



The
Divine

Sarah
Vaughan

The CBS Years 1949-1953



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Disc 1

- | | | |
|----|----------------------------------------------------------------------------|------|
| 1 | BLACK COFFEE | 3:15 |
| | (P.F. Webster-S. Burke) Webster Music Corp./MCA Music (a div. of MCA Inc.) | |
| 2 | WHILE YOU ARE GONE | 3:08 |
| | (L. Thompson) Screen Gems-EMI Music | |
| 3 | YOU TAUGHT ME TO LOVE AGAIN | 3:16 |
| | (Carpenter-T. Dorsey-W. Woode) Larry Spier, Inc. | |
| 4 | JUST FRIENDS | 2:59 |
| | (S.M. Lewis-J. Klenner) SBK Robbins Music Corp. | |
| 5 | I CRIED FOR YOU | 2:24 |
| | (A. Freed-G. Arnheim-A. Luman) SBK Miller Music | |
| 6 | YOU'RE MINE, YOU | 3:09 |
| | (E. Heyman-J. Green) Famous Music Corp. | |
| 7 | I'M CRAZY TO LOVE YOU | 2:58 |
| | (S. Werner-K. Werner-Marino) Chula Music Inc. | |
| 8 | SUMMERTIME | 3:15 |
| | (D. Heyward-G. Gershwin) Chappell Music | |
| 9 | THE NEARNESS OF YOU | 3:20 |
| | (N. Washington-H. Carmichael) Famous Music Corp. | |
| 10 | AIN'T MISBEHAVIN' | 2:59 |
| | (A. Razaf-T. Waller-H. Brooks) Mills Music/Anne-Rachel Music Corp. | |
| 11 | GOODNIGHT MY LOVE | 3:27 |
| | (M. Gordon-H. Revel) SBK Robbins Music Corp. | |
| 12 | CAN'T GET OUT OF THIS MOOD | 2:48 |
| | (F. Loesser-J. McHugh) Southern Music Pub. Co. Inc. | |
| 13 | IT MIGHT AS WELL BE SPRING | 3:10 |
| | (O. Hammerstein II-R. Rodgers) Williamson Music, Inc. | |
| 14 | MEAN TO ME | 2:53 |
| | (R. Turk-F. Ahlert) Cromwell Music/Fred Ahlert Music/Pencilmark Music | |

Disc 2

- | | | |
|----|--------------------------------------------|------|
| 1 | COME RAIN OR COME SHINE | 3:23 |
| | (J. Mercer-H. Arlen) Chappell Music | |
| 2 | NICE WORK IF YOU CAN GET IT | 2:34 |
| | (I. Gershwin-G. Gershwin) Chappell Music | |
| 3 | EAST OF THE SUN (AND WEST OF THE MOON) | 3:06 |
| | (B. Bowman) Anne-Rachel Music | |
| 4 | THINKING OF YOU | 3:02 |
| | (B. Kalmar-H. Ruby) WB Music Corp. | |
| 5 | PERDIDO | 2:29 |
| | (Longfelder-Drake-Tizol) Tempo Music, Inc. | |
| 6 | I'LL KNOW | 3:17 |
| | (F. Loesser) Frank Music Corp. | |
| 7 | DEEP PURPLE | 3:07 |
| | (M. Parish-P. De Rose) SBK Robbins Music | |
| 8 | MY REVERIE | 2:34 |
| | (L. Clinton) SBK Robbins Music | |
| 9 | AFTER HOURS | 2:49 |
| | (R. Gordon) Volando Music Corp. | |
| 10 | PINKY | 2:41 |
| | (A. Newman) SBK Robbins Music | |
| 11 | STREET OF DREAMS | 3:03 |
| | (S. Lewis-V. Young) SBK Miller Music | |
| 12 | SPRING WILL BE A LITTLE LATE THIS YEAR | 2:40 |
| | (F. Loesser) Frank Music Corp. | |
| 13 | BLUES SERENADE | 2:36 |
| | (Parish-Signorelli) Mills Music Inc. | |
| 14 | OOH WHAT-CHA DOIN' TO ME | 1:55 |
| | (T. Rogers-A. Fields) Dart Music Corp. | |

The Singer



It is always difficult, perhaps impossible, to perceive in retrospect the impact of a truly innovative artist in his or her own time. It is hard, for example, for people born in the 1930s or '40s to imagine the electrifying jolt that Louis Armstrong gave musicians in the 1920s. Those who came later had—by the time they heard Armstrong—been listening to so many trumpet players influenced by him that they may have wondered what the fuss was about. The same is true of those who grew up after Dizzy Gillespie and Charlie Parker changed the character of jazz: they can't imagine how startling that illustrious pair were to audiences in the 1940s.

