

The Complete

Sarah Vaughan

on Mercury Vol.1

GREAT JAZZ YEARS ; 1954-1956





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DISC 1 826 321-2

1. **I STILL BELIEVE IN YOU**
(P. Dajjels/C. Coates/D. Allen-Marvin Music/BMI)
2. **MY FUNNY VALENTINE**
(L. Hart/R. Rodgers-Chappell/ASCAP)
3. **MY ONE AND ONLY LOVE**
(R. Mellin/G. Wood-Sherwin Music Publ./ASCAP)
4. **COME ALONG WITH ME**
(D. Saxon/N. Gimbel-Peer International/BMI)
5. **IMAGINATION**
(J. V. Heusen/J. Burke-ABC Music/ASCAP)
6. **IT'S EASY TO REMEMBER**
(L. Hart/R. Rodgers-Famous Music/ASCAP)
7. **AND THIS IS MY BELOVED**
(R. Wright/G. Forrest-Scheffel Music/ASCAP)
8. **EASY COME, EASY GO LEVER**
(Upham-Cooper-Midway Music/ASCAP)
9. **LOVER MAN**
(J. Davis/J. Sherman/R. Ramirez-MCA Music/ASCAP)
10. **SHULIE A BOP**
(S. Vaughan/G. Treadwell-Hollenden Music/BMI)
11. **POLKA DOTS AND MOONBEAMS**
(J. Burke/J. V. Heusen-ABC Music/ASCAP)
12. **BODY AND SOUL**
(E. Heyman/R. Sour/F. Eytan/J. Green-Chappell/PRS)
13. **THEY CAN'T TAKE THAT AWAY FROM ME**
(I. & G. Gershwin-Gershwin Publ./ASCAP)

14. **PRELUDE TO A KISS**

(D. Ellington/I. Mills/I. Gordon-Belwin Mills Publ./ASCAP)

15. **YOU HIT THE SPOT**

(M. Gordon/H. Revel-Famous Music/ASCAP)

16. **IF I KNEW THEN (WHAT I KNOW NOW)**

(D. Jurgens/E. Howard-Chappell/ASCAP)

1 ~ 4 : Sarah Vaughan(vo) acc by Richard Heyman Orch.

Rec. NY. Feb. 10, 1954

5 ~ 8 : Sarah Vaughan(vo) acc by Don Costa Orch.

Rec. NY. March 29, 1954

9 ~ 16 : Sarah Vaughan And Her Trio : Sarah Vaughan(vo)

acc by John Malachi(p) Joe Benjamin(b) Roy Haynes(ds)

Rec. NY. April 2, 1954

DISC 2 826 322-2

1. **OLD LOVE**

(H. Glover-Sheldon Music/BMI)

2. **OLD DEVIL MOON**

(E. Y. Harburg/B. Lane-Chappell/ASCAP)

3. **EXACTLY LIKE YOU**

(D. Fields/J. McHugh-Shapiro Bernstein/ASCAP)

4. **SATURDAY**

(Brooks-Pealie-Martel Music/BMI)

5. **IDLE GOSSIP**

(F. Hoddleston/J. Meyer-Lane Memory Music/PRS)

6. **MAKE YOURSELF COMFORTABLE**

(B. Merrill-Golden Bell Songs/ASCAP)

7. **OH YEAH**

(K. Twomey/F. Wise/B. Wiseman-Ross Jongnickel/ASCAP)

8. **I'M IN THE MOOD FOR LOVE**

(D. Fields/J. McHugh-Robbins Music/ASCAP)

9. **I DON'T KNOW WHY**

(R. Turk/F. E. Ahlert-Leo Feist/ASCAP)

10. **LET'S PUT OUT THE LIGHTS**

(H. Hupfeld-Warner Bros./ASCAP)

11. **WALTZING DOWN THE AISLE**

(Hoffman/Gallop-Valyr Music/ASCAP)

12. **IT'S MAGIC**

(S. Cahn/J. Styne-Warner Bros./ASCAP)

13. **HONEY**

(H. Gillespie/S. Simons/R. A. Whiting-Leo Feist/ASCAP)

14. **HOW IMPORTANT CAN IT BE**

(B. Benjamin/G. Weiss-Valando Music/ASCAP)

15. **THE TOUCH OF YOUR LIPS**

(R. Noble-Stanly Bros. Joy/ASCAP)

16. **'S WONDERFUL**

(I. & G. Gershwin-New World Music/ASCAP)

17. **TENDERLY**

(J. Lawrence/W. Gross-Edwin H. Morris/ASCAP)

1 ~ 4 : Sarah Vaughan(vo) acc by Hugo Peretti Orch.

Rec. NY. July 6, 1954

5 ~ 6 : Same, Rec. NY. September 24, 1954

7 ~ 13 : Same, Rec. NY. October 20/21, 1954

14 ~ 17 : Same, Rec. NY. November-December, 1954

DISC 3 826 323-2

1. **SEPTEMBER SONG**
(K. Weill/M. Anderson-Chappell/ASCAP)
2. **LULLABY OF BIRDLAND**
(G. Shearing/B. Y. Forster-Adam & Father
Enterprise/BMI)
3. **LULLABY OF BIRDLAND**
(G. Shearing/B. Y. Forster-Adam & Father
Enterprise/BMI)
4. **I'M GLAD THERE IS YOU**
(P. Madeira/J. Dorsey-Morley Music/ASCAP)
5. **YOU'RE NOT THE KIND**
(H. Mills-Mills Belwin Publ./PRS.)
6. **JIM**
(E. Ross/C. Petrillo/N. Shawn-MCA Music)
7. **HE'S MY GUY**
(D. Raye/P. Gene-MCA Music)
8. **APRIL IN PARIS**
(V. Duke/E. Y. Harburg-Warner Bros./ASCAP)
9. **IT'S CRAZY**
(S. Field/R. Rodgers-Ivan Mogull Music/ASCAP)
10. **EMBRACEABLE YOU**
(I. & G. Gershwin-New World Music/ASCAP)

