



- | | |
|--|--------|
| 1. September In The Rain
<i>(H. Warren-A. Dubin)</i> | (3:30) |
| 2. Willow Weep For Me
<i>(A. Ronell)</i> | (5:16) |
| 3. Just One Of Those Things
<i>(C. Porter)</i> | (3:18) |
| 4. Be Anything But Darling Be Mine
<i>(I. Gordon)</i> | (4:50) |
| 5. Thou Swell
<i>(R. Rodgers-L. Hart)</i> | (2:44) |
| 6. Stairway To The Stars
<i>(M. Malneck-F. Signorelli-M. Parish)</i> | (5:06) |
| 7. Honeysuckle Rose
<i>(T. Waller-A. Razaf)</i> | (3:39) |
| 8. Just A Gigolo
<i>(L. Casucci-L. Caesar)</i> | (4:10) |
| 9. How High The Moon
<i>(M. Lewis-N. Hamilton)</i> | (4:27) |
| *10. Dream
<i>(J. Mercer)</i> | (3:38) |
| *11. I'm Gonna Sit Right Down And Write Myself A Letter
<i>(F. E. Alhert-J. Young)</i> | (2:30) |
| *12. It's Got To Be Love
<i>(R. Rodgers-L. Hart)</i> | (5:13) |
| *13. Alone
<i>(N. H. Brown-A. Freed)</i> | (2:29) |
| *14. If This Isn't Love
<i>(B. Lane-E. Y. Harburg)</i> | (2:25) |
| *15. Embraceable You
<i>(G. & I. Gershwin)</i> | (2:47) |
| *16. Lucky In Love
<i>(R. Henderson-B. DeSylva-L. Brown)</i> | (2:10) |
| *17. Dancing In The Dark
<i>(A. Schwartz-H. Dietz)</i> | (3:36) |
| *18. Poor Butterfly
<i>(R. Hubbell-J. Colden)</i> | (4:45) |
| *19. Sometimes I'm Happy
<i>(V. Youmans-L. Caesar)</i> | (2:00) |
| *20. I Cover The Waterfront
<i>(J. Green-E. Heyman)</i> | (4:07) |

*Bonus Tracks

1. Remick Music
2. Bourne Co.
3. Harms, Warner Bros. Inc.
4. Bourne Co.
5. Marlin Enterprises
6. EMI Robbins Catalog
7. Chappell & Co./Razaf Music
8. Silva, Brown, Henderson/Irving Caesar Music(ASCAP)/Wienerboheme Verlag (Gema)
9. Chappell & Co.
10. Mercer Music
11. Fred Alhert Music/Pencil Mark Music/Rytvoc Inc.
12. Chappell & Co.
13. EMI Robbins Catalog
14. Chappell & Co.
15. Warner Bros. Inc.
16. DeSylva, Brown/Stephen Ballentine Music
17. Warner Bros. Inc./Arthur Schwartz Music
18. Warner Bros. Inc.
19. Irving Caesar Music/Range Road Music/Quartet Music/Warner Bros. Inc.
20. Warner Bros. Inc.

All selections ASCAP except where noted.

Sarah Vaughan(vcl), acc. by Jimmy Jones(p); Richard Davis(b); Roy Haynes(dr). Recorded Live at Mister Kelly's, Chicago. Tracks 1-12: Aug. 6, 1957. Track 13: Aug. 7, 1957. Tracks 14-20: August 8, 1957.

Original sessions produced by Bob Shad.
Digital remastering by Kiyoshi Tokiwa.
Prepared for release by Ben Mundy and Cliff Preiss.

No matter what I, or any past or future jazz critic, has ever said or ever will say about Sarah Vaughan, none of us can do her justice. The records, the films, the videotapes: Those do her some justice. But the feeling that one got listening to Sarah Vaughan perform live—that little chill in the spine that makes the hairs on the back of your head stand up and be counted—can never be described accurately. You just had to be there. Her live albums are as close as you get.

"Sarah Vaughan is quite simply the greatest vocal artist of our century," wrote Gunther Schuller. A bold statement from a man who works in both the jazz and classical fields, but a statement that nobody ever argued with. The vocal ability was there—the equipment to become an opera singer was in place—but Sarah Vaughan applied it to the music of her time. She was one of the most awe-inspiring performers I've ever seen.

In her long career, Sarah recorded in a number of different contexts: From soupy 50's pop records with a zillion and one strings to small band recordings with Charlie Parker and Dizzy Gillespie to albums with symphony orchestras. But she was at her very best in one context: live in a jazz club in front of her trio.

