

*Sarah
Vaughan*

♫
**SINGS
AFTER DARK**
♫

Once in a while
The man I love
Don't blame me
I cover the waterfront



M-G-M

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M-G-M

EXTENDED PLAY

MAGNA
FR. MELODIE
BIEM/NOB
FRANCOIS DAY
CHAPPELL



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(7T8M47) 45

MGM-EP-538

- (1) ONCE IN A WHILE
(Edwards—Green)
(2) THE MAN I LOVE
(G. & I. Gershwin)
(conductor Ted Dale)
BARAH VAUGHAN
with Orchestra

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M-G-M

EXTENDED PLAY

O. CONNELLY
FR. MELODIE
BIEM/NOB
FRANCOIS DAY
VICTORIA
CHAPPELL



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(7T8M48) 45

MGM-EP-538

- (1) DON'T BLAME ME
(McHugh—Fields)
(2) I COVER THE WATERFRONT
(Green—Heyman)
BARAH VAUGHAN with
George Treadwell &
his Orchestra

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MGM-EP-538

SARAH VAUGHAN

SINGS AFTER DARK

- **Once in a while**
- **The man I love**
- **Don't blame me**
- **I cover the waterfront**

SARAH VAUGHAN, a coloured girl, born in Newark, New Jersey, on March 27th, 1924, is the only child of a carpenter whose hobby was the guitar and whose wife achieved no little distinction as a choir singer. Sarah was taught to play the piano and organ when a child, and after studying for eight years took her musical degree. Among the many famous musicians who, in American music magazine polls, have voted her as being among the greatest of contemporary American "Rhythm" vocalists, are Coleman Hawkins, Art Tatum and Teddy Wilson. They say that her phraseology has the idiom of the virtuoso jazz saxophonists. Sarah has a rich velvety voice, and no matter whether she is keeping to the actual melody, or introducing one of her own imaginative "twists", you will always find the seductive quality born of a full heart sincerely moved by the beauty of music.

Don't blame me is an arrangement by Danny Mendelsohn designed specially for the unique Vaughan soprano. George Treadwell, Sarah's husband, wields the baton here as well as for Sarah's up-tempoed, beautifully conceived **I cover the waterfront**.

In **The man I love**, Ted Dale's orchestra sets Sarah a languorous, string-filled pace, allowing her to linger over her vocal and sprinkle it with a little bit of the dust of dreams. Sarah gives us vocal fireworks in **Once in a while**, and the moody little "oldie" ballad becomes a showcase for a smooth bit of really fabulous singing. A small backing group (with piano predominating) provides a jazz-tinged background that fits her mood like a glove.

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PLAY RECORD

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