

The

ALTOSAX

of

FRANK STROZIER

Solographer: Jan Evensmo
Last updated: Oct. 11, 2021, Aug. 30, 2023

Born: June 13, 1937
 Died: Probably not (June 2021)

Introduction:

Frank Strozier was an unknown artist in the old Oslo Jazz Circle days, but was 'discovered' through his playing with trumpeter Booker Little, who was highly recognized. Only recently I rediscovered this excellent musician, among the very best on both alto sax and flute, and this solography may reach him, as he is still with us.

History:

He began learning piano while at school in Memphis; after moving to Chicago (1954) he worked with other Memphis musicians such as Harold Mabern, George Coleman and Booker Little, and also played with Walter Perkins's group MJT + 3. In 1959 he moved to New York, where he appeared with Miles Davis for a brief period in 1963 and with Roy Haynes's quartet. After six years in Los Angeles, during which he performed with Chet Baker (recording in 1965) and groups led by Shelly Manne (1965 – c1967) and Don Ellis (1968), he returned to New York in 1971; he joined the Jazz Contemporaries, led by the drummer Keno Duke (recording in 1974), and the New York Jazz Repertory Company. He recorded as a leader in 1976-77, and also played with Horace Parlan (1977). Strozier is a dynamic and committed performer with a blues-based style that enlivens any context in which he appears. His tone and phrasing have a biting edge (ref. The New Grove Dictionary of Jazz).

Message:

Read Noal Cohen's Jazz History Website to learn more about this great artist, and what happened to him!

FRANK STROZIER SOLOGRAPHY

HOUSTON STOKES**Memphis, Nov. 18, 1952**

Matthew Garrett (tp), Frank Strozier (as), Gilmore Daniels (ts), Erskine McLellan (g), Evans Bradshaw (b), Houston Stokes (dm, vo).

Four titles were recorded and issued by Sun (others unissued, ref. Noal Cohen), but no altosax soli (note that FS is only 15 years old but nevertheless already active on his instrument, so the above may be correct).

ERSKINE McLELLAN**Memphis, 1952**

Frank Strozier, Gilmore Daniels (saxes), Evans Bradshaw (b), Houston Stokes (dm), Erskine McLellan (g, vo).

One title issued on Sun 38 (CD), "Got Me A Horse And Wagon", no altosax soli but a tenorsax solo 12 bars (SM), could that be FS?

FRANK STROZIER QUARTET**Chi. ca. 1958**

Frank Strozier (as), Billy Wallace (p), Bill Lee (b), unknown (dm).

Seven titles were recorded for Mercury, but unissued, fate unknown.

EDWARD "BUNKY" REDDING**Chi. 1959**

Sonny Cohn (tp), Morris Brice (frh), Frank Strozier (as), Von Freeman (ts), McKinley Easton (bar), Floyd Morris (p), Lefty Bates (g), Quinn Wilson (b), Marshall Thompson (dm), (strings), Edward Redding (vo).

Two titles were recorded for Apex, no FS on "Come On Home", while "Devoted To Debbie" has not been available.

YOUNG MEN FROM MEMPHIS**NYC. Jan. 30, 1959**

Booker Little, Louis Smith (tp), Frank Strozier (as), George Coleman (ts), Phineas Newborn (p), Calvin Newborn (g), George Joyner (b), Charles Crosby (dm).

Date also given falsely as April 15, 1959, late 1959 and Feb. 1960.

Two titles were recorded for United Artists, issued as "Down Home Reunion":

- | | | |
|-------|-----------------------------------|--|
| 10:42 | Things Ain't What They Used To Be | Straight 12 and 12 bars.
Solo 6 choruses of 12 bars.
Straight 12 and 12 bars. (SM) |
| 11:02 | Things Ain't What They Used To Be | As above. (SM) |
| 8:13 | Blue 'N Boogie | Solo 15 choruses of 12 bars. (F) |

same date

Frank Strozier (as), Phineas Newborn (p), Calvin Newborn (g), George Joyner (b), Charles Crosby (dm). One title:

- | | | |
|-------|-----------|---|
| 10:24 | Star Eyes | Straight 1 to solo 3 choruses of 36 bars.
36 bars 4/4 with (p).
Solo/straight 36 bars to long coda. (M) |
|-------|-----------|---|

The "Young Men" blow the blues! An excellent and exciting session, already appearing in two other solographies! We meet a young altosax player, combining strength and intensity with flashing runs, and he seems to get more than his even share of solo space. No problem with the fast "... Boogie", and in "Things ..." he gets both the melody presentation and the conclusion and in addition a long and colourful solo. If this is not enough, the session highlight is "Star Eyes", a great recording debut for a youngster, and enough for selecting him for a solography! Postscript of Sept. 5, 2021: A mono take of "Things ..." has come to my attention (ref. Noal Cohen). It seems to have been issued only on mono LPs UA 4029 & 4084. Same structure for FS, who makes another highly remarkable performance, but for a quick check the guitar solo is aborted in favour of piano on the mono take.

MJT PLUS 3**Chi. June 17/18, 1959**

Willie Thomas (tp), Frank Strozier (as), Harold Mabern (p), Bob Cranshaw (b), Walter Perkins (dm).

Twelve titles were recorded for Vee Jay, seven issued:

- | | | |
|------|------------------------------------|--|
| 1181 | Sleepy (short version) (2:11) | No solo. (S) |
| 1182 | Whiffenpoof Song (short vs) (2:38) | Straight 32 bars. Solo 16 bars. Solo/straight 32 bars. (M) |
| 1183 | Whiffenpoof Song (5:59) | Straight 32 to solo 64 bars. Soli 4 and 4 bars. Solo/straight 48 bars. (M) |
| 1184 | Sleepy (8:21) | Solo 36 bars. (SM) |

1185	Brother Spike (5:44)	Solo 32 bars. (M)
1185-alt.	Brother Spike (7:31)	Solo 64 bars. (M)
1187	Big Hands	Solo 32 bars. (SM)
1188	Rochelle	Soli 64, 8 and 8 bars. (F)

This is an excellent quintet, and the only reason for not being better known must be its appearance on Vee Jay label, not among the easiest to come by, then, without streaming. FS is magnificent in all tempi here, whether the cooking “Rochelle” or the slow “Sleepy”, or inbetween. He has the ability to combine groovy attack with soft elegance. My slight favourite is the solo on “... Hands”, relaxed and just great. Postscript of Sept. 2021: Note Koch CD8557 which contains 1181 and 1182, as well as an hitherto unknown take of “... Spike” with double length soli, and some reed trouble for FS.

FRANK STROZIER

NYC. Dec. 9, 1959

Booker Little (tp), Frank Strozier (as), Wynton Kelly (p), Paul Chambers (b), Jimmy Cobb (dm).

Six titles were recorded for Vee Jay:

60-1453	W. K. Blues	Solo 48 bars. (M)
60-1454-4	A Starling's Theme	Solo 64 bars. (FM)
60-1454-6	A Starling's Theme	As above. (FM)
	Runnin'	In ens. Soli 64, 4, 4 and 8 bars. (F)
	Lucka Duce	Solo 36 bars. (S)
	Lucka Duce alt.	As above. (S)
	Tibbit	Straight 12 bars. Solo 7 choruses of 12 bars. Straight 12 bars. (SM)
tk2	Just In Time	Straight 1 to solo 3 choruses of 32 bars. Soli 4, 4 and 40 bars to coda. (M)
tk3	Just In Time	As above but 48 bars to coda. (M)

NYC. Feb. 3, 1960

Same. Four titles:

60-1455-3	I Don't Know	Solo 6 choruses of 12 bars. Solo 4 and 4 bars. (M)
60-1455-6	I Don't Know	Solo 6 choruses of 12 bars. Solo 4 bars. (M)
60-1456-1	Waltz Of The Demons	Solo 32 bars. (SM)
60-1456-3	Waltz Of The Demons	Solo 36 bars. (SM)
60-1457-4	Runnin'	In ens. Solo 5 choruses of 32 bars. (F)
60-1457-7	Runnin'	In ens. Solo 3 choruses of 32 bars. (F)
60-1458-3	Off Shore	Solo 3 choruses of 32 bars. Straight 32 bars. (M)
60-1458-5	Off Shore	As above. (M)

