



Sarah Vaughan

Prelude to a Kiss



*Prelude to a Kiss
They Can't Take That Away From Me
You Hit the Spot
If I Know Then (What I Know Now)*

Produced by C. L. B.

Decca — a product of Warner Music Corporation, Chicago, Illinois

EmArcy
7



EP-1-6000A
10417-10418

Vocal by
Sarah Vaughn

1. THEY CAN'T TAKE THAT AWAY
FROM ME
(Ira and George Gershwin)
2. PRELUDE TO A KISS
(Ellington-Gordon-Mills)
SARAH VAUGHN

MERCURY RECORD CORPORATION MADE IN U.S.A.

EmArcy
7



EP-1-6000B
10419-10420

Vocal by
Sarah Vaughn

1. YOU HIT THE SPOT
(Gordon-Revel)
2. IF I KNEW THEN
(What I Know Now)
(Jurgens-Howard)
SARAH VAUGHN

MERCURY RECORD CORPORATION MADE IN U.S.A.

PRELUDE TO A KISS featuring

they can't take that away from me
prelude to a kiss
you hit the spot
if I knew then (what I know now)

SARAH VAUGHAN

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 pop, 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 guitar and her mother is a well trained musician. She began piano lessons when she was seven and excelled, and, at the age of fifteen, for three years at the organ, meanwhile singing in the Mount Zion Baptist Choir where her mother still sings.

In 1942 Sarah entered the amateur contest at Newark'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 band. Starvation led to a partnership with Sarah. Her music had developed from a style previously been associated with Ella's, and she was singing like what you would expect a girl vocalist had ever do.

Earl says that her one influence was Eckstine. He says that one is six. In any case, Sarah is the most in-

fluencing of vocalists for she is copied by some 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, pop, with which she was most associated, has similarly all but disappeared, re-developed into something new. But out of the explosion of pop 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 you the full depth of Sarah's exciting presence, her warmth and moodiness on such tunes as *Prelude to a Kiss* with just a something touch of crisp daintiness which should pull you off your chair.

On *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 Their Eyes From Me*, with the electric singing all 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. Pitting 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 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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