1 ~ 10 : Sarah Vaughan(vo) acc by Clifford Brown

Sextet : Clifford Brown(tp)
Paul Quinichette(ts)
Herbie Mann(tr)
Jimmy Jones(p)
Joe Benjamin(b)
Roy Haynes(ds)
Ernie Wilkins(arr, dir.)
Rec. NY, December 16(1 ~ 4)
& 18(5 ~ 10), 1954

- 4 -

DISC 4 826 324-2

1. **WHATEVER LOLA WANTS**
(Richard Adler Music/Ross JJ/ASCAP)
 2. **SLOWLY WITH FEELING**
(George-Charlap-Planetary Music/ASCAP)
 3. **EXPERIENCE UNNECESSARY**
(G. Shelly/J. Whiteman/H. Peretti/J. Creatore-
Planetary Music/ASCAP)
 4. **FABULOUS CHARACTER**
(Benjamin-Marcus-Valando Music/ASCAP)
 5. **JOHNNY, BE SMART**
(F. Jay/I. Reid/V. Abrams-Unart Music/BMI)
 6. **HEY NAUGHTY PAPA**
(L. Wilson-Leeds Music/ASCAP)
 7. **THE OTHER WOMAN**
(J. M. Robinson-Planetary Music/ASCAP)
 8. **NEVER***
(Weiss-Bock-Valando Music/ASCAP)
 9. **NEVER**
(Weiss-Bock-Valando Music/ASCAP)
 10. **C'EST LA VIE***
(Wolfson-White-Planetary Music/ASCAP)
 11. **C'EST LA VIE**
(Wolfson-White-Planetary Music/ASCAP)
 12. **PARADISE**
(N. H. Brown/G. Clifford-Leo Feist/ASCAP)
 13. **TIME ON MY HANDS***
(H. Adamson/M. Gordon/V. Youmans-Miller Music
/ASCAP)
 14. **TIME ON MY HANDS**
(H. Adamson/M. Gordon/V. Youmans-Miller Music
/ASCAP)
 15. **GIMME A LITTLE KISS**
(R. Turk/J. Smith/M. Pinkard-ABC Music/ASCAP)
 16. **MR. WONDERFUL**
(L. Holoferner/G. Weiss/J. Bock-Valando Music
/ASCAP)
 17. **YOU OUGHT TO HAVE A WIFE**
(Whitman-Shelley-E. H. Morris/ASCAP)
 18. **SOMETIMES I'M HAPPY***
(V. Youmans/I. Caesar/C. Grey-Harms/ASCAP)
 19. **SOMETIMES I'M HAPPY***
(V. Youmans/I. Caesar/C. Grey-Harms/ASCAP)
 20. **SOMETIMES I'M HAPPY***
(V. Youmans/I. Caesar/C. Grey-Harms/ASCAP)
 21. **SOMETIMES I'M HAPPY**
(V. Youmans/I. Caesar/C. Grey-Harms/ASCAP)
- 1 : Sarah Vaughan(vo) acc by Hugo Peretti Orch.
Rec. NY, March 17, 1955
- 2 ~ 3 : Same. Rec. NY, March 20, 1955
- 4 ~ 6 : Same. Rec. NY, August 9, 1955
- 7 ~ 11 : Same. Rec. NY, October 10, 1955
- 12 ~ 17 : Same. Rec. NY, mid October, 1955
- 18 ~ 21 : Sarah Vaughan(vo) acc by Ernie Wilkins Orch.
Rec. NY, October 25, 1955

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DISC 5 826 325-2

1. **I'LL NEVER SMILE AGAIN***
(R. Lowe-MCA Music/ASCAP)
2. **I'LL NEVER SMILE AGAIN***
(R. Lowe-MCA Music/ASCAP)
3. **I'LL NEVER SMILE AGAIN**
(R. Lowe-MCA Music/ASCAP)
4. **DON'T BE ON THE OUTSIDE***
(S. Wyche/M. Watts/G. Kelly-Slow Dancing Music /BMI)
5. **DON'T BE ON THE OUTSIDE**
(S. Wyche/M. Watts/G. Kelly-Slow Dancing Music /BMI)
6. **IT SHOULDN'T HAPPEN TO A DREAM**
(D. George/D. Ellington/J. Hodges-Boca Music /ASCAP)
7. **AN OCCASIONAL MAN**
(H. Martin/R. Blane-Saunders Publications/ASCAP)
8. **SOON**
(G. & I. Gershwin-New World Music/ASCAP)
9. **CHEROKEE**
(R. Noble-Maurice Peter Music/PRS)
10. **MAYBE**
(G. & I. Gershwin-New World Music/ASCAP)
11. **WHY CAN'T I**
(L. Hart/R. Rodgers-Warner Bros./ASCAP)
12. **HOW HIGH THE MOON**
(N. Hamilton/M. Lewis-Chappell/ASCAP)

