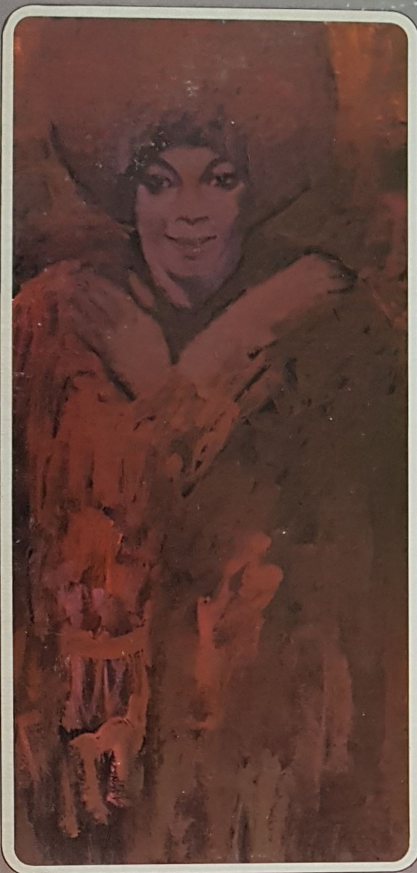


STEREO
ELECTRONICALLY RECORDED
TO SIMULATE STEREO

FS 271



Sarah Vaughan
Volume II

IT'S YOU OR NO ONE
TENDERLY
THE LORDS PRAYER
WHAT A DIFFERENCE A DAY MAKES
GENTLEMAN FRIEND
MOTHERLESS CHILD
THE ONE I LOVE BELONGS TO SOMEBODY ELSE
SEPTEMBER SONG
TIME AFTER TIME
A HUNDRED YEARS FROM TODAY





SIDE 1

FS 271 (E)

SARAH VAUGHN
Volume II

- | | |
|----------------------------------|------|
| 1. IT'S YOU OR NO ONE | 3:11 |
| 2. TENDERLY | 2:50 |
| 3. THE LORD'S PRAYER | 2:52 |
| 4. WHAT A DIFFERENCE A DAY MAKES | 2:47 |
| 5. GENTLEMAN FRIEND | 2:30 |

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SIDE 2

FS 271 (E)

SARAH VAUGHN
Volume II

- | | |
|--|------|
| 1. MOTHERLESS CHILD | 2:45 |
| 2. THE ONE I LOVE BELONGS TO SOMEBODY ELSE | 3:17 |
| 3. SEPTEMBER SONG | 3:03 |
| 4. TIME AFTER TIME | 3:00 |
| 5. A HUNDRED YEARS FROM TODAY | 2:55 |

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STEREO
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The divine Sarah was born March 27, 1924 in Newark, New Jersey. Sarah began singing at the Mt. Zion Baptist Church, took piano lessons from 1931 to 1939, along with the organ. She won an amateur contest at the Apollo Theatre in New York, and was recommended by Billy Eckstine for a job with Earl "Fatha" Hines' orchestra (see FS 246), and she made her first professional appearance as vocalist and second pianist at the Apollo in April 1943.

When Billy Eckstine formed his own band in 1944, Sarah joined him, and in December 1944 made her first recordings under the able direction of Leonard Feather.

For the most part, Sarah has worked as a solo act since her departure from the Eckstine band in 1945, being assisted by a recording contract and the enthusiasm of such as Dizzy Gillespie and Charlie Parker. She gained in stature while working in a more choice group of clubs, and when playing the Cafe Society she met and married George Treadwell, trumpeter with J. C. Heard Sextet. From 1949 through 1951 she toured in England and France and had gained worldwide appreciation and was a top concert act in the USA.

Sarah's vocals are quite apart from other jazz singers through her distinct vibrato and perfect control, having a feel for each song she sings which allows her the ability to counterpoint vocally on the order of an instrumentalist. As Leonard Feather has said, "THE EMOTIONAL IMPACT SHE CAN CONVEY WAS MEMORABLY DEMONSTRATED IN 'NOV-JAZZ, STRAIGHT PERFORMANCES SUCH AS "THE LORD'S PRAYER, "SOMETIMES I FEEL LIKE A MOTHERLESS CHILD," AND WHICH, ON THE LEVEL OF PASSIONATE COMMUNICATION, ARE SUPERIOR TO ALMOST ANY OF HER JAZZ SOLOS."

Recorded in New York City
in 1946 and 1947

A STATEMENT OF PURPOSE

With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these significant aspects of Americana. It is well-nigh impossible to successfully manufacture those unconscious original sounds today. They were a product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither jazz nor folk music as originally performed.

Authentic performances of indigenous and unconscious music of the people by the "minstrels" of the people seldom have enjoyed the benefits of big-city recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and on not so high-fi 78 r.p.m. discs during the thirties and forties. Most of them have been out of print for years and exist only as well worn 78's in the collections of a few buffs.

It is the avowed purpose of the Archive of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L.P.'s at reasonable prices.

The illustrious names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.

In order to transcribe these all-times worn, poor quality 78 r.p.m. discs our engineers spend literally hundreds of hours tediously splicing, editing and adjusting. A microscope has to be used just to select the proper stylus for playback. As many as 500 splices may be made in one recording to eliminate the "dips" and distortions without impairing the performance. In any case—the performance comes first and you will find yourself ignoring the distortions as you become enthralled with the sincerity and soul of the artists.

The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!

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Sarah Vaughan

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EVEREST RECORDS

RECORDING & MASTERING



ARCHIVE OF

FOLK & JAZZ MUSIC