**

Kenny Dorham (tp), Curtis Fuller (tb), Frank Haynes (ts), Tommy Flanagan (p), Ben Tucker (b), Dave Bailey (dm).

Five titles were recorded for Jazzline, issued as "Bash":

tk?	Osmosis alt.	As below. (F)
tk2	Osmosis	Solo 6 choruses of 32 bars. (F)
tk?	Soul Support alt.	As below. (SM)
tk3	Soul Support	Solo 3 choruses of 12 bars. (SM)
tk?	Grand Street alt.	As below. (M)
tk3	Grand Street	Straight 28 bars. Break to solo 32 bars. Straight 28 bars. (M)
tk4	An Oscar For Oscar	Solo 9 choruses of 12 bars. (FM)
tk3	B. M. T. Express	Solo 32 bars. (M)

If the previous session is great, this one is magnificent, with a complete and utterly competent postbop personnel. And not surprisingly, FH not only fits nicely in, but he is the session's main soloist. To select favourite items is difficult, but what about "Osmosis" with two takes and the first chorus accompanied by bass only?! Or the groovy "Soul ..."? Or the uptempo blues on "... Oscar"? Anyway, every item here is important for the strong qualities of FH, one of those who never got the fame they deserved, like Tina Brooks to mention another obvious candidate.

DAVE BAILEY**NYC. Oct. 6, 1961**

Bill Hardman (tp), Frank Haynes (ts), Billy Gardner (p), Ben Tucker (b), Dave Bailey (dm).

Five titles were recorded for Epic, issued as "Two Feet In The Gutter":

68574	Comin' Home Baby	Solo 6 choruses of 12 bars. (M)
68575	Lady Iris B	Solo 64 bars. (M)

68576	Two Feet In The Gutter	Solo 64 bars. (M)
68577	Coffee Walk	Solo 6 choruses of 12 bars. (M)
68578	Shiny Stockings	Solo 64 bars. (M)

And this third Bailey session fits nicely into the brilliant impression already created, and we can only marvel at the tenorsax playing and wonder what happened to this great artist, and why he did not establish himself as the greatest ones. Lovely swinging on “Comin’ Home ...”, a sovereign “Coffee ...”, a laidback “... Stockings”, a strong “Two Feet ...”, everything works to perfection here. The only negative factor here is the choice of tempo, all titles run in the same medium tempo.

LES McCANN **NYC. Dec. 28, 1961**
 Blue Mitchell (tp), Frank Haynes, Stanley Turrentine (ts), Les McCann (p), Herbie Lewis (b), Ron Jefferson (dm).
 Five titles were recorded live for Pacific Jazz at “Village Gate”, issued as “Les McCann in New York”, two have FH:

A Little 3/4 For God And Co.	Solo 1:33. (M)
Maxie’s Changes	Solo 4 choruses of 12 bars. (SM)

This session has unusual musical material, and at least this author might wish for more conventional stuff, and some good tenorsax duets. However, this is not so, and also ST gets most blowing space. Accepting the situation, there are two fine FH soli, “A Little ...” is a waltz, and the best item is “... Changes”, strong FH here!!

WALTER BISHOP JR. QUARTET **NYC. Aug. 2, 1964**
 Frank Haynes (ts), Walter Bishop jr. (p), Eddie Khan (b), Dick Berk (dm).
 Two titles were recorded live at “Half Note” (a third title “Summertime” is without FH), issued on Xanadu (LP/CD) as “Bish Bash”:

Days Of Wine And Roses (13:43)	Straight 1 to solo 6 choruses of 32 bars. Straight 1 to solo 2 to straight 1 choruses to coda. (FM)
Willow Weep For Me (14:25)	Straight 2 to solo 7 choruses of 32 bars. Straight 2 choruses to long coda. (FM)

This date contains some of the hottest and most intense jazz I have ever heard! Bishop’s hypnotic piano playing is creating a unique atmosphere, and FH plays as life is at stake. This is not conventionally beautiful, and the sound recording could have been better, but it an extremely fascinating and important performance. To quote Mark Gardner’s liner notes on “... Roses”: “... embarking on a solo of great power and excitement”, and on “Willow ...”: “Frank Haynes was really hot on time; he could ride the beat letting you think he was teetering backwards and then plunge forward – but he never lost his way”. I won’t say more, listen yourself to this great quartet!!

T-BONE WALKER WITH WALTER BISHOP JR. QUARTET **NYC. Aug. 6, 1964**
 Personnel as Aug. 2 with T-Bone Walker (g, vo) added.
 Four titles were recorded live at “Half Note”, issued as “We Love The Blues”, no FH on “Stormy Monday Blues” but:

Goin’ To Chicago Blues	Solo 8+24 bars. (SM)
Hey Baby, Come On Home To Me	Solo 24 bars. (SM)
Everyday I Have The Blues	Solo 8+36 bars. (M)

Good sound quality on these items. As expected, T-Bone is the focus, but FH gets three out of four opportunities to play the blues. Which he does quite competently and groovy, although it would be wrong to say that he is sensational, following more or less the routines of many others in similar contexts.

SONNY FORRIEST & HIS ORCHESTRA **NYC.? prob. 1960s**
 Martin Banks (tp), Grachan Moncur III (tb-item 1,2), Bernard McKinney (tb-item 3,4), Frank Haynes (ts), Charles Davis (bar), Albert Dailey (p), Sonny Forriest (g), Albert Winston (el-b), Leo Morris (dm).
 Four titles were recorded for Decca, “I Got A Woman”, “Makin’ It”, “Minor Blast” and “Miss Dee Mc C”, issued as “Tuff Pickin’”, but no FH. This is only “the blue guitar of Sonny Forriest” with very slight if any jazz value. Very disappointing.

RANDY WESTON**San Francisco, late Sept. 1965**

Ray Copeland (tp-"Afro Blues"), Frank Haynes (ts), Randy Weston (p), Bill Woods (b), Lennie McBrowne (dm), Big Black (cga-"Afro Blues").

Two titles were recorded for Trip (a third title, "Sad Beauty Blues" is a feature number for Copeland, FH and BB not present), made from a local radio broadcast, audience can be heard:

Blues For Strayhorn (10:24)

Duet with (p).

Very long free coda. (S)

Afro Blues (18:05)

6 choruses of 32 bars

'chase' with (tp). (M)

"... Strayhorn" is a very slow piece, where Randy Weston is in charge, and FH mostly has a secondary role. Possibly not that exciting until one comes to the end, and then he rounds it off beautifully. "Afro ..." is more conventional, and after some ensemble and conga introduction, there is a long sequence where FH and RC alternate with shorter and shorter solo contributions, first 32 bars each, then one chorus with 16/16, then one with 8/8 and 4/4, then one with 2/2 and 1/1, finally one chorus together, great!! Frank Haynes' last session, two months later he was dead, such a loss, he was one of the greatest of jazz tenor saxophonists in the early sixties.

No further recording sessions.

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