13. **OVER THE RAINBOW***
(E. Y. Harburg/H. Arlen-Leo Feist/ASCAP)
14. **OVER THE RAINBOW**
(E. Y. Harburg/H. Arlen-Leo Feist/ASCAP)
15. **OH MY***
(J. Greene-Southern Music)
16. **OH MY***
(J. Greene-Southern Music)
17. **OH MY**
(J. Greene-Southern Music)

1 ~ 6 : Sarah Vaughan(vo) acc by Ernie Wilkins Orch.
Rec. NY. October 25, 1955

7 ~ 10 : Same, Rec. NY. October 26, 1955

11 ~ 17 : Same, Rec. NY. October 27, 1955

DISC 6 826 326-2

1. **THE BOY NEXT DOOR**
(H. Martin/R. Blane-Leo Feist/ASCAP)
2. **SHAKE DOWN THE STARS**
(J. V. Heusen/E. D. Lange-W.B. Music/ASCAP)
3. **I'M AFRAID THE MASQUERADE IS OVER**
(A. Reubel/H. Magidson-Chappell/ASCAP)
4. **LUSH LIFE**
(B. Strayhorn-Tempo Music/ASCAP)
5. **A SINNER KISSED AN ANGEL**
(M. David/R. Joseph-Shayne Larry Enterprise/Von Tilzer Harry Music/ASCAP)
6. **OLD FOLKS**
(W. Robinson/D. L. Hill-Warner Bros./ASCAP)
7. **THE HOUSE I LIVE IN**
(L. Allan/E. Robinson-Chappell/ASCAP)
8. **I'M THE GIRL**
(J. Shelton-Chappell/ASCAP)
9. **HOT AND COLD RUNNIN' TEARS**
(B. Sharp/M. James-Maggie Music/BMI)
10. **THE EDGE OF THE SEA**
(Wolf/Goehring-Sheldon Music/BMI)
11. **I'VE GOT SOME CRYING TO DO**
(A. Frisch/S. Wayne-Slow Dancing Music/BMI)
12. **THAT'S NOT THE KIND OF LOVE I WANT**
(H. Wiener/C. Crain-Beta Music/ASCAP)
13. **MY ROMANCE**
(L. Hart/R. Rodgers-T.B. Harms/ASCAP)

14. **LONELY WOMAN**

(R. Sonin/B. Carter-Chappell/ASCAP)

15. **ONLY YOU CAN SAY**
(A. Frisch/S. Wayne-Good Flaver Songs/ASCAP)
16. **I LOVED HIM**
(C. Porter-Warner Bros./ASCAP)
17. **IT HAPPENED AGAIN**
(Oriando/Limber-Princess Publ./SESAC)
18. **I WANNA PLAY HOUSE**
(Dane/Paul-Edwin H. Morris/ASCAP)

1 ~ 8 : Sarah Vaughan(vo) acc by "Hal" Mooney Orch.
Rec. NY. April 1, 1956

9 ~ 12 : Same. Rec. NY. April 2, 1956

13 ~ 16 : Same. Rec. NY. April 8, 1956

17 ~ 18 : Sarah Vaughan(vo) acc by Hugo Peretti Orch.
Rec. NY. June 21, 1956

* Previously Unissued Master/Alternate Take.

Notice:
Drop-outs and electric noises audible on this recording are caused by timeweariness of its original master tape.

"The magic she can weave...spellbinding"

DAN MORGENSTERN

The voice of Sarah Vaughan is one of the most remarkable instruments in the annals of jazz. One needs to turn to the worlds of opera or the concert stage to find voices of comparable magnificence, and even there few of them could be found. It is our good fortune that Sarah was drawn to jazz in her youth (even though her mother wanted her to become a concert pianist or choir director, and her first idol was the great Marian Anderson).

It was in April 1943, when 19 year old Sarah Lois Vaughan stepped on the stage of Harlem's famous Apollo Theater as a contestant in the Wednesday Amateur Night. Shy and awkward, she forgot the traditional routine of kissing the "tree of hope" as she came out from the wings, but dame fortune smiled upon her nonetheless. Her rendition of "Body and Soul" made her the winner, and among those who congratulated her was Ella Fitzgerald (herself a winner

of a similar contest some nine years before).

The prize was a week's engagement at the Apollo (for the magnificent honorarium of \$100), and during that week, Billy Eckstine heard Sarah sing and recommended her to his boss, Earl "Fatha" Hines. She auditioned for the Hines band and was given a job as part of the Hines stable of vocalists, doubling on second piano. In the band were a couple of young firebrands named Dizzy Gillespie and Charlie Parker, and Sarah liked what they were trying to do with the rhythms and harmonies of jazz. She spent a year with the Hines band, and then was asked by Eckstine to join his new orchestra which had Dizzy and Bird in its ranks.

"I thought Bird and Diz were the end," she said years later. "At that time I was singing more of key than on. I think their playing influenced my singing. Horns always influenced me

more than voices. All of them— Bird, Diz, Pres, Tatum, J.J.(Johnson), Benny Green, Thad Jones— listening to them and others like them, listening to good jazz, inspired me."

The feeling was mutual. On her first recordings under her own name, Sarah was accompanied by Dizzy, Bird and other jazz luminaries, and she was the first singer to mirror the discoveries of modern jazz in her work. Tadd Dameron, that master arranger and teacher, conducted a group including the legendary trumpeter Freddie Webster and the brilliant pianist Bud Powell on her first session with strings, and when she did Dameron's lovely song, "If You Could See Me Now," there could be no question that a major talent had arrived.

