



BLAKEY featuring ART BLAKEY

At Blakey, 100121; Joe Gordon, 100000; Elton Clegg, 100000; Sam Newsome, 100000; # also Blakey, 100000

- minority
- salute to birdland
- cleaner
- futurity
- simplicity
- variety romantic
- balls
- maynah

JUST LAST YEAR the question began to get around in jazz circles: "Have you heard Art Blakey?" It wasn't that Art was any stranger to jazz or even to New York jazz, so that he had suddenly come back from some foreign place after years. The question was actually inspired by the change that had come over Art—the growing late maturity as a musician—that makes such a profound difference in all musicians and, for very particular reasons, especially in drummers.

Shelly Manne, who is an acute student of those so serious around notes, has had a lot to say about such changes. Basically, what it comes down to is that drummers, more than any other musicians in a group or band, have a more intense which involves with their playing. First of all, there's the arrangement, which may or may not be written with a good drum conception. Secondly, there are notes to keep in mind as well as the primary problem of keeping the group swinging whether it resembles or is a series of solo breaks. Finally, there's the problem of the drummer meeting his own personality, and it's with it you will.

So that, according to statistics and common sense, there are so many factors that the drummer must realize that it takes a long time for him to get all of them into one, coherent kind of attack. It's no sense to be busy with a rhythmic sense, and practice, in conjunction with these other factors, will make it consistent. Finally, when it all fits together, the drummer has really arrived. It's happened to any number of jazz drummers—you can hear it by comparing their work with their more recent records. It's happened to Art Blakey—1950 you can hear it on the right sides included on this record.

Art was born in Pittsburgh on October 17, 1919. Like so many drummers, he fell into the traps almost by accident. He began to imitate notes on the piano, which he studied in school. Then, one of the bands, with which he played, suddenly lost its drummer through sickness and Art just set down and took over—he never changed back to piano after that. He had the big time in 1949 when he joined Fletcher Henderson's band. One year later he went into New York's Kelly's Stables with Mary Lou Williams' band. After that he took his own band into the new domain. The club in Boston for a year until he joined Billy Eckstine's band in 1950, where he stayed until the band broke up in 1952.

Since then Art has been playing to and out of New York City with all kinds of groups, both under his own leadership, and making records, of course for Mercury. And when the whispering campaign, which we

added to in the first paragraph of these notes, began last year, he was holding down complete with Apollo Records.

As we've said these notes about the nature of Blakey, wanted to mention, he is basically here, as always, as a drummer, not a musician, only occasionally leading his rhythm job with Fletcher Henderson as an arranger. Actually you can get an altogether different appreciation of drummers by concentrating strictly on Art, excluding the other instruments. It's the same kind of appreciation you get when you concentrate on the line instead of the full-orchestra in football! Because this is where all the really important work occurs which makes it possible for the other musicians to do the things that they want to.

And there's a fine opportunity to compare the wildly swinging Art with the really swinging Art. For Mercury again for the first and finally—Romantic or Ball for the record. For the rest, we'll leave you with these slight introductions.

Minority is a light tune that has fine living tempo for Joe Gordon, contrasting with Art's pretty steady tempo on Romantic. Salute to Birdland is an up-tempo blues for New York's jazz spot with two very interpretations of Fats Waller by pianist Walter Bishop. Cleaner is a slightly ball, and this is the only tune in the album that doesn't give you a sense of being an immigrant from the West Coast. Simplicity has a lovely ensemble line. Gordon's playing blowing on Romantic, under Art's trumpet, is a beautiful thing. Art's trumpet almost stops the salubrious on Ball, and Mercury is an example of up-tempo precision, added, as are all these other, to Louis Bernard Grigs.

In addition to our notes on Blakey, we ask you to give particular attention to one Joe Gordon. We feel that a new school of trumpet players has arrived. It is young, bold and contains of such fine artists as Clifford Brown and Joe Gordon. We feel that there will be the new style of trumpet. Joe Gordon shows exceptional taste and great skill in his performance in this Blakey album.

It strikes us now, after more the tenth time of hearing the record, that we get more than we bargained for. It turned out to be more than just another second session, more than just another drummer with accompaniment. This is Art Blakey, come off with a composer, surrounded by musicians who play with the same vigor and conception that he has. We feel that this is one of those times when you should dust off the word "jazz" and say simply—this is jazz.

THIS EMERGENCY LONG PLAYING recording was made possible through the use of the FINE-FAIRCHILD MARGIN CONTROL process or technique whereby it has become possible for Mercury to produce for the record-buying public a disc of truly superior quality, especially with respect to brilliancy, clarity, dynamic range and reliable audio tracking. This record can be played on any 12-1/2 i.p.m. reproducible apparatus and microphone pickup, as long as pickup playing style is not **WAVE** or **SWERVE**.

EMERGENCY LONG PLAYING

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1. MINORITY
2. SALUTE TO BIRDLAND
3. CLEANER
4. FUTURITY

MG 26030 A

LONG PLAYING HIGH FIDELITY

MERCURY RECORD CORPORATION MADE IN U.S.A.