Quoting the Booker Little solography: “... and this is a magnificent quintet led by a fine altosax player deserving his own solography someday. Everything is highly enjoyable here, “Blue Note quality” if you see what I mean ...”. Yes, now he gets one, and it is a pleasure to promote his music. Probably he will make the greatest impression on you through the slower tunes, and the intense way he plays the blues. One of the highlights is certainly “Tibbit”, and the two takes of the slow “...Duce” are equally great, all excellent reasons for solography work. Great uptempo on “Runnin’” and 6/8 waltzing on “... The Demons” are only examples; there is not a single weak spot on these two dates, with one of the greatest trumpeters in modern jazz, as well as a perfect rhythm section.

MJT PLUS 3

Chi. Feb. 5&8, 1960

Willie Thomas (tp), Frank Strozier (as), Harold Mabern (p), Bob Cranshaw (b), Walter Perkins (dm).

Seven titles were recorded for Vee Jay, issued as “Make Everybody Happy”:

1459	Make Everybody Happy	Solo 24 bars. (SM)
1460	The Trolley Song	Solo 80 bars. (M)
1461	Sweet Silver	Solo 48 bars. (M)
1462	Don't Get Around Much A-m	Straight. Solo 32, 4 and 4 bars. (M)
1463	My Buddy	Soli 16, 40 and 16 bars. (M)
1464	Richie's Dilemma	Solo 32 bars. (M)
1465	Love Letters	Solo 34 bars. (M)

Fine follow-up session for this group, although one may wonder what kind of music policy it had; all kind of tunes, old and new, brief and long. The main point must be that the playing is good, which it is for the group as a whole, and FS is the strongest soloist. There is nice listening everywhere, and my favourite highlights are "... Happy" and "... Letters".

THE YOUNG LIONS

NYC. April 25, 1960

Lee Morgan (tp), Frank Strozier (as), Wayne Shorter (ts), Bobby Timmons (p), Bob Cranshaw (b), Louis Hayes (dm-1520,21,24), Al Heath (dm-1522,23).

Five titles were recorded for Vee-Jay:

1520	Scourm'	Solo 50 bars. (FM)
1520-3	Scourm' alt.	As above. (FM)
1521	Seeds Of Sin	Solo 32 bars. (M)
1521-4	Seeds Of Sin alt.	As above. (M)
1522	Fat Lady	Soli 32 and 4 bars. (FM)
1522-3	Fat Lady alt.	As above. (FM)
1523	Peaches And Cream	Solo 44 bars. (FM)
1524	That's Right	Solo 5 choruses of 12 bars. (SM)

Vee Jay continues its output of first class modern jazz sessions, and this one with Wayne Shorter compositions and superb personnel is a magnificent one. Perhaps a greater variation in tempi would have made the session even more interesting, but there is enough memorable music for several solographies. FS is in fine shape, and the presence of alternate takes again shows his improvisational capabilities. All items are highly noteworthy, but since this writer has a rather simple taste, the highlight must be the surging slow blues on "... Right" with some brilliant piano playing before FS takes his five choruses, wow!

MJT PLUS 3

Chi. May 12, 1960

Willie Thomas (tp), Frank Strozier (fl-1530, as), Harold Mabern (p), Bob Cranshaw (b), Walter Perkins (dm).

Seven titles were recorded for Vee Jay, six have been available:

1527	Branching Out	Solo 5 choruses of 12 bars. (M)
1528	Li'l Abner	Solo 64 bars. 64 bars 4/4 with (dm/tp). (F)
1529	Don't Ever Throw My Love Away	Solo 32 bars. (S)
1530	Raggity Man	(fl). (SM)
1531	To Sheila	Solo 32 bars. (M)
1532	Love For Sale	In ens. 2/2 with (dm/tp). (F)
	Burney	

Fine variation in the third session by this group, although one might wish for a really gorgeous uptempo altosax solo on "... Sale" instead of the strange approach chosen. Dig the intense slow "... My Love ...", here one gets the essence of FS's music. Fine blues on "Branching...", good "... Sheila", and "... Abner" is played in an unearthly tempo; thus something for all. Note also that this is the first time FS records on his second instrument flute.