"This girl is not just a singer, she's a musician," enthused Leonard Feather (who'd arranged for Sarah's first solo record date), and this opinion was echoed by other important critics. For a time, Sarah was a musician's singer, with a cult following, but after she had recorded her first hit,

"It's Magic", in late 1947, she crossed over (to put it in contemporary terms) to the world of pop. Even so, she never lost sight of her jazz roots. "There's nothing necessarily wrong with being commercial," she explained, "but there's a point beyond which you can't go without being ridiculous...there are some tunes I just won't do. So music is always more important to me than getting with each new hit." And so, years later, when the time came when changes in popular music and mass-market taste caused her to topple from the hit parade, she could still count on the loyal jazz following she never had lost.

Today, Sarah Vaughan is a living legend. The voice is more beautiful than ever, the stagecraft more assured, the magic she can weave with a song even more spellbinding. Her recording career has had its ups and downs, including and inexcusable gap of several years back in the late '60s, but her live performances never reflected this slack. And in recent years, her personal life has been

happier and more stable, probably, than at any other point in her career.

It is hard to believe that Sarah was once an ugly duckling, but at the dawn of her career, reviews often included comments similar to this one from a New York paper in the mid-'40's:

"She is not exactly handsome to look at, having a toothy face with a flattened ski-jump nose, almost oriental eyes, and a low forehead oppressed by a pile of black hair." Her appearance was described as "dowdy" and her movements on stage as awkward and clumsy. "I was nothing much to look at," she admitted.

Born in Newark, N.J. on March 27, 1924, Sarah came from a musical family. Her father was a carpenter whose hobby was playing guitar and singing folk tunes. Her mother played piano and sang in a church choir. She began piano lessons at 7, adding organ a few years later, and at 12, she became the organist at the Mount Zion Baptist Church in her hometown. She also sang in the choir, often as featured soloist.

Her deeply religious parents were

pleased and didn't mind too much that she also played the piano in her high school orchestra and began to sing popular tunes at parties. But when her friends persuaded her to take the plunge at the Apollo, and the swift decision to become a professional entertainer followed, they were disappointed.

She was not at ease in her new role at first, but the musicians took her under their experienced wings. (Jazz history reveals that musicians, despite their image of notoriety have almost without fail been protective of and encouraging to gifted newcomers to the fold.)

"I never had so much fun in my life as I did singing with Earl," she remembered. "Not only did I learn much from Billy, but several other members of the band were like fathers to me. No money, but much fun. I wouldn't mind going through it one more time."

A radical change occurred when Sarah, out on her own after the years with Hines, Eckstine, and the John Kirby Band, was appearing at Cafe

Society Downtown in New York. Also on the bill was drummer J.C. Heard's sextet which included trumpeter George Treadwell, who, as a member of Cootie Williams' band, had been present the night Sarah won the Apollo contest.

Hearing and seeing Sarah perform every night kindled a flame in Treadwell's heart. He fell in love with the young singer and began to give her pointers about her craft. Before long they were married, and Treadwell gave up his playing career to become his wife's manager and musical director. He took out his life's savings and spent the money on a complete glamorization treatment for Sarah. Her teeth were straightened, her figure streamlined, her wardrobe completely overhauled. She took voice and stagecraft lessons. Within months, a new, glamorous Sarah Vaughan had emerged. The marriage didn't last, and afterwards Sarah expressed some doubts about her erstwhile Svengali's motives, but there can be no question that Treadwell, who died in obscurity some years ago, made a major contribution to her

professional and artistic development. (A subsequent marriage to C.B. Atkins, a Chicago taxi magnate and talent manager, did not turn out much happier.)

However, nothing that Treadwell and others might have contributed would have worked without what was there to begin with — a magnificent voice and tremendous musicality. The range, body and volume of Sarah Vaughan's voice and the phenomenal control she has of her equipment have, as we already noted, no equal in the realm of jazz singing. To be sure, first Louis Armstrong and then Billie Holiday and Ella Fitzgerald had shown to what artistic heights jazz singing could be raised. However, while they did their best with what they had, Sarah had the best.

Thus she was able to do quite different things. Her range, a full two octaves, enabled her to execute dazzling swoops from high to low or vice versa, and her command of dynamics was exceptional, making it possible for the voice to move from a whisper to a shout in the course of a few measures without any sign of strain.

Most significantly, from a jazz point of view, she had impeccable pitch and an ear for harmonic "changes" that was the equal of any great instrumental improviser's. Her time, too, was beyond reproach, and she could imbue even the slowest ballad tempo with the feeling of rhythmic tension—relaxation essential to good jazz.

In her early work, there is a coyness that sometimes becomes arch, but as she matured as an artist, that element was transformed into a delightful playfulness. Sarah learned how to curb her impulse to toy with every song and became capable of depths of feeling only hinted at in her early efforts. Above all, there is the simple fact of the beauty of the voice, which, like the sounds of Louis Armstrong's trumpet or Coleman Hawkins's tenor saxophone, has become one of the landmarks of jazz.