Let us not forget that a fellow composer said that the Fifth Symphony gave proof at last that Beethoven was mad.

Because Sarah Vaughan is now a national treasure, still singing superbly in her 60s, we tend to forget how astonishing she was when she came to stardom in the middle to late 1940s. And startling she was, something unprecedented in jazz and American popular music. Gifted with a voice that would have made her—had she been born into another social class and white, or had she been born two decades later—a candidate for grand opera, she had a jazz musician's hearing, command of the harmonic materials of songs, powers of invention, and utter daring.

She was born Sarah Lois Vaughan in Newark, New Jersey, March 27, 1924. She studied

piano from the age of seven and was singing and playing organ at Zion Baptist Church by the time she was twelve. The church experience left an influence on her work. She has an affinity with gospel music, and when she wants to inflect her work with its colorations, she is very good at it. But there is something else to be noted about her. She states flatly: "I am not a blues singer." The blues is a thing unto itself, a specialty, and I can think of no example on record of Sarah Vaughan singing a blues.

Her first important break came when she sang "Body And Soul" in an amateur contest at Harlem's famed Apollo Theatre and won. Singer Billy Eckstine, then with the Earl Hines Band, became her champion, and urged Hines to hire her. Hines took her on, and when in 1944 Eckstine formed his own big band, he took the 20-year-old Sarah Vaughan with him.

The Eckstine band was a pioneering organization in which the bebop movement gestated. For its personnel included Dizzy Gillespie, Charlie Parker, Art Blakey, Budd Johnson and Miles Davis. Though the band lasted only three years, from 1944 to 1947, by which time the big-band era was dying, it would have a lasting influence on American music—and on Sarah Vaughan. For she got her training among some of the most brilliant musicians of the era.

It is notorious that jazz musicians usually don't care for singers. Vaughan was an outstanding exception. The musicians adored her. Indeed, many of them were in awe of her 5

musicianship. Significantly, she made her first recording—with Dizzy Gillespie—not as a singer but as a pianist.

Her first vocal recordings soon followed, and took the jazz world by storm. However, it must be remembered that at that time jazz and popular music could not be clearly separated. As Woody Herman used to point out, jazz was the popular music of the land, and Vaughan's records were on all the jukeboxes and the radio stations. If she had broken into the pop field, she nonetheless continued to record with some of the finest jazz musicians, from Gillespie and Parker to Lennie Tristano, Clifford Brown, Paul Quinichette and Herbie Mann.

She had begun to pick up nicknames. One of them was the Divine Sarah, appropriated from that of Sarah Bernhardt. This sobriquet evolved into The Divine One. Another was Sassy, shortened in time to Sass. It is seen today on her license plate in California, where she lives, and her production company is called Divine One.

In January, 1949, Sass began a four-year association with Columbia Records that resulted in the recordings included in this collection. She worked with a number of arrangers and conductors, and, in a particularly memorable pair of sessions, with some of her old associates from the Hines-Eckstine-Gillespie days.

It was about the time that she signed the Columbia contract that I met her for the first time. I

interview her, I was in awe of her talent. She was even shyer than I, and the interview led to nothing. Certainly I did not foresee that many years later I would write a lot of songs that she would record.



The Recordings

During her sojourn at Columbia, Sass recorded a total of 60 sides. Twenty-eight of them are included in this collection. Contrary to the edited memory of sentimentalists for that earlier age, not all the popular music of that period was good. Some of it indeed was pretty bad, and, not because of her work but because of the nature of the songs, much of the rest of the material in that catalog is eminently forgettable.