JOHNNY GRIFFIN

NYC. May 31 & June 3, 1960

Personnel including Frank Strozier (as), Johnny Griffin (ts).

Five titles were recorded for Riverside, but no FS.

MJT PLUS 3**NYC. Aug. 6, 1960**

Personnel as MJT + 3 above. Symphony Sid Torin (mc).

WADO broadcast "The Symphony Sid Show" from Birdland, recorded by Boris Rose, James Accardi collection, two titles:

5:29 MJT Blues Solo 30 bars. 16 and 8 bars 2/2 with (tp). (M)

9:04 Sleepy Solo 36 bars. (S)

Postscript of Oct. 2021: This was a very pleasant surprise, to have this fine group at Birdland. Only two titles, but the guys play magnificent. Particularly one will find FS's solo on "Sleepy", also earlier recorded in studio, highly memorable.

NYC. Aug. 13, 1960

Same. Similar program, James Accardi collection, three titles:

7:07 Big Hands Solo 64 bars. (SM)

7:54 Love For Sale Solo 2 choruses of 64 bars. (F)

1:00 Sleepy (Theme) No solo. (S)

Postscript of Aug. 30, 2023: This program has now become available and adds to the pleasure of the previous week. Two great altosax soli; particularly "Love ..." is highly impressing in uptempo.

BILL HENDERSON WITH MJT PLUS 3**Chi. Aug. 29, 1960**

Personnel as MJT + 3 above. Bill Henderson (vo).

One title, 1580 "Sleepy", was recorded for Vee Jay, but no FS.

FRANK STROZIER QUARTET**Chi. Oct. 13, 1960**

Frank Strozier (as), Billy Wallace (p), Bill Lee (b), Vernell Fournier (dm).

Nine titles were recorded for Vee Jay, seven issued as "Cloudy And Cool":

1654 Day In, Day Out Straight 1 to solo 2 choruses of 56 bars.
Solo/straight 56 bars to coda. (F)

1654-2 Day In, Day Out alt. As above. (F)

1655 Nice N' Easy Straight 36 to solo 72 bars.
Solo 8 bars. Long coda. (M)

1655-3 Nice 'N Easy alt. As above. (M)

1656 Nice 'N Easy short version Straight 36 bars to solo 46 bars.
Long coda. (S)

1659 She Straight 32 bars. Soli 8 and 8 bars.
Solo 64 bars to straight 32 bars. (M)

1659-3 She alt. As above. (M)

1660 Chris Straight 1 to solo 3 choruses of 36 bars.
Straight 36 bars. (F)

1660-4 Chris alt. As above plus soli 4 and 4 bars. (F)

1661 No More Soli 28 and 10 bars. (S)

1661-11 No More alt. As above. (S)

1662 Stairway To The Stars Solo 32 bars to long coda. (S)

Cloudy And Cool Straight 24 bars to solo 36 bars.
Solo 12 bars to straight 12 bars. (S)

Cloudy And Cool alt. Straight 24 bars to solo 48 bars.
Solo 24 bars to straight 12 bars. (S)

Cloudy And Cool short version Straight 24 bars to solo 24 bars.
Solo 12 bars to fade out. (S)

This is FS's first opportunity to stand completely on his own legs, with only the rhythm section to support him, an excellent one though, producing also fine piano soli (on a bad piano). After playing through the sessions included in this solography, I believe this narrowly manages to be the most exciting. Here you get everything from the very slowest and surging blues in Cloudy ..." and the beautiful "No More" and the delightful "Stairways ...", to as fast as possible in "Day In ..." and "Chris". Adding the relaxed and yet intense "Nice ..." and "She", and you have a magnificent altosax session. Why didn't FS become better known?

MJT PLUS 3**Chi. Oct. 20, 1960**

Personnel as May 12.