DAN MORGENSTERN

Director, Institute of Jazz Studies,
Rutgers University
—from liner notes for
"Sarah Vaughan Recorded Live"
(EMS2-412), 1977



PHOTO: CHUCK STEWART

A DISCOGRAPHY OF SARAH VAUGHAN ON MERCURY '54-'56

Sarah Vaughan(vo) acc by Richard Heyman Orch. New York, February 10, 1954
 10114 **I Still Believe in you:**TK8 MG20540
 10115 **My Funny Valentine:**TK3 Wing MGW12123
 10116 **My One And Only Love:**TK2 MG20219
 10117 **Come Along With Me:**TK3 MG20540

acc by Don Costa Orchestra. New York, March 29, 1954
 10283 **Imagination** MG20540
 10284 **It's Easy To Remember** MG20219
 10285 **And This Is My Beloved** —
 10286 **Easy Come Easy Go Lover** Wing MGW12123

Sarah Vaughan and her Trio: acc by John Malachi(p) Joe Benjamin(b) Roy Haynes(ds). New York, April 2, 1954
 10413 **Lover Man** EmArcy MG36109
 10414 **Shulie A Bop** —
 10415 **Polka Dots And Moonbeams** —
 10416 **Body And Soul** —
 10417 **They Can't Take That Away From Me** —
 10418 **Prelude To A Kiss** —
 10419 **You Hit The Spot** —
 10420 **If I Knew Then What I Know Now** —

acc by Hugo Peretti Orchestra. New York, July 6, 1954
 10586 **Old Love** Wing MGW12123
 10587 **Old Devil Moon** MG20219
 10588 **Exactly Like You** MG20223
 10589 **Saturday** Wing MGW12123

same as above. New York, September 24, 1954
 10744 **Idle Gossip** MG20219
 10745 **Make Yourself Comfortable** MG20645

acc by Hugo Peretti Orchestra. New York, October 20-21, 1954
 10794 **Oh Yeah** MG20219
 10795 **I'm In The Mood For Love:**TK1 MG20094
 10796 **I Don't Know Why:**TK1 —
 10798 **Let's Put Out The Lights:**TK4 —
 10799 **Waltzing Down The Aisle** MG20223
 10800 **It's Magic:**TK1 MG20094
 10801 **Honey:**TK1 —

same as above. New York, c. November~December, 1954
 10811 **How Important Can It Be ?** MG20223, MG20645
 10814 **The Touch Of Your Lips:**TK3 MG20094
 10815 **'S Wonderful:**TK5 —
 10816 **Tenderly:**TK1 —

acc by Clifford Brown(tp) Herbie Mann(fl) Paul Quinichette(ts) Jimmy Jones(p) Joe Benjamin(b) Roy Haynes(ds) Ernie Wilkins(arr, dir). New York, December 16, 1954
 11077 **September Song:**TK8 EmArcy MG36004
 11078 **Lullaby Of Birdland:** Merc(J) M5013
 11078 **Lullaby Of Birdland:**Edited Master EmArcy MG36004
 11079 **I'm Glad There Is You:**TK6 —
 11080 **You're Not The Kind:**TK7 —

same as above. New York, December 18, 1954
 11081 **Jim:**TK5 EmArcy MG36004
 11082 **He's My Guy:**TK5 —
 11083 **April In Paris:**TK8 —
 11084 **It's Crazy:**TK4 —
 11085 **Embraceable You:**TK1 —

acc by Hugo Peretti Orch. New York, March 17, 1955
 11265 **Whatever Lola Wants** MG20219, MG20645

same as above. New York, March 20, 1955

11297 **Slowly With Feeling** Merc MG20223
11298 **Experience Unnecessary** MG20219

same as above. New York, August 9, 1955

11664 **Fabulous Character** MG20223
11665 **Johnny, Be Smart** MG20219
11666 **Hey Naughty Papa** Wing MGW12237/MG36089

same as above. New York, October 10, 1955

11749 **The Other Woman** MG20219
11750 **Never:TK14** Unissued
11750 **Never:TK16** MG20223
11751 **C'est La Vie:TK1** Unissued
11751 **C'est La Vie:TK6** MG20223

same as above. New York, mid October, 1955

12129 **Paradise:TK3** MG20094
12130 **Time On My Hands:TK1** Unissued
12130 **Time On My Hands:TK3** MG20094
12131 **Gimme A Little Kiss:TK3** —

same as above. New York, October 22, 1955

12160 **Mr. Wonderful** MG20219
12161 **You Ought To Have A Wife** MG20223

acc by Ernie Wilkins Orchestra: Ernie Royal, Bernie Glow(tp) J. J. Johnson, Kai Winding(tb) Julian "Cannonball" Adderley, Sam Marowitz(as) Jerome Richardson(fl, ts) Jimmy Jones(p) Turk Van Lake(g) Joe Benjamin(b) Roy Haynes(ds)
New York, October 25, 1955

12266 **Sometimes I'm Happy:TK1** Unissued
12266 **Sometimes I'm Happy:TK2** —
12266 **Sometimes I'm Happy:TK3** —

12266 **Sometimes I'm Happy:TK4**

12267 **I'll Never Smile Again:TK1** EmArcy MG36058
12267 **I'll Never Smile Again:TK2** Unissued
12267 **I'll Never Smile Again:TK3** —
12268 **Don't Be On The Outside:TK3** EmArcy MG36058
12268 **Don't Be On The Outside:TK5** Unissued
12269 **It Shouldn't Happen To A Dream** EmArcy MG36058
—

same as above. New York, October 26, 1955

12270 **An Occasional Man** EmArcy MG36058
12271 **Soon** —
12272 **Cherokee** —
12273 **Maybe** —

same as above. New York, October 27, 1955

12278 **Why Can't I** EmArcy MG36058
12279 **How High The Moon** —
12280 **Over The Rainbow:TK1** Unissued
12280 **Over The Rainbow:TK3** EmArcy MG36058
12281 **Oh My:TK2** Unissued
12281 **Oh My:TK6** —
12281 **Oh My:TK8** EmArcy MG36058

