



MMC 14059
(MG 20580)

SARAH VAUGHAN

CLOSE TO YOU

LAST NIGHT WHEN WE WERE YOUNG · MISSING YOU
I'VE GOT TO TALK TO MY HEART · I SHOULD CARE
MAYBE YOU'LL BE THERE · IF YOU ARE BUT A DREAM
SAY IT ISN'T SO · I'LL NEVER BE THE SAME · FUNNY
OUT OF THIS WORLD · THERE'S NO YOU · CLOSE TO YOU



HIGH FIDELITY

MADE BY E.M.I. RECORDS LTD IN GL. BRITAIN



A MERCURY RECORD CORPN. U.S.A. RECORDING
REGISTERED USER E.M.I. RECORDS LTD.

(MQ20580A) 33 $\frac{1}{3}$

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1 CLOSE TO YOU 1

- 1. SAY IT ISN'T SO (I. Berlin) (F. Day, NCB). 2. MISSING YOU (R. Bright) (Mecolico). 3. I'VE GOT TO TALK TO MY HEART (R. Bright) (Park Manor Music).
- 4. I'LL NEVER BE THE SAME (M. Malneck—F. Signorelli—G. Kahn) (K. Prowse, Publ. F. Day, BIEM, NCB). 5. THERE'S NO YOU (T. Adair—H. Hopper—G. Durgom) (Ascherberg, Chappell, BIEM, NCB). 6. I SHOULD CARE (S. Cahn—A. Stordahl—P. Weston) (Southern, BIEM, NCB)

SARAH VAUGHAN

LONG PLAYING HIGH FIDELITY

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2 CLOSE TO YOU 2

- 1. IF YOU ARE BUT A DREAM (M. Jaffe—J. Fulton—M. Bonx) (C. Connelly, Chappell). 2. MAYBE YOU'LL BE THERE (R. Bloom—S. Gallop) (Bregman, Vocco & Conn). 3. OUT OF THIS WORLD (H. Arlen—J. Mercer) (E. H. Morris, BIEM). 4. LAST NIGHT WHEN WE WERE YOUNG (H. Arlen—E. Y. Harburg) (Chappell, BIEM, NCB). 5. FUNNY (I. Reid—I. Kosloff—G. Elias) (Tin Pan Alley, Five Continents). 6. CLOSE TO YOU (C. Lampl—A. Hoffman—J. Livingston) (I. Dash, NCB)

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CLOSE TO YOU



arranged and conducted by
Belford Hendricks
and
Fred Norman

HIGH FIDELITY

This Mercury Custom Hi Fidelity recording is the result of the most modern recording techniques of our time. The masters for this album were transferred through an Ampex 201 tape machine, a Polar Filter and Spectro-Acous Decibel Amplifier, Mod Inset modular amplifier and a 100 watt power amplifier designed especially to drive the BBC Compression Feedback Cutting Head.

Because of the fine technical equipment used in the recording of these masters, one is assured of the most faithful reproduction in the transfer from original recording to the final masters used for processing.



E. M. I. RECORDS LIMITED
(CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)
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Made and Printed in Great Britain

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A career that dates back to the early forties, when she shared the microphone with Billy Eckstine as one of Earl Hines' band vocalists, has enriched the Vaughan vocals to the point of true artistry. Though critics and connoisseurs of the arts have argued through the ages, they're agreed that art per se is the ability to realistically portray, while injecting a distinctive style which stamps the work indelibly.

"The Divine One" fully fulfills the definition, for while she invariably adheres to the melodic line so that even the most novice and immature hearer recognizes the melody, she subtly interprets the words and melody with a style truly "Sassy."

Not only does she convey a new approach to the ever-present, as in *Out of This World*, *Close to You* and others herein, but note the confidence and savvy that mark the debut of two new tunes, *Missing You* and *I've Got to Talk To My Heart*, written by her pianist-show conductor, Ronnell Bright.

Sarah Vaughan, at long last, becomes truly the first to bridge the previously deeply-divided chasm between modern progressive and truly commercial music.

SARAH VAUGHAN

SAY IT ISN'T SO (Irving Berlin) Irving Berlin Music Corp. (ASCAP) ... 2:17

MISSING YOU (Ronald Bright) Essex Music, Inc. (ASCAP) ... 2:30

I'VE GOT TO TALK TO MY HEART (Ronald Bright) Park Music Music Corp. (ASCAP) ... 2:36

I'LL NEVER BE THE SAME (Milt Melnick, Frank Signorelli and Gus Kahn) Robbins Music (ASCAP) ... 2:21

THERE'S NO YOU (Tom Adair, Hal Hopper and George Dargatzis) Barton Music Corp. (ASCAP) ... 2:20

I SHOULD CARE (Sammy Cahn, Alex Sordahl and Paul Weston) Dorey Brothers Music (ASCAP) ... 2:22

IF YOU ARE BUT A DREAM (Moe Jaffe, Jack Palton and Milt Bena) Barton Music Corp. (ASCAP) ... 2:17

MAYBE YOU'LL BE THERE (Rube Bloom and Sammy Gallop) Triangle Music Corp. (ASCAP) ... 2:20

OUT OF THIS WORLD (Harold Arlen and Johnny Mercer) Eclipse II, Mercury (ASCAP) ... 2:22

LAST NIGHT WHEN WE WERE YOUNG (Harold Arlen and E. W. Markham) Beacon, Inc. (ASCAP) ... 2:22

FUNNY (Irving Berlin, Ira Kahng and Guyton Elms) Mercury Music Publ. Corp. (BMI) ... 2:22

CLOSE TO YOU (Curt Lampf, Al Hoffman and Jerry Liebowitz) Barton Music Corp. (ASCAP) ... 2:22

Hi-F Information

This recording was made stereophonically at Fine Recording Studios, New York City, with George Fieser in the studio control booth. Miss Vaughan worked as usual on a Telefunken U17 mike which, when mixed into the particular stereophonic arrangement, the notes were played around Miss Vaughan, but far enough away that a separate Telefunken U17 was required. This and other work in one Wilson Electric 821, while piano pickup was on RCA LB2C and drums were reproduced like a Telefunken U17. Individual Telefunken U17's were suspended over the strings, woodwinds, brass and reeds. Double cymbals was recorded on a separate 250-0 tape recorder at 15 inches per second.

(Recording first published 1960)


Charles Diez
Mercury Recording Director