Seven titles were issued on Koch Jazz 8558, issued as "Message From Walton Street":

Old Images	Solo 36 bars. (M)
Old Images alt.	As above. (M)
No Man's Land	Solo 32 bars. (M)
No Man's Land alt.	As above. (M)
No Man's Land (short version)	No solo. (M)
Aon	Solo 56 bars. (F)
Aon	As above. (F)
Jerry Lee	Solo 32 bars. (M)
Jerry Lee alt.	As above. (M)
Is-It?	Soli 32, 4 and 4 bars. (M)
Is-It?	As above. (M)
On The Show	Solo 60 bars. (M)
On The Show	As above. (M)
Jean's Jeans	(fl)-ens. (M)
Jean's Jeans	As above. (M)

The final session with this fine group. A bunch of fancy themes, straight to the jazz point, and also, this time there are alternate takes of all. Playing the altosax soli quickly after each other from the computer, FS's improvisational capabilities again are quite evident. Why is he so comparably unknown?

FRANK STROZIER QUARTET/SEXTET**NYC. Sept. 12, 1961**

Quartet: Frank Strozier (fl, as), Chris Anderson (p), Bill Lee (b), Walter Perkins (dm). Sextet: George Coleman (ts), Pat Patrick (fl, bar) added.

Eight titles were recorded for Jazzland, first four with quartet, last four with sextet, issued as "Long Night":

How Little We Know	Solo/straight 48 and 16 bars. (S/M)
The Man That Got Away	Solo/straight 64 bars to fade out. (S)
Happiness Is Just A Thing Called Joe	Straight 8 bars. Solo 36 bars. Solo 20 bars to coda. (S)
Pacemaker	Solo 4 choruses of 36 bars. 2 choruses 4/4 with (dm) to solo 36 bars to coda. (F)
Long Night	In ens. Solo 24 bars. (S)
The Need For Love	Solo 3 choruses of 32 bars. (FM)
The Crystal Ball	(fl/fl). (SM)
Just Think It Over	In ens. Solo 44 bars. (FM)

Jazzland is no Vee Jay, although it has a better piano, and there is too much wool in the sound picture here, evident from the very first "How Little ...", although FS plays with great intensity. The same goes for "The Man ..." and "... Joe", FS in the background, comping in front, not very smart. However, on the fast "Pacemaker" they put him up front, making everything much more interesting. Why it was decided to use two more saxes to create some unnecessary background arrangement on "... Night" and "... Love", and let them play a few choruses only on "... Over", who knows. Because there is really nothing wrong with FS's playing on this session.

FRANK STROZIER QUARTET**NYC. March 28, 1962**

Frank Strozier (fl, as), Harold Mabern (p), Bill Lee (b), Al Dreares (dm).

Eight titles were recorded for Jazzland, issued as "March Of The Siamese Children":

March Of The Siamese Children	(fl). (FM)
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Extension 27	Straight 1 to solo 2 choruses of 54 bars. Solo/straight 54 bars. (F)
Something I Dreamed Last Night	Straight 56 bars. Solo 56 bars to straight 28 bars to long coda. (M)
Don't Follow The Crowd	Solo 64 bars to long coda. (S)
Our Waltz	Soli/straight. (FM)
Will I Forget?	(fl). (M)
Lap	Intro to solo 10 choruses of 12 bars. Solo 24 bars to coda. (FM)
Hey, Lee!	Straight. Solo 2 choruses of 36 bars. Straight with (p). (FM)

Here you cannot avoid the slow but very intense "... The Crowd", this is FS at his very best in this tempo! Nor would you dislike an uptempo swinging blues on "Lap"! The remaining items are of high quality without being particularly noteworthy.

SAM JONES

NYC. Aug. 15, 1962

Frank Strozier (fl), Joe Zawinul (p), Sam Jones (cello), Ron Carter (b), Ben Riley (dm).