acc by Hal Mooney Orchestra. New York, April 1, 1956

12596 **The Boy Next Door** EmArcy MG36089
12597 **Shake Down The Stars** —
12598 **I'm Afraid The Masquerade Is Over** —
12599 **Lush Life** —
12600 **A Sinner Kissed An Angel** —
12601 **Old Folks** —
12602 **The House I Live In** MG20617
12603 **I'm The Girl** —

same as above. New York, April 2, 1956

12833	Hot And Cold Runnin' Tears:TK7	MG20540
12834	The Edge Of The Sea:TK10	MG20223
12835	I've Got Some Crying To Do:TK3	EmArcy MG36089
12836	That's Not The Kind Of Love I Want:TK5	MG20540

same as above. New York, April 8, 1956

12842	My Romance	EmArcy MG36089
12843	Lonely Woman	—
12844	Only You Can Say	—
12845	I Loved Him	—

Sarah Vaughan(vo) acc by Hugo Peretti Orchestra. New York, June 21, 1956

13349	It Happened Again:TK8	MG20223
13350	I Wanna Play House:TK12	MG20219

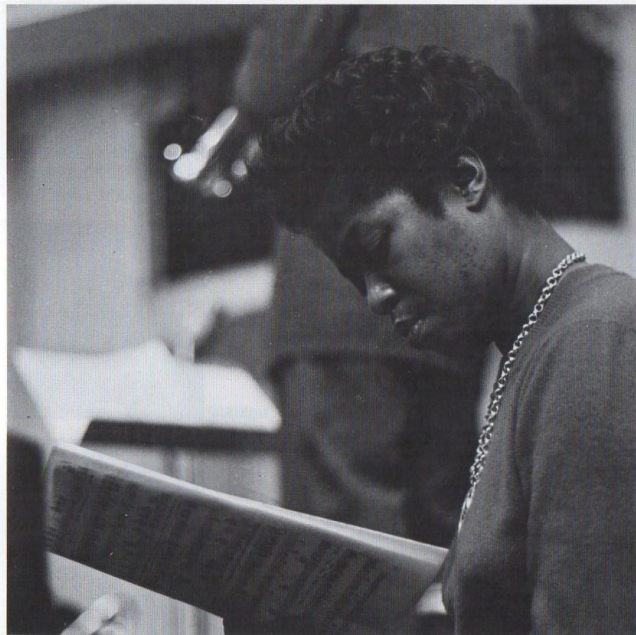
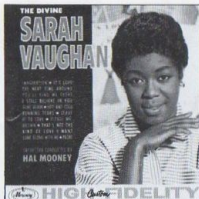


PHOTO: CHUCK STEWART



MG20094



MG20540



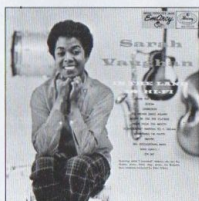
MG20219



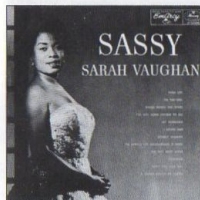
MG36004



MG20223



MG36058



MG36089



MG36109



MGW1213

THESE MERCURY ALBUMS BY SARAH VAUGHAN '50s

- MG20094 AT THE BLUE NOTE
- MG20219 WONDERFUL SARAH
- MG20223 IN A ROMANTIC MOOD
- MG20244/SR60041 GREAT SONGS FROM HIT SHOWS VOL. I
- MG20245/SR60078 GREAT SONGS FROM HIT SHOWS VOL. II
- MG2-100 GREAT SONGS FROM HIT SHOWS
- MG20310/SR60045 SINGS GERSHWIN VOL. I
- MG20311/SR60046 SINGS GERSHWIN VOL. II
- MG2-101 SINGS GERSHWIN
- MG20316/SR60002 SINGS THE BEST OF IRVING BERLIN with ECKSTINE AT MISTER KELLY'S
- MG20326 VAUGHAN & VIOLINS AT LONDON HOUSE
- MG20370/SR60038 MAGIC OF SARAH VAUGHAN
- MG20383/SR60020 NO COUNT SARAH
- MG20438/SR60110 THE DIVINE SARAH
- MG20441/SR60116 CLOSE TO YOU
- MG20540/SR60225 14 MORE NEWIE'S BUT
- MG20580/SR60240 GOOPIE'S
- MG20591 MY HEART SINGS
- MG20617/SR60617 GOLDEN HIT
- MG20645/SR60645 ALL TIME FAVORITES
- MGW1213 SARAH VAUGHAN with CLIFFORD BROWN
- MG36004 IN THE LAND OF HI FI
- MG36058 SASSY
- MG36089/MGW1223 SWINGIN' EASY
- MG36109



COMPACT
DISC
DIGITAL AUDIO

Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe — auf einem kleinen, handlichen Träger. Die überragende Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

DDD = digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung

ADD = analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung

AAD = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung
Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte. Eine Reinigung erbringt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction — on a small, convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code.

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD = analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust, or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc. If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

Le système Compact Disc Digital Audio permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres.

DDD = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

ADD = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

AAD = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon. Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'affleçoit pas. Tout produit nettoyant, solvant ou abrasif doit être prosaït. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine. Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere.

