

phrasing and modern harmonies were Charlie Parker's. Particularly fine tracks are his ballad feature, 'But Beautiful', 'Caravan' and 'All the Gin is Gone', a neat original renamed not long afterwards as the title track of his classic Blue Note album, *Grandstand Recommended*. **Jack Mosserik**

Tubby Hayes

The Complete Tempo Recordings 1955-59

Acrobat ACSCD6002 | ★★★★★

Tubby Hayes (ts, as, bar s, R, vib, p), Jimmy Deuchar, Dickie Howden, Dave Hudson, Ian Hauser (t), Ronnie Scott (ts), Mike Senn (as, bar s), Jackie Sharpe (ts, bar s), Alan Braascombe (as, bar s, vib, p), Harry Knox (bar s), Harry South (p), Terry Shannon (p, vib), Pete Starmer, Pete Elderfield, Lonnie Bush, Phil Bates, Jack Follen, Jeff Glynn, Kenay Napper (b), Lonnie Braziers, Bill Eyles, Phil Scorman (d), Tony Crombie (s, p) and Bobby Brown (v, perc). Rec. 1955-1959

Although during his teens Edward Bnan (Tubby) Hayes had briefly made his presence heard on recordings by Kenny Baker



(1951), Vic Lewis and Jack Parnell (1954), it wasn't until jazzwise stalwart Tony Hall first took the 20 year old tenor sax player into Decca's West Hampstead studio on 10 March, 1955 to tape his solo debut for Tempo that this young whiz kid began to prove his true worth.

Inspired by Alfred Lion's Blue Note label, the ever enthusiastic Hall's objective was to nurture the best of British, be it known players (Jimmy Deuchar, Victor Feldman) or then unknown faces (Dizzy Reece, Wilton 'Bogey' Gaynair). In this he more than succeeded.

It was to be a most fruitful association during which we can witness both Hayes and Hall steadily maturing in their respective roles into world-class status via albums that include *Lights Out* (1956) and *Tubby's Groove* (1959). Together they attained a creative peak when, in 1957, partnered by Ronnie Scott, Hayes cut the first of four brilliant *Jazz Couriers* LPs of which *The Couriers Of Jazz* and *The Jazz Couriers In Concert*, both out just one year later, probably have the edge.

For Hall, it was rarely a question of a 'shove 'em in a studio for a few hours and let them get on with it' attitude. Where possible, sessions were planned, ideas formulated and beer and sandwiches ordered. As you will hear, it paid dividends as the still young Hayes established himself

as one of the great tenor sax players of that era. While much of Tubby's Tempo material has been scattered indiscriminately on numerous other releases, this six CD box set release – complete with a superbly written in-depth essay by Simon Spillett – has to be the definitive statement. And a testament to the very special creative chemistry shared by Tubby and Tony. **Roy Carr**

The Live New Departures

Jazz Poetry Septet Blues For The Hitchhiking Dead (Jazz Poetry Superjam #1)

Gearbox Records GB1518

Double LP 180gm vinyl box set

| ★★★★★

(Michael Horowitz, Pete Brown (poetry), Stan Tracey (p), Bobby Wellins (ts), John Mumford (tb), Jeff Glynn (b) and Laurie Morgan (d). Rec. 1962

This recently discovered live recording from a Southampton University gig in March 1962 is irrefutable proof positive of what a vital and life changing force the Jazz Poetry Septet's trailblazing performances were, along with Michael Horowitz's *New Departures* magazine, for the turned-on few in those grey, post-war straightjacket years. The cold, cap-doffing, conformist Macmillan era before the mid-1960's counter culture explosion broke the establishment chains and set a generation in motion. Kerouac's *On The Road* lit the fuse between Beat writing and bebop in the late 1950s, and poets Horowitz and Pete Brown, later to write lyrics for Cream and form the hippie jazz-rock band Battered Ornaments, championed jazz-poetry in the UK at the 100 Club, the Marquee and outsider jazz clubs further afield. Taking up three sides of this 180 gram double vinyl set, the extraordinary 54 minute collective improvisation, 'Blues For The Hitchhiking Dead', is a sprawling, restless, surreal vision of life, hope and rebirth in the shadow of nuclear bomb madness, witnessed through the eyes of a hitchhiker chasing inner and outer dreams/demons around the country. Horowitz and Brown spar and spark off each other as Stan Tracey and Bobby Wellins weave barbed-wire tapestries and gossamer threads around their words, the rhythm section cranking the energy and intensity towards a bleak, lonesome denouement that, to these ears, is as powerful a statement today, given the current

LOST IN THE VAULTS



Rare collectables and forgotten gems not yet out on CD

New Jazz Orchestra Le Déjeuner Sur L'herbe

Verve 1969

Neil Ardley (director), Jack Bruce (b), Jon Hoxman (d), Dave Gelly (ts, clt, b clt), Jim Philip (ts, R, clt), Dick Heckstall-Smith (ts, cc), Barbara Thompson (ts, ss, f), Derek Wadsworth (tb), John Mumford (b), Michael Gibbs (tb), Tony Russell (tb), Derek Watkins (t), Harry Beckett (t), Henry Lowther (t), Ian Carr (t, tb), George Smith (tba) and Frank Roett (vib, marim).

Details are murky but the internet seems to suggest 'legal reasons' for why this classic of 1960s Brit-jazz has slipped through the cracks. It's certainly not on grounds of quality. Neil Ardley guides top-flight UK players through a series of lush, orchestral arrangements including the Ellingtonian sweep of the title track, the Mingus-like quirkiness of 'Angie', a brash, growling lode through the Rankin/Carr classic 'Quax Fire', and a apocalyptic reading of Coltrane's 'Naima.' Jack Bruce, here confined to acoustic bass, had only the year before survived the break-up of Cream; and there were two members of jazz-rockers Colossus on hand: Jon Hoxman and Dick Heckstall-Smith (whose unmistakable Roland Kirk-influenced bray rises up throughout). Yet it's a tribute to Ardley's vision and artistry that all egos seem to be entirely subsumed in the service of his arrangements. The whole album shines with an urbane grace and grandeur. Seek it out.

Vinyl sold in 2011 for £161 at ebay.com Daniel Spicer

unstable outlook, as it was back then. Also included from that memorable night are Horowitz's spring-loaded evocation of Lionel Hampton, 'Flying Home', Pete Brown's ominous, 'Night', and the quintet's sinewy performance of Wellins' 'McTiggart's Blues'. Accompanying this set is an immersive 30-page LP size book of memorabilia, press clippings, archive photos and the full libretto of each piece, adding immeasurably to the listening experience. Fifty years on Horowitz

recently revisited this passion and protest with a limited edition vinyl LP, *Bankbusted Nuclear Detergent Blues*, recorded with Paul Wellin. Damon Albarn and Graham Coxon for April's Record Store Day, which sold out immediately. Against a potent, improv soundscape Horowitz adroitly fingers the financial greed ghouls, the war-mongering military-industrial complex and their right wing media lackeys that do so much to torture this beautiful planet. It deserves to be repressed. **Jan Nevey**



Live New Departures Jazz Poetry Septet