Four titles were recorded for Riverside, issued as "Down Home":

Down Home	(fl). (M)
'Round Midnight	(fl). (S)
O. P.	(fl). (FM)
Falling In Love With Love	(fl). (FM)

same date

Clark Terry, Blue Mitchell (tp), Jimmy Cleveland (tb), Frank Strozier (as), Jimmy Heath (ts), Pat Patrick (fl, bar), Wynton Kelly (p), Sam Jones, Ron Carter (b), Ben Riley (dm), Ernie Wilkins (arr, cond).

Two titles:

Come Rain Or Come Shine	Solo with orch 40 bars. (M)
Strollin'	Solo 16 bars. (M)

same date

Personnel as above except Snooky Young (tp) replaces Terry, Joe Zawinul (p) replaces Kelly, Ron Carter out.

Two titles, "Unit 7" and "Thumbstring", but no FS.

Two nice altosax soli without being particularly remarkable.

BOOKER ERVIN

Englewood Cliffs, NJ. June 19, 1963

Frank Strozier (as), Booker Ervin (ts), Horace Parlan (p), Butch Warren (b), Walter Perkins (dm).

Six titles were recorded for Prestige, issued as "Exultation" (postscript of Oct. 2021: There are short versions of "Just In Time" (2:29) and "No Land's Man" (2:38), but no altosax soli on these):

3942	Mooche Mooche	Solo 5 choruses of 24 bars. (F)
3943	Tune In	Solo 48 bars. (SM)
3944	Mour	Solo 32 bars. (FM)
3945	Black And Blue	Solo 16 bars. (S)
3946	Just In Time	Solo 64 bars. (FM)
3947	No Land's Man	Solo 32 bars. (M)

Very fine session, the two sax players have both an unusual intensity in their playing and seems to work well together here. Perfection variation in tempi, from the fast "Mooche ...", taken without problems to a very slow and emotional "... Blue", and inbetween four exciting solo contributions, of which "Tune ..." and "Time" are particularly fascinating.

ROY HAYNES QUARTET

NYC. Sept. 10, 1963

Frank Strozier (fl, as), Ronnie Matthews (p), Larry Ridley (b), Roy Haynes (dm).

Five titles were recorded for New Jazz, issued as “Cymbalism”:

3962	Modette	(fl). (F)
3963	La Palomeinding	(fl). (S)
3964	I’m Getting Sentimental Over You	Straight 36 bars. Solo 3 choruses of 36 bars to straight and long coda. (FM)
3965	Go ‘N’ Git It	Straight. Solo 32 bars. (M)
3966	Medley: Cymbalism/Hag/Oleo	Solo 8 bars. Soli 14, 1 and 1 of 12 bars. Straight 24 bars. (F). Solo 36 bars. 36 bars 6/6 with (dm). Straight 12 bars to long coda. (M). Straight 16+8 bars, solo on bridge. (F)

Very exciting to have FS featured on a standard number like “... Sentimental...”! The highlight is nevertheless the great eleven minutes long ‘medley’ with the first half in fast tempo and then follows a medium section, while the “Oleo” at the end seems to be only a brief theme. FS and Haynes are great here, so this is an item to be noted! As a curious detail; cannot remember before to have heard a chase on a blues where they split 6/6!

McCOY TYNER SEXTET **Englewood Cliffs, NJ. Feb. 4, 1964**

Thad Jones (tp), Frank Strozier (as), John Gilmore (ts), McCoy Tyner (p), Butch Warren (b), Elvin Jones (dm).

Four titles were recorded for Impulse, three issued, no FS on 90051 “T ‘N’ A Blues” but:

90047	Contemporary Focus	Solo 48 bars. (M)
90050	Three Flowers	Solo 82 bars. (FM)

A fine session as such, and FS makes some nice contributions. For conventional listeners, “... Focus” will probably fit their taste best, but “... Flowers” is an interesting case in ¾ time.

ROY HAYNES QUARTET **NYC. May 1964**

Frank Strozier (fl, as), Sam Dockery (p), Larry Ridley (b), Roy Haynes (dm).