DDD = si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

ADD = sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

AAD = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali. Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

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THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.1

Researched and Compiled by KIYOSHI KOYAMA

●
Special Thanks to
RICHARD SEIDEL
(PolyGram Records U.S.A.)

and
DENNIS M. DRAKE
(PolyGram Tape Facility)

Special DIGITAL mastering has been used to re-create "pure original master quality sound," which was directly transferred digitally from original master tapes, with the feeling that the understanding and enjoyment of this music takes precedence over technology.



The Complete
Sarah Vaughan

on Mercury Vol.1

GREAT JAZZ YEARS: 1954-1956



THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.1
DISC 1

- 1) STILL BELIEVE IN YOU
- 2) MY FUNNY VALENTINE
- 3) MY ONE AND ONLY LOVE
- 4) COME ALONG WITH ME
- 5) IMAGINATION
- 6) IT'S EASY TO REMEMBER
- 7) AND THIS IS MY BELOVED
- 8) EASY COME EASY GO LOVER
- 9) LOVER MAN
- 10) SHULIE A BOP
- 11) POLKA DOTS AND MOONBEAMS
- 12) BODY AND SOUL
- 13) THEY CAN'T TAKE THAT AWAY FROM ME
- 14) PRELUDE TO A KISS
- 15) YOU HIT THE SPOT
- 16) IF I KNEW THEN WHAT I KNOW NOW

MADE IN USA



THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.1
DISC 2

- 1) OLD LOVE
- 2) OLD DEVIL MOON
- 3) EXACTLY LIKE YOU
- 4) SATURDAY
- 5) IDLE GOSSIP
- 6) MAKE YOURSELF COMFORTABLE
- 7) OH YEAH
- 8) I'M IN THE MOOD FOR LOVE
- 9) I DON'T KNOW WHY
- 10) LET'S PUT OUT THE LIGHTS
- 11) WALTZING DOWN THE AISLE
- 12) IT'S MAGIC
- 13) HONEY
- 14) HOW IMPORTANT CAN IT BE
- 15) THE TOUCH OF YOUR LIPS
- 16) S' WONDERFUL
- 17) TENDERLY

MADE IN USA



Mercury

855 853 8



This compilation
P 1985

COMPACT
disc
DIGITAL AUDIO
855 853 8

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.1
DISC 3

- 1 SEPTEMBER SONG 2 LULLABY OF BIRDLAND 3 LULLABY OF BIRDLAND
- 4 I'M GLAD THERE IS YOU 5 YOU'RE NOT THE KIND
- 6 JIM 7 HE'S MY GUY 8 APRIL IN PARIS 9 IT'S CRAZY
- 10 EMBRACEABLE YOU

MADE IN USA

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3 disc
1986

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.1

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.1

GREAT JAZZ YEARS ; 1954-1956

DISC 1 826 321-2

1. I STILL BELIEVE IN YOU
2. MY FUNNY VALENTINE
3. MY ONE AND ONLY LOVE
4. COME ALONG WITH ME
5. IMAGINATION
6. IT'S EASY TO REMEMBER
7. AND THIS IS MY BELOVED
8. EASY COME, EASY GO LOVER
9. LOVER MAN
10. SHULIE A BOP
11. POLKA DOTS AND MOONBEAMS
12. BODY AND SOUL
13. THEY CAN'T TAKE THAT AWAY FROM ME
14. PRELUDE TO A KISS
15. YOU HIT THE SPOT
16. IF I KNEW THEN WHAT I KNOW NOW

DISC 2 826 322-2

1. OLD LOVE
2. OLD DEVIL MOON
3. EXACTLY LIKE YOU
4. SATURDAY
5. IDLE GOSSIP
6. MAKE YOURSELF COMFORTABLE
7. OH YEAH
8. I'M IN THE MOOD FOR LOVE
9. I DON'T KNOW WHY
10. LET'S PUT OUT THE LIGHTS
11. WALTZING DOWN THE AISLE
12. IT'S MAGIC
13. HONEY
14. HOW IMPORTANT CAN IT BE
15. THE TOUCH OF YOUR LIPS
16. 'S WONDERFUL
17. TENDERLY

DISC 3 826 323-2

1. SEPTEMBER SONG
2. LULLABY OF BIRDLAND
3. LULLABY OF BIRDLAND
4. I'M GLAD THERE IS YOU
5. YOU'RE NOT THE KIND
6. JIM
7. HE'S MY GUY
8. APRIL IN PARIS
9. IT'S CRAZY
10. EMBRACEABLE YOU

* Previously unissued master/alternate take.

ADD

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HIGH Custom FIDELITY

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.1

826 320-2



The Complete
Sarah Vaughan

on Mercury Vol.1

GREAT JAZZ YEARS: 1954-1956



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mercury

829 334-2



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compact
disc
DIGITAL AUDIO
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THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.1
DISC 6

- 1 THE GUY NEXT DOOR 2 SHAKE DOWN THE STARS 3 I'M AFRAID THE MASQUERADE
IS OVER 4 LUSH LIFE 5 A SINNER KISSED AN ANGEL 6 OLD FOLKS 7 THE HOUSE
I LIVE IN 8 I'M THE GIRL 9 HOT AND COLD RUNNIN' TEARS 10 THE EDGE
OF THE SEA 11 I'VE GOT SOME CRYING TO DO 12 THAT'S NOT THE
KIND OF LOVE I WANT 13 MY ROMANCE 14 LONELY WOMAN
15 ONLY YOU CAN SAY 16 I LOVED HIM 17 IT HAPPENED
AGAIN 18 I WANNA PLAY HOUSE

MADE IN USA

3
COMPACT
DIGITAL AUDIO

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 1

THE COMPLETE SARAH VAUGHAN ON MERCURY

VOL. 1

GREAT JAZZ YEARS; 1954-1956

DISC 4 826 324-2

1. WHATEVER LOLA WANTS
2. SLOWLY WITH FEELING
3. EXPERIENCE
UNNECESSARY
4. FABULOUS CHARACTER
5. GOHNNY, BE SMART
6. HEY NAUGHTY PAPA
7. THE OTHER WOMAN
8. NEVER*
9. NEVER
10. C'EST LA VIE*
11. C'EST LA VIE
12. PARADISE
13. TIME ON MY HANDS*
14. TIME ON MY HANDS
15. GIMME A LITTLE KISS
16. MR. WONDERFUL
17. YOU OUGHT TO HAVE A
WIFE
18. SOMETIMES I'M HAPPY*
19. SOMETIMES I'M HAPPY*
20. SOMETIMES I'M HAPPY*
21. SOMETIMES I'M HAPPY

DISC 5 826 325-2

1. I'LL NEVER SMILE AGAIN*
2. I'LL NEVER SMILE AGAIN*
3. I'LL NEVER SMILE AGAIN
4. DON'T BE ON THE
OUTSIDE*
5. DON'T BE ON THE
OUTSIDE
6. IT SHOULDN'T HAPPEN
TO A DREAM
7. AN OCCASIONAL MAN
8. SOON
9. CHEROKEE
10. MAYBE
11. WHY CAN'T I
12. HOW HIGH THE MOON
13. OVER THE RAINBOW*
14. OVER THE RAINBOW
15. OH MY*
16. OH MY*
17. OH MY

DISC 6 826 326-2

1. THE BOY NEXT DOOR
2. SHAKE DOWN THE
STARS
3. I'M AFRAID THE
MASQUERADE IS OVER
4. LUSH LIFE
5. A SINNER KISSED AN ANGEL
6. OLD FOLKS
7. THE HOUSE I LIVE IN
8. I'M THE GIRL
9. HOT AND COLD RUNNIN'
TEARS
10. THE EDGE OF THE SEA
11. I'VE GOT SOME CRYING
TO DO
12. THAT'S NOT THE KIND
OF LOVE I WANT
13. MY ROMANCE
14. LONELY WOMAN
15. ONLY YOU CAN SAY
16. I LOVED HIM
17. IT HAPPENED AGAIN
18. I WANNA PLAY HOUSE

* Previously unissued master/alternate take.

ADD

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THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 1

826 320-2



Sarah Vaughan

on Mercury Vol. 1

GREAT JAZZ YEARS: 1954-1956

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 1

GREAT JAZZ YEARS; 1954-1956



826 320-2

DISC 1 826 321-2

1. I STILL BELIEVE IN YOU
2. MY FUNNY VALENTINE
3. MY ONE AND ONLY LOVE
4. COME ALONG WITH ME
5. IMAGINATION
6. IT'S EASY TO REMEMBER
7. AND THIS IS MY BELOVED
8. EASY COME, EASY GO LOVER
9. LOVER MAN
10. SHULIE A BOP
11. POLKA DOTS AND MOONBEAMS
12. BODY AND SOUL
13. THEY CAN'T TAKE THAT AWAY FROM ME
14. PRELUDE TO A KISS
15. YOU HIT THE SPOT
16. IF I KNEW THEN WHAT I KNOW NOW

DISC 2 826 322-2

1. OLD LOVE
2. OLD DEVIL MOON
3. EXACTLY LIKE YOU
4. SATURDAY
5. IDLE GOSSIP
6. MAKE YOURSELF COMFORTABLE
7. OH YEAH

8. I'M IN THE MOOD FOR LOVE
9. I DON'T KNOW WHY
10. LET'S PUT OUT THE LIGHTS
11. WALTZING DOWN THE AISLE
12. IT'S MAGIC
13. HONEY
14. HOW IMPORTANT CAN IT BE
15. THE TOUCH OF YOUR LIPS
16. 'S WONDERFUL
17. TENDERLY

DISC 3 826 323-2

1. SEPTEMBER SONG
2. LULLABY OF BIRDLAND
3. LULLABY OF BIRDLAND
4. I'M GLAD THERE IS YOU
5. YOU'RE NOT THE KIND
6. JIM
7. HE'S MY GUY
8. APRIL IN PARIS
9. IT'S CRAZY
10. EMBRACEABLE YOU

DISC 4 826 324-2

1. WHATEVER LOLA WANTS
2. SLOWLY WITH FEELING
3. EXPERIENCE UNNECESSARY
4. FABULOUS CHARACTER
5. JOHNNY, BE SMART
6. HEY NAUGHTY PAPA

7. THE OTHER WOMAN
8. NEVER*
9. NEVER
10. C'EST LA VIE*
11. C'EST LA VIE
12. PARADISE
13. TIME ON MY HANDS*
14. TIME ON MY HANDS
15. GIMME A LITTLE KISS
16. MR. WONDERFUL
17. YOU OUGHT TO HAVE A WIFE
18. SOMETIMES I'M HAPPY*
19. SOMETIMES I'M HAPPY*
20. SOMETIMES I'M HAPPY*
21. SOMETIMES I'M HAPPY

DISC 5 826 325-2

1. I'LL NEVER SMILE AGAIN*
2. I'LL NEVER SMILE AGAIN*
3. I'LL NEVER SMILE AGAIN
4. DON'T BE ON THE OUTSIDE*