Her early recordings for the label were done with arranger and conductor Joe Lippman. The exception in this group is the noble old chestnut "I Cried For You," which was ar-

ranged and conducted by Hugo Winterhalter.

The Lippman sessions include "Black Coffee," "While You Are Gone," "You Taught Me To Love Again," "Just Friends," "You're Mine, You," "I'm Crazy To Love You," "Summertime" and "The Nearness Of You."

"Black Coffee," by lyricist Paul Francis Webster and composer Sonny Burke, borders on being an art song. It's an interesting comment on the comparatively helpless condition of women in that pre-lib time. "While You Are Gone" and "You Taught Me To Love Again" are what we might call musicians' tunes: Lucky Thompson wrote the former, Tommy Dorsey was one of the writers of the latter.

"While You Are Gone" is worth closer examination, not because it is particularly good but because of what it tells us about the era. This kind of lyric was commonplace then, containing a sort of sappy symbolism of nature's interest and involvement in the love affair of the narrator. Every little breeze seemed to whisper "Louise" in an earlier song, you will recall. In another song, June occurred in January. When something went amiss in amours of that period, all sorts of disruptions of the natural order were liable to occur. The perturbation might be as mild as spring being a little late that year, but in more extreme cases, really serious disasters happened. The sun didn't rise with the dawn. Oceans forgot to roar. Birds forgot how to sing. Rain forgot to fall. It must have played hell with the crops. In "While You Are Gone," fortunately, the worst that happens is the birds did bow their heads. The reason they

"did" bow their heads is that the lyricist couldn't figure out how else to cover that eighth note.

"You Taught Me To Love Again" is typical of another kind of song of the era. There were all sorts of them, such as "I'm Through With Love," in which the character stocked his/her heart with an icy *frigidare*⁸. The protagonists of these songs were always swearing off love forever, rather like someone kicking dopamine, and then (in variations on the theme) getting involved again. At the higher levels of the craft, the songs were as good as "Taking A Chance On Love." "You Taught Me To Love Again" is not at that level. If "did" got into the previous song because there was an eighth note the lyricist had to cover, "I" got left off the first line of this song because the lyricist *didn't* have an eighth note he needed. The tune begins on the fifth. An eighth note pickup on the third in the previous bar would have solved the problem and improved the grammar.

"I Cried For You" is one of the eat-your-heart-out songs. There were all sorts of those, too, but this was far and away the best known. The performance is a particularly interesting illustration of the way Sass could apply the precepts of bebop to singing. This never does much for the lyrics of a song, but her performance shows how she had developed a flexibility rivaling that of the better horn players.

If "You're Mine, You" has a gorgeous melody, it's because Johnny Green wrote it. But the lyric, again, tells us something of the period: the idea of love as a form of possession, 7

indeed of enslavement. "I own you," it says flatly.

The arranger in this case is Tadd Dameron, and the brass includes Billy Butterfield and Taft Jordan on trumpets and Will Bradley on trombone. Jimmy Jones is the pianist, Edward Sefranksi is on bass. The same band is heard on "I'm Crazy To Love You," "Summertime" and "The Nearness Of You," the arranger being Joe Lippman.

The next eight songs find her in the surroundings in which she so often was heard to her best advantage: in a small group of jazz players, and reunited with some old friends from the Hines-Eckstine period of her career. The billing of the group is George Treadwell and His All-Stars. Treadwell was, at the time, her manager. He was also her husband. All-stars they are, but Treadwell, a trumpet player, is not heard on these tracks. The name of the arranger on these sessions has been lost, but the personnel on "Ain't Misbehavin'," "Good-night My Love" and "Can't Get Out Of This Mood" is Jimmy Jones, piano; Budd Johnson, tenor saxophone; Benny Green, trombone; Tony Scott, clarinet; Freddie Green, guitar; Billy Taylor, bass; J.C. Heard, drums; and Miles Davis, trumpet. For "It Might As Well Be Spring," the group is scaled down to a quintet: Jones, Davis, Scott, Taylor and Heard. The full octet is restored for "Mean To Me," "Come Rain Or Come Shine," "Nice Work If You Can Get It" and "East Of The Sun (And West Of The Moon)," except that Mundell Lowe replaces Freddie Green on guitar. All eight tracks were