Unlike many of her contemporaries, she was never really a big band singer (although she got her start in the big bands of Earl Hines and Billy Eckstine), but a small group bebopper. Some singers blossom in front of masses of horns or strings but, to these ears, not Sarah. She always kept a strong trio together, that's the way she most liked to work, and that's the context in which she consistently did her finest singing.

During the beginning of August, 1957, Mercury brought its tape recorders into Chicago's Mr. Kelly's jazz club and recorded three nights of Sarah Vaughan with a superb trio of accompanists: Jimmy Jones, Richard Davis and Roy Haynes. Nine

of the tracks (the first nine here) were released as a live album, while 12 additional tracks languished in the vault for a few decades, until they were included on "The Complete Sarah Vaughan on Mercury Vol. 3." This set crams all of the extant performances recorded that week (save a second version of "It's Got To Be Love") onto one compact disc for the first time.

The voice was lighter and more delicate than it would become in the 80's (amazingly, Vaughan's abilities increased with age), but those operatic, spine-tingling swoops are in place, as are all the contradictory qualities that made Vaughan such an enigma: She was simultaneously ingenuous and querulous, girlish and tough, sweet and nasty. Divine and Sassy.

On this album, she flubs lyrics, upends a microphone, berates the soundman, kibitzes with the audience like she's in her living room, and, in general, slings the pants off everything. Some of the songs are better than others, but most are first rate, and several ("Willow Weep For Me," "September in The Rain," "Sometimes I'm Happy," "Poor Butterfly," etc.) would stay in her repertoire until her death in 1990.

As one who writes about jazz, I've got the same adjectives that everybody else has: great, superb, stunning, genius, blah, blah, blah. I use them all the time, and I try very hard not to overuse them. But there are certain artists and certain situations that truly are—in Duke Ellington's over-quoted phrase—"beyond category." Every time I read my own Sarah Vaughan review in the paper the day after she opened somewhere, I always felt frustrated. I never did her justice: her gifts were beyond my measly stockpile of superlatives. "Sarah Vaughan at Mr. Kelly's" helps explain why.

Lee Jeske

Other Sarah Vaughan CDs You Will Enjoy

Compact Jazz	830 699-2
Compact Jazz Live!	832 572-2
Complete On Mercury-Vol. 1-Great Jazz Years (54-56)	826 320-2
Complete On Mercury-Vol 2 Sings Great American Songs (56-57)	826 327-2
Complete On Mercury-Vol 3 Great Show On Stage (54-56)	826 333-2
Complete On Mercury-Vol 4 (The 1960's)	830 714-2
Golden Hits	824 891-2
In The Land Of Hi-Fi	826 454-2
Irving Berlin Songbook - w/B. Eckstine	822 526-2
Misty (w/Quincy Jones)/Vaughan And Voices	846 488-2
No Count Sarah	824 057-2
Rodgers & Hart Songbook	824 864-2
Sarah Vaughan - w/Clifford Brown	814 641-2
Sassy Swings Again	814 587-2
Sassy Swing The Tivol	832 788-2
Sings George Gershwin Volume 1	846 895-2
Sings George Gershwin Volume 2	846 896-2



832 791-2
© 1991 PolyGram Records, Inc.
Printed in U.S.A.

EMARCY

SARAH VAUGHAN AT MISTER KELLY'S

422 832 791-2

PolyGram
Jazz

VOCAL CLASSICS



422 832 791-2

SARAH VAUGHAN AT MISTER KELLY'S

EMARCY

SARAH
VAUGHAN
AT
Mister
Kelly's

Sarah Vaughan (vcl), acc. by Jimmy Jones(p)
Richard Davis(b) Roy Haynes(dr)
Recorded Live at Mister Kelly's, Chicago.



© 1991 PolyGram Records, Inc. Manufactured and Marketed by PolyGram Classics and Jazz,
a division of PolyGram Records, Inc., New York, N.Y. All rights reserved. Unauthorized
copying, reproduction, hiring, lending, public performance and broadcasting prohibited.
Printed in U.S.A.

1. September In The Rain
2. Willow Weep For Me
3. Just One Of Those Things
4. Be Anything But Darling Be Mine
5. Thou Swell
6. Stairway To The Stars
7. Honeysuckle Rose
8. Just A Gigolo
9. How High The Moon
- *10. Dream
- *11. I'm Gonna Sit Right Down And
Write Myself A Letter
- *12. It's Got To Be Love
- *13. Alone
- *14. If This Isn't Love
- *15. Embraceable You
- *16. Lucky In Love
- *17. Dancing In The Dark
- *18. Poor Butterfly
- *19. Sometimes I'm Happy
- *20. I Cover The Waterfront

Total Time 73:11

*Additional track not on original LP