Ten titles were recorded for Pacific Jazz, issued as “People”:

Invitation	Soli/straight 48 and 96 bars. (FM)
The Party’s Over	(fl). (FM)
What Kind Of Fool Am I?	Solo/straight 3 choruses of 32 bars. Solo 40 bars to fade out. (M)
People	Intro to solo 40 bars to coda. (S)
Softly As In A Morning Sunrise	Straight 32 bars to solo 64 bars. 64 bars 8/8 with (dm). Straight 36 bars to coda. (F)
Wives And Lovers	(fl). (M)
Alone Together	Intro 16 bars to solo 3 choruses of 40 bars. Solo 28 bars to coda. (F)
Jamaica Farewell	Soli/straight 8, 8, 24, 8 and 8 bars. (M)
A Shanty In Old Shanty Town	(fl). (M)
Mr. Lucky	Straight 32 bars to solo 64 bars. Solo/straight 48 bars. (FM)

A fine session with a strong leader, although FS does not dig so deep here, solo/straight is commonly used. Note the beautiful ballad “People”. However uptempo makes the most impression, both “Softly ...” and “Alone ...” show how FS easily seems to treat such challenges.

CHET BAKER SEXTET **NYC. Jan. 14, 1965**

Chet Baker (flhrn), Frank Strozier (fl, as), Phil Urso (ts), Hal Galper (p), Michael Fleming (b), Charles Rice (dm).

Five titles were recorded for Limelight/EmArcy, issued as “Baby Breeze”, no FS on 34085 “Baby Breeze”, (fl) in ensemble only on 34088 “One With One”, but:

34084	Pamela’s Passion	Solo 64 bars. (F)
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|-------|-------------------|--------------------|
| 34086 | This Is The Thing | Solo 64 bars. (F) |
| 34087 | Comin' Down | Solo 32 bars. (FM) |

One quality session among many. Chet and Frank do not necessary have the same intensity, and compared to the Haynes sessions, the rhythm is quite passive her, but there are three good altosax soli.

SHELLY MANNE BIGBAND **Hollywood, Feb. 24/25, 1965**

Bigband personnel including Frank Strozier (as).

Seven titles were recorded for Capitol, issued as "Manne – That's Gershwin", two have FS:

- | | | |
|-------|------------|---|
| 53416 | Mine | Duet with (tp) 30 bars to solo 40 bars.
Duet with (tp) to coda.(M) |
| 53421 | Summertime | 2:33. (S/F) |

These are concertos and have exciting music. "Summertime" has a quite original arrangement with tempo extremes.

SHELLY MANNE QUINTET **Hollywood, Feb. 26, 1965**

Conte Candoli (tp), Frank Strozier (as), Russ Freeman (p), Monty Budwig (b), Shelly Manne (dm).

Three titles were recorded for Capitol, issued as "Manne – That's Gershwin!":

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|-------|----------------------------------|--------------------------|
| 53424 | How Long Has This Been Going On? | Solo 40 bars. (M) |
| 53425 | Love Is Here To Stay | Straight 16 bars. (FM) |
| 53426 | The Man I Love | Soli 32 and 8 bars. (FM) |

One should in general have gotten much more out of this session. FS seems not to have a good grasp on "How Long ...", and while "The Man ..." is better, the way of chopping up the tune to give FS the last half of a chorus, does not appeal to me.

SHELLY MANNE QUINTET **Hollywood, June 20, 1966**

Personnel as Feb. 26, 1965.

Eight titles were recorded live at Shelly's Manne-Hole for Atlantic, six issued as "Boss Sounds":

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|-------|------------------|---------------------------------|
| 10456 | Wandering | In ens. (S). Solo 48 bars. (M) |
| 10457 | The Breeze And I | Solo 72 bars. (M) |
| 10458 | Frank's Tune | Solo 5 choruses of 24 bars. (M) |
| 10460 | You Name It | In ens. Solo 64 bars. (FM) |
| 10462 | Margie | Solo 32 bars. (SM) |
| 10463 | Idle One | Solo 32 bars. (S) |

There is something heavy and inward directed with this group, note how they play good old "Margie", and the same time FS seems to be more experimental towards new trends than before. Nothing wrong with his playing, all items have some thing to offer, try for instance "The Breeze ..." to witness his technique.

