



# Sarah Vaughan

Volume III

LOVE ME OR LEAVE ME  
I FEEL SO SMOOTCHIE  
TROUBLE IS A MAN  
I COVER THE WATERFRONT  
I CAN MAKE YOU LOVE ME  
I'VE GOT A CRUSH ON YOU  
I'LL WAIT AND PRAY  
BUTTON UP YOUR OVERCOAT  
I GET A KICK OUT OF YOU  
DON'T BLAME ME





SIDE 1

FS-325

SARAH VAUGHAN  
VOLUME III

- |                           |      |
|---------------------------|------|
| 1. LOVE ME OR LEAVE ME    | 3:00 |
| 2. I FEEL SO SMOOTHIE     | 2:40 |
| 3. TROUBLE IS A MAN       | 2:35 |
| 4. I COVER THE WATERFRONT | 2:50 |
| 5. I CAN MAKE YOU LOVE ME | 3:00 |

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SIDE 2

FS-325

SARAH VAUGHAN  
VOLUME III

- |                            |      |
|----------------------------|------|
| 1. I'VE GOT A CRUSH ON YOU | 2:58 |
| 2. I'LL WAIT AND PRAY      | 3:00 |
| 3. BUTTON UP YOUR OVERCOAT | 2:30 |
| 4. I GET A KICK OUT OF YOU | 2:45 |
| 5. DON'T BLAME ME          | 3:10 |

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RECORDED IN NEW YORK CITY  
IN 1946 and 1947



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 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 NON-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."

### A STATEMENT OF PURPOSE

*With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these signposts of Americana. It is well nigh impossible to successfully manufacture those unself-conscious 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 unself-conscious music of the people by the "mistress" 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 hi 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 younger generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.*

*In order to transcribe these oft times worn, poor quality 78 r.p.m. discs, our engineers spend literally hundreds of hours tediously slicing, editing and re-editing. 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 "clicks" 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 light" and bring you more great performances — Good listening!*

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