



MG 26005

# SARAH VAUGHAN

## images

Lover Man

Shulie A Bop

Polka Dots and Moonbeams

Body and Soul

They Can't Take That Away From Me

Prelude to a Kiss

You Hit the Spot

If I Knew Then (What I Know Now)

Red  
Slyer



Printed in U.S.A.

Mercury Records Corporation, Chicago, Ill.

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A High Fidelity  
Recording

**IMAGES**  
**SARAH VAUGHN**

1. LOVER MAN
2. SHULIE A BOP
3. POLKA DOTS AND MOONBEAMS
4. BODY AND SOUL

**MG 26005 A**

**LONG PLAYING HIGH FIDELITY**

MERCURY RECORD CORPORATION MADE IN U.S.A.



A High Fidelity  
Recording

**IMAGES**  
**SARAH VAUGHN**

1. THEY CAN'T TAKE THAT AWAY FROM ME
2. PRELUDE TO A KISS
3. YOU HIT THE SPOT
4. IF I KNEW THEN  
(WHAT I KNOW NOW)

**MG 26005 B**

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MERCURY RECORD CORPORATION MADE IN U.S.A.

EMARCY MC 26005

• SARAH VAUGHAN •

IMAGES

## IMAGES

## Sarah Vaughan

**Lover Man**  
**Shulie A Bop**  
**Polka Dots and Moonbeams**  
**Body and Soul**  
**They Can't Take That Away from Me**  
**Prelude to a Kiss**  
**You Hit the Spot**  
**If I Knew Then (What I Know Now)**

THIS ALBUM could very well have been called *Sarah Vaughan at Home*, for Sarah is at home with jazz, home after a rather extended vacation in the world of pops, and, too, that title would be an indication of the breezy informality which characterizes most of these sides, the sensitivity that marks the rest.

Sarah Vaughan (she spelled it Sara Vaughn when she sang with Earl Hines) was born in Newark, New Jersey in 1924 and still lives there. There was plenty of musical influence in her family. Her father relaxed with his guitar and her mother is a well-trained musician. Sarah began piano lessons when she was seven and switched, at the age of fifteen, for three years at the organ, meanwhile singing in the Mount Zion Baptist Choir where her mother still sings. Sarah never played piano at Carnegie Hall as her mother had hoped that she would, but her magnificent voice has carried her there more times than thirty fingers ever could have.

THIS EMARCY LONG PLAYING recording was made possible through the use of the FINE-FAIRCHILD MARGIN CONTROL process—a technique whereby it has become possible for Emarcy to produce for the record-buying public a disc of truly superior quality, especially with respect to brilliance, clarity, dynamic range and reliable stylus tracking. This record can be played on any 33-1/3 r.p.m. turntable equipped with microgroove pick-up, as long as pick-up playing stylus is not WORN or DAMAGED.

In 1942 Sarah entered the amateur contest at New York's Apollo Theatre on a bill that featured Ella Fitzgerald, who had similarly begun her career there many years before. And Sarah won; won a week's billing, a chance for Billy Eckstine to hear her and for Earl Hines to hire her on Billy's suggestion. She left Earl after a year, in November of 1943, and "mostly starved" until the summer of 1944 when she joined Billy Eckstine's newly formed band. Starvation had agreed with Sarah. Her own style had developed from what had previously been an extension of Ella's, and she was singing lines which no other girl vocalist had ever done.

Sarah says that her one influence was Eckstine. He says that she is his. In any case, Sarah is the most influencing of vocalists for she is copied by scores of today's singers. More than any other, she has not compromised her talent and her reward has been a gradual growth into popularity with thousands of devoted fans. Many of the musicians with whom Sarah first sang have since faded from the picture. The music, bop, with which she was most associated has similarly all but disappeared, re-developed into something new. But out of the explosion of bop came this one clear, radical voice that has continued to charm and to persuade the listener into ever more modern pastures.

You'll hear all of this in these high fidelity sides, perfectly recorded to bring to you the full depth of Sarah's exciting presence, her warmth and moodiness on such tunes as *Prelude to a Kiss* with just a sometimes touch of crisp daintiness which should pull you off your chair.

Then, for contrast, there's *Shulie A Bop*, a madly swinging bit of vocalese in which Sarah introduces pianist John Malachi, bassist Joe Benjamin and drummer Roy Haynes. On this and *If I Knew Then* there are such wonderful examples of what a magnificent instrument her voice is. Listen, too, to her widest sound on *They Can't Take That Away from Me*, with the cute idea of singing off key on that particular lyric line.

So pardon our enthusiasm. No, don't pardon it—get with it. For this is Sarah at her best. Fitting her mood and sound to each song, she runs the gamut of emotions with warmth and drive and taste. You must agree with us that this series of eight musical experiences reveals an artist of great stature, continually progressing to newer heights. And, it's all yours for the listening.



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