OLIVER NELSON's BIG BAND **LA. June 2-4, 1967**

Buddy Childers, Bobby Bryant, Freddie Hill, Conte Candoli (tp), Billy Byers, Pete Myers, Lou Blackburn, Ernie Tack (tb), Oliver Nelson (sop, arr, cond), Frank Strozier, Gabe Baltazar (as), Tom Scott, Bill Perkins (ts), Jack Nimitz (bar), Frank Strazzeri (p), Mel Brown (g), Monty Budwig (b), Ed Thigpen (dm).

Seven titles were recorded live at Marty's On The Hill, issued as "Live From Los Angeles", two have FS:

- | | | |
|-------|-----------------|--|
| 90901 | Milestones | Solo 5 choruses of 40 bars to
6 choruses with other reeds. (F) |
| 90902 | I Remember Bird | Solo/straight 32 bars to solo 48 bars to
solo with orch 24 bars to long coda. (S) |

But here we find something of long lasting and great value! "... Bird" is a solo feature for FS and contains five minutes of just the kind of music that solographies are for!! The orchestral background is in itself a pleasure, Nelson was quite an arranger, if you didn't already know! As this is not enough you get more than eight minutes of uptempo "Milestones", and you tell me which altosax players of the sixties that might top this one!!

SHELLY MANNE & HIS MEN**LA. June 19/20, 1967**

Conte Candoli(tp), Frank Strozier (fl, as), Mike Wofford (p), Monty Budwig (b), Shelly Manne (dm).

Seven titles were recorded for Atlantic, issued as "Jazz Gun":

12659	Sweet	Solo 64 bars. (FM)
12660	Silver Tears	Solo/straight. (SM)
12661	A Bluish Bag	Solo 64 bars. (F)
12662	Night Owl	(fl). (S)
12663	A Quiet Happening	Solo 48 bars. (FM)
12664	Theme For Sam	(fl). (S)
12665	Peter Gunn	Solo 8 bars. (S)

The Manne sessions are well organized with a very active leader but possibly too experimental for my personal taste, let "... Happening" be an example of this. But this is high quality jazz, don't misunderstand me.

SHELLY MANNE & HIS MEN**Hollywood, June 21/22, 1967**

Personnel as above.

Ten titles were recorded for Atlantic, eight issued on Concord as "Perk Up":

12667	Perk Up	In ens. (M)
12668	Seer	1:07. (SM)
12669	Drinkin' And Drivin'	1:16. (S)
12670	Bird Of Paradise	Solo 16 bars. (S)
12671	Bleep	Solo 32 bars. (M)
12672	Comeback	1:18. (F)
12674	I Married An Angel	In ens. (SM)
12675	Yesterdays	Soli 32 and 8 bars. (FM)

Yes, this group tries to explore new roads, and this is as far from mainstream jazz as you can get. The music needs concentration, but one will be amply rewarded by the effort. The pianist could deserve a solography for himself, magnificent! FS seems to enjoy the travel into unexplored areas, but for us oldfashioned, possibly "Drinkin' ..." should be a good start. This group gets better and more exciting with each time you listen to it!

SHELLY MANNE QUINTET**Hollywood, ca. 1967**

Personnel as above.

Five titles were recorded for Studio West, issued as "The Navy Swings!":

2:20	Frank's Tune	Solo 24 bars. (M)
2:25	Summertime	Acc. (tp). (SM)
2:25	Alone Together	Duet with (tp). Solo 32 bars. (FM)
3:00	March Of The Siamese Children	(fl). (S)
3:01	The Man I Love	Solo 16 bars. (FM)

Note how brief these items are, could fit into 78s! The solo space is therefore limited, and half-a-chorus on "The Man ..." makes no sense. But nothing wrong with the music.

SHELLY MANNE QUINTET**Pasadena, Ca., ca. 1967**

Personnel as above.

One title, "The Real American Folk Song Is A Rag", was recorded in Pasadena Civic Auditorium, listed in Tom Lord under THE U. S. AIR FORCE AIRMEN OF NOTE, not available.

The solography stops here for the moment, but there are good reasons for prolonging it!!