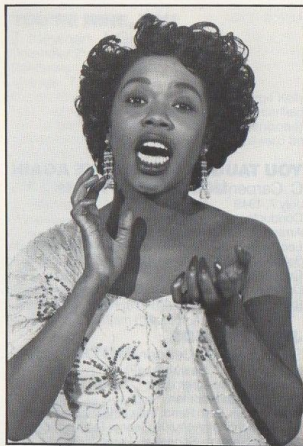
recorded in two sessions on May 18 and 19, 1950. Compare that with the weeks or even months that go into making records today.

The arranger and conductor on the next three songs—"Thinking Of You," "Perdido" and "I'll Know," is Norman Leyden, who had been an arranger for the Glenn Miller Air Force Band during World War II, and later chief arranger for the postwar Miller band led by Tex Beneke. It's an interesting sidelight that Leyden hired Henry Mancini as pianist and arranger for the Beneke band. Leyden is now associate conductor of the Oregon Symphony Orchestra.

Paul Weston wrote the arrangements for "After Hours" and "My Reverie," based on Debussy's *Reverie*. (Debussy reputedly hated this melody, which he wrote when he was a student at the Paris Conservatory.) All the rest of the arrangements in this collection are by Percy Faith.

"Pinky" is from the score of Elia Kazan's 1949 film of the same name. The theme is by Alfred Newman, and it has no lyrics. Nothing could more perfectly illustrate the horn-like quality of Sass's voice.

Sass was just under twenty-five when she began her recordings for Columbia, just under twenty-nine at the conclusion. The tessitura of her voice was higher then. It has grown deeper, darker and lower with time, not so much better as different. The interesting contradiction in these recordings is that her voice sounds so naive but her musicianship is so sophisticated.



Lester Glassner Collection

The Era

One of the things that strikes one most forcibly, on hearing this and other reissues now coming onto the market, is the naiveté of the time in which these songs were written and recorded. The entire body of popular music implicitly stated that romantic love was the only purpose of life. One was either looking and waiting for it, as in the Frank Loesser song "I'll Know" and the Gershwin broth-

ers' collaboration "Nice Work If You Can Get It"; in the throes of discovering it, as in "It Might As Well Be Spring" and "The Nearness Of You"; suffering from it, as in "Mean To Me"; or, enduring the disaster of losing it, with the attendant natural disturbances already noted, after which one was determined never to get involved in it again, not at least until next time. And that love was invariably chaste, although this could not always be said of the singers who celebrated it. In songs, people dreamed of a kiss, a mere kiss.

Sometimes the lyrics of that era approached high poetry, as in Mercer's words to "Come Rain Or Come Shine," and even more so, Mitchell Parish's "Deep Purple," which is almost in a class with his "Stardust." Most of the time, they were made of more ordinary stuff.

There was in the songs of that time—for all the naiveté of the expectations they preached—an emphasis on commitment and permanence that I think made for a better society.

There will never be songs of that kind again. The conditions that gave rise to them are gone. And, assuredly, there will never be another singer like Sarah Vaughan to give them voice.

—Gene Lees

Gene Lees, the lyricist of such songs as "Quiet Nights Of Quiet Stars" and "Yesterday I Heard The Rain," is author of *Singers And The Song* (Oxford University Press) and *Oscar Peterson—The Will To Swing*. He is also publisher and editor of *The Jazzletter*, P.O. Box 240, Ojai, CA 93023.



Lester Glassner Collection

BLACK COFFEE

P.F. Webster, S. Burke
 January 20, 1949 New York
 Conductor: Joe Lippman
 Arranger: Joe Lippman

Sylvan Shulman, Zelly Smirnoff, Howard Kay, Fred Buldrini (violins); Isador Zir (viola); Maurice Brown (cello); Henry Ross, Harry Terrill, Bernard Kaufman, Wolfe Taninbaum, Harold Feldman (sax); Gordon Griffith, Jimmy Maxwell, Melvin Solomon (trumpet); Muni Morrow, John D'Agostino (trombone); Robert Haggart (bass); Henry W. Rowland (piano); Verlye Mills (harp); Norris Shawker (drums)

WHILE YOU ARE GONE

L. Thompson
 January 25, 1949 New York
 Conductor: Joe Lippman
 Sylvan Shulman, Zelly Smirnoff, Fred Buldrini, Howard Kay (violins); Isador Zir (viola); Maurice Brown (cello); Myor Rosen (harp); Melvin Solomon, James Maxwell, Andrew Ferretti (trumpets); Muni Morrow, John D'Agostino (trombones); Henry Ross, Harry Terrill, Bernard Kaufman, Wolfe Taninbaum, Irving Horowitz (sax); Robert Haggart (bass); Henry Rowland (piano); Terry Snyder (drums)

YOU TAUGHT ME TO LOVE AGAIN

C. Carpenter, T. Dorsey, W. Woodie
 July 7, 1949 New York
 Conductor: Joe Lippman
 Arranger: Joe Lippman
 Leo Kruczek, Sam Rand, Felix Orlewitz, Jack Zayde, Sol Deutsch, Ralph Hersh, George Ricci (strings); Sid Cooper, Herman Schertzer, Irving Horowitz, Artie Drelinger (sax); Jimmy Jones (piano); Jack Lesberg (bass); Norris Shawker (drums); Al Caiola (guitar)

JUST FRIENDS

S.M. Lewis, J. Klenner
 July 7, 1949 New York
 Conductor: Joe Lippman
 Arranger: Joe Lippman
 Leo Kruczek, Sam Rand, Felix Orlewitz, Jack Zayde, Sol Deutsch, Ralph Hersh, George Ricci (strings); Sid Cooper, Herman Schertzer, Irving Horowitz, Artie Drelinger (sax); Jimmy Jones (piano); Jack Lesberg (bass); Norris Shawker (drums); Al Caiola (guitar)

I CRIED FOR YOU

A. Freed, G. Arnheim, A. Luman
 September 28, 1949 New York
 Conductor: Hugo Winterhalter
 Arranger: Hugo Winterhalter
 Henry Ross, Sid Cooper, Stan Webb, Harold Feldman, Bernard Kaufman (sax); Andrew Ferretti, Billy Butterfield, Jimmy Maxwell (trumpets); Will Bradley, John D'Agostino, William Pritchard (trombone); Jimmy Jones (piano); Anthony Mottola (guitar); Robert Haggart (bass); Terry Snyder (drums)

YOU'RE MINE, YOU

E. Heyman, J. Green
 December 21, 1949 New York
 Conductor: Joe Lippman
 Arranger: T. Dameron
 Nuncio Mondello, Herman Schertzer, George Kelly, Artie Drelinger, Stanley Webb (sax); Billy Butterfield, Taft Jordan (trumpet); Will Bradley (trombone); Jimmy Jones (piano); Al Caiola (guitar); Edward Stranski (bass); William Coles (drums)

I'M CRAZY TO LOVE YOU

S. Werner, K. Werner, Marino
 December 21, 1949 New York
 Conductor: Joe Lippman
 Arranger: Joe Lippman
 Nuncio Mondello, Herman Schertzer, George Kelly, Artie Drelinger, Stanley Webb (sax); Billy Butterfield, Taft Jordan (trumpet); Will Bradley (trombone); Jimmy Jones (piano); Al Caiola (guitar); Edward Stranski (bass); William Coles (drums)

SUMMERTIME

D. Heyward, G. Gershwin
 December 21, 1949 New York
 Conductor: Joe Lippman
 Arranger: Joe Lippman
 Nuncio Mondello, Herman Schertzer, George Kelly, Artie Drelinger, Stanley Webb (sax); Billy Butterfield, Taft Jordan (trumpet); Will Bradley (trombone); Jimmy Jones (piano); Al Caiola (guitar); Edward Stranski (bass); William Coles (drums)

THE NEARNESS OF YOU

N. Washington, H. Carmichael
 December 21, 1949 New York
 Conductor: Joe Lippman
 Arranger: Joe Lippman
 Nuncio Mondello, Herman Schertzer, George Kelly, Artie Drelinger, Stanley Webb (sax); Billy Butterfield, Taft Jordan (trumpet); Will Bradley (trombone); Jimmy Jones (piano); Al Caiola (guitar); Edward Stranski (bass); William Coles (drums)

AIN'T MISBEHAVIN'

A. Razaf, T. Waller, H. Brooks
 May 18, 1950 Apollo Theatre, New York
 George Treadwell and His All-Stars
 Jimmy Jones (piano); Budd Johnson (tenor sax); Benny Green (trombone); Tony Scott (clarinet); Freddie Green (guitar); Billy Taylor (bass); J.C. Heard (drums); Miles Davis (trumpet)

GOODNIGHT MY LOVE

M. Gordon, H. Revel
 May 18, 1950 New York
 George Treadwell and His All-Stars
 Jimmy Jones (piano); Budd Johnson (tenor sax); Benny Green (trombone); Tony Scott (clarinet); Freddie Green (guitar); Billy Taylor (bass); J.C. Heard (drums); Miles Davis (trumpet)

CAN'T GET OUT OF THIS MOOD

F. Loesser, J. McHugh
 May 18, 1950 New York
 George Treadwell and His All-Stars
 Jimmy Jones (piano); Budd Johnson (tenor sax); Benny Green (trombone); Tony Scott (clarinet); Freddie Green (guitar); Billy Taylor (bass); J.C. Heard (drums); Miles Davis (trumpet)

IT MIGHT AS WELL BE SPRING

O. Hammerstein II, R. Rodgers
 May 18, 1950 New York
 George Treadwell and His All-Stars
 Jimmy Jones (piano); Miles Davis (trumpet); Tony Scott (clarinet); Billy Taylor (bass); J.C. Heard (drums)

MEAN TO ME

R. Turk, F. Ahlert
 May 19, 1950 New York
 George Treadwell and His All-Stars
 Jimmy Jones (piano); Budd Johnson (tenor sax); Benny Green (trombone); Tony Scott (clarinet); Muddell Lowe (electric guitar); Billy Taylor (bass); J.C. Heard (drums); Miles Davis (trumpet)

COME RAIN OR COME SHINE

J. Mercer, H. Arlen
May 19, 1950 New York
George Treadwell and His All-Stars
Jimmy Jones (piano), Budd Johnson (tenor sax),
Benny Green (trombone), Tony Scott (clarinet),
Mundell Lowe (electric guitar); Billy Taylor (bass); J. C.
Heard (drums); Miles Davis (trumpet)

NICE WORK IF YOU CAN GET IT

I. Gershwin, G. Gershwin
May 19, 1950 New York
George Treadwell and His All-Stars
Jimmy Jones (piano), Budd Johnson (tenor sax),
Benny Green (trombone), Tony Scott (clarinet),
Mundell Lowe (electric guitar); Billy Taylor (bass); J. C.
Heard (drums); Miles Davis (trumpet)

EAST OF THE SUN (AND WEST OF THE MOON)

B. Bowman
May 19, 1950 New York
George Treadwell and His All-Stars
Jimmy Jones (piano), Budd Johnson (tenor sax),
Benny Green (trombone), Tony Scott (clarinet),
Mundell Lowe (electric guitar); Billy Taylor (bass); J. C.
Heard (drums); Miles Davis (trumpet)

THINKING OF YOU

B. Kalmal, H. Ruby
July 27, 1950 New York
Arranger: Norman Leyden
Conductor: Norman Leyden
Bill Versaci, J. Abato, Al Kloves, R. Banczo, J.
Odriche (sax); Melvin Solomon, Gus Griffith, Jimmy
Maxwell (trumpet); Will Bradley, B. Morrow, Jack Satter-
field (trombone); Mundell Lowe (guitar); Terry Sny-
der (drums); Frank Carroll (bass)

PERDIDO

Longfelder, Drake, Tizol
September 5, 1950 New York
Personnel not available
Arranger: Norman Leyden
Norman Leyden and His Orchestra

I'LL KNOW

F. Loesser
December 6, 1950 New York
Arranger: Norman Leyden
Conductor: Norman Leyden
Will Bradley, Jack Satterfield, William Rausch (trom-
bone); Bernie Prvin, Yank J. Lawsen, Carl Poole
(trumpet); Bill Versaci, Al Klink, Richard Banzer, J.
Abato, Bill Hitz (sax); Jimmy Jones (piano); Frank
Carroll (bass); Bunny Shawker (drums); Mundell
Lowe (guitar); Jose Luis Mangual (bongo)

DEEP PURPLE

M. Parish, P. DeRose
April 4, 1951 New York
Arranger: Percy Faith
Conductor: Percy Faith
George Ockner, E. Green, S. Carmell, Jules Schach-
ter, Raoul Polakine, A. Pratz (violins); Richard Dickler,
F. Brieff (viola); F. Miller (cello); Vincent Abato,
Bernard Kaufman, Al Freistat, Russell Banzer, E.
Brown (woodwinds); Stan Freeman (piano); Art Ryer-
son (guitar); Terry Snyder (drums); Frank Carroll
(bass)

MY REVERIE

L. Clinton
June 1, 1951 Hollywood
Arranger: Paul Weston
Conductor: Paul Weston
Fred Stulce, Harold Lawson, Don Lodice, Babe Rus-
sin, Leonard Hartman (sax); Ziggy Elman, Rubin
Zarchy, Frank Fletcher-Beach (trumpet); William
Schaefer, Allan W. Thompson, Elmer Smithers (trom-
bone); John H. Ryan (bass); George Van Eps (guitar);
Nick Fatool (drums); Milton W. Raskin (piano)

AFTER HOURS

R. Gordon
June 1, 1951 Hollywood
Arranger: Paul Weston
Conductor: Paul Weston
Fred Stulce, Harold Lawson, Don Lodice, Babe Rus-
sin, Leonard Hartman (sax); Ziggy Elman, Rubin
Zarchy, Frank Fletcher-Beach (trumpet); William
Schaefer, Allan W. Thompson, Elmer Smithers (trom-
bone); John H. Ryan (bass); George Van Eps (guitar);
Nick Fatool (drums); Milton W. Raskin (piano)

PINKY

A. Newman
September 19, 1951 New York
Arranger: Percy Faith
Conductor: Percy Faith
Milton Lomask, George Ockner, E. Green, S. Car-
mell, A. Cores, Jules Schachter (violins); Sidney Bre-
cher, Richard Dickler (viola); L. Laporte (cello);
Vincent Abato, N. Mondello, Al Freistat, Richard Ban-
zer, Harold Feldman (woodwinds); Stan Freeman
(piano); Art Ryerson (guitar); Frank Carroll (bass);
P. Kraus (drums)

STREET OF DREAMS

S. Lewis, V. Young
March 19, 1952 New York
Arranger: Percy Faith
Conductor: Percy Faith
George Ockner, E. Green, S. Carmell, E. Orloff, D.
Asch (violins); Sidney Brecher, Richard Dickler
(viola); Bernard Greenhouse (cello); Nuncio Mon-
dello, Al Freistat, William Versaci, Russell Banzer,
Paul Ricci (sax); Jack Satterfield, L. Alpetar, A. Godlis
(trombone); Robert Kitisis (piano); Art Ryerson
(guitar); Frank Carroll (bass); P. Krauss (drums)

SPRING WILL BE A LITTLE LATE THIS YEAR

F. Loesser
January 5, 1953 New York
Arranger: Percy Faith
Conductor: Percy Faith
George Ockner, E. Green, A. Pratz, Jules Schachter,
D. Asch (violins); Richard Dickler, Sidney Brecher (vi-
ola); Vincent Abato, Bernard Kaufman, William Ver-
saci, Richard Banzer, Harold Feldman (sax); Melvin
Solomon, Jimmy Maxwell (trumpet); Will Bradley,
Jack Satterfield, A. Godlis (trombone); Louis Stein
(piano); Art Ryerson (guitar); Terry Snyder (drums);
Frank Carroll (bass); J. Milozzo, P. Cincillo (additional
musicians)

BLUES SERENADE

Parish, Signorelli
January 5, 1953 New York
Arranger: Percy Faith
Conductor: Percy Faith
George Ockner, E. Green, A. Pratz, Jules Schachter,
D. Asch (violins); Richard Dickler, Sidney Brecher (vi-
ola); Vincent Abato, Bernard Kaufman, William Ver-
saci, Richard Banzer, Harold Feldman (sax); Melvin
Solomon, Jimmy Maxwell (trumpet); Will Bradley,
Jack Satterfield, A. Godlis (trombone); Louis Stein
(piano); Art Ryerson (guitar); Terry Snyder (drums);
Frank Carroll (bass); J. Milozzo, P. Cincillo (additional
musicians)

OOH WHAT-CHA DOIN' TO ME

T. Rogers, A. Fields
January 5, 1953 New York
Arranger: Percy Faith
Conductor: Percy Faith
George Ockner, E. Green, A. Pratz, Jules Schachter,
D. Asch (violins); Richard Dickler, Sidney Brecher (vi-
ola); Vincent Abato, Bernard Kaufman, William Ver-
saci, Richard Banzer, Harold Feldman (sax); Melvin
Solomon, Jimmy Maxwell (trumpet); Will Bradley,
Jack Satterfield, A. Godlis (trombone); Louis Stein
(piano); Art Ryerson (guitar); Terry Snyder (drums);
Frank Carroll (bass); J. Milozzo, P. Cincillo (additional
musicians)



COLUMBIA

SARAH VAUGHAN
THE DIVINE SARAH VAUGHAN:
THE CBS YEARS 1949-1953

1. BLACK COFFEE 2. WHILE YOU ARE GONE
3. YOU TAUGHT ME TO LOVE AGAIN



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4. JUST FRIENDS 5. I CRIED FOR YOU
6. YOU'RE MINE, YOU 7. I'M CRAZY TO LOVE YOU
8. SUMMERTIME 9. THE NEARNESS OF YOU
10. AIN'T MISBEHAVIN' 11. GOODNIGHT MY
LOVE 12. CAN'T GET OUT OF THIS MOOD
13. IT MIGHT AS WELL BE SPRING
14. MEAN TO ME

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COLUMBIA

SARAH VAUGHAN
THE DIVINE SARAH VAUGHAN:
THE CBS YEARS 1949-1953

1. COME RAIN OR COME SHINE
2. NICE WORK IF YOU CAN GET IT



CD 2
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3. EAST OF THE SUN (AND WEST OF THE MOON)
4. THINKING OF YOU 5. PERDIDO 6. I'LL KNOW
7. DEEP PURPLE 8. MY REVERIE 9. AFTER
HOURS 10. PINKY 11. STREET OF DREAMS
12. SPRING WILL BE A LITTLE LATE THIS
YEAR 13. BLUES SERENADE 14. OOH
WHAT-CHA DOIN' TO ME

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Disc 1

- 1 BLACK COFFEE
- 2 WHILE YOU ARE GONE
- 3 YOU TAUGHT ME TO LOVE AGAIN
- 4 JUST FRIENDS
- 5 I CRIED FOR YOU
- 6 YOU'RE MINE, YOU
- 7 I'M CRAZY TO LOVE YOU
- 8 SUMMERTIME
- 9 THE NEARNESS OF YOU
- 10 AIN'T MISBEHAVIN'
- 11 GOODNIGHT MY LOVE
- 12 CAN'T GET OUT OF THIS MOOD
- 13 IT MIGHT AS WELL BE SPRING
- 14 MEAN TO ME

Disc 2

- 1 COME RAIN OR COME SHINE
- 2 NICE WORK IF YOU CAN GET IT
- 3 EAST OF THE SUN
(AND WEST OF THE MOON)
- 4 THINKING OF YOU
- 5 PERDIDO
- 6 I'LL KNOW
- 7 DEEP PURPLE
- 8 MY REVERIE
- 9 AFTER HOURS
- 10 PINKY
- 11 STREET OF DREAMS
- 12 SPRING WILL BE A LITTLE
LATE THIS YEAR
- 13 BLUES SERENADE
- 14 OOH WHAT-CHA DOIN' TO ME

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SARAH VAUGHAN

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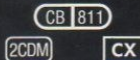
2

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