

ALAN FREED

presents

THE KING'S HENCHM

playing NEW ORLEANS ROCK 'N' ROLL

FEATURING:

King Curtis, Sam "The Man" Taylor And Count Hastings, Tenor Saxes; Kenny Burrell, Guitar; Everett Barksdale, Bass Guitar; Ernie Hayes, Piano

Side One

L. FLIP FLAP

2. ALL TORE UP

J. GOSAH

4. NIGHT FLIGHT STREET WITH A BEAT

6. BIG 'N BAD

Leroy Kirkland Sammy Lowe Leroy Kirkland Sammy Lowe

Sammy Lowe Leroy Kirkland

Side Two 1. SHUFFLIN

2. THE KING

3. NIGHT RIDE

4. NINE O'CLOCK HOP 5. HOMEWORK

6. DEEP DOWN AND LOW

teroy Kirkland King Curtis Leroy Kirkland Sammy Lowe

Sammy Lowe Sammy Lowe

Boil away the excess verbiage in the many newspaper columns, magazine stories and trade paper articles on the things that are happening in today's popular music world and you come to at least one striking conclusion.

It's a great day for the blues!

Not long ago, an interesting tabulation was compiled. It was shown that fully 25 percent of the popular single records being made by big record companies and small were actually composed of the blues.

Lest there be confusion, let it be said that the term, "the blues" does not necessarily connote subject matter of a generally sad, unfortunate or tragic nature. For that matter, in the lore of musical Americana, it is entirely possible to have happy, bouncy, lighthearted blues as well,

But subject matter aside, the blues also has to do with a musical pattern of construction, Primarily, there is the 12 bar blues. Here, the chorus is broken into three sections of four bars each. There is the first four-bar statement of a fact, a plea or an observation. Then there is a four-bar repeat of the lyric and finally another four-bar segment, in which some kind of conclusion or answer is reached to the first statement.

Much of what young America has come to call rock and roll is actually song material of a blues pattern.

As anybody who listens to his radio can tell you, there is a vast number of different types of records making the grade today.

It would be safe to say there are almost as many kinds of blues.

There are fast blues, slow blues, hula blues, calypso blues, rhumba blues, train-rhythm blues, folk blues, country blues, blues of the deep South, vocal blues and instrumental blues. Many have different rhythms or interpretations, depending on their origin, but practically all the blues retain the simple, basic 12-bar scoring.

As long as America's teen-agers and the young at heart have enough energy in their toes for dancing, the chances are that the blues will be around to grab off a lion's share of the juke box activity.

And now, Alan Freed, America's very own rock and roll king, presents his own instrumental henchmen, the King's Henchmen, who bring you this series of great juke box blues ready for playing right on your own living room record player. These blues have the big sound and the big beat, some fast, some slow, some in the easy swinging rhythm of the stroll, and all of them played for you by a group of the top bandsmen in the business,

Those great tenor sax solos and ensemble blowing are handled by the big three of today's rock and roll record sessions-Sam (The Man) Taylor, King Curtis and Count Hastings. Then there is Kenny Burrell, one of the really swinging guitar men who gives out with some mighty groovy picking in solo spots. Kenny fills in a solid rhythm section backing, along with Everett Barksdale on bass and Ernie Hayes on piano.

This is the blues in its most popular current idiom. Swinging big band blues, with generous touches of the stroll, America's most popular teen dance-all brought to you in glowing hi-fi by as talented and swinging a group of cats as you will hear anywhere.

Get set for a listening, dancing treat as Coral-and Alan Freed-present the Ren Grevatt King's Henchmen.

If you've enjoyed this recording . . . you're sure to like these other great Long Play albums:













Cover by Boker/Weitz



PROPER CARE OF THIS RECORD will prolong its life and increase your listening enjoyment: Keep in special protective polyflex envelope when not in use; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper needle and turntable speed; check needle frequently for wear-if defective it can permanently damage record. Printed in U.S.A.

This CORAL Long Play Microgrouve Unbreakable Record can be played only on 33% RPM instruments. For maximum protection, it should be kept in this protective envelope, away from heat.

For proper reproduction use RIAA or similar Record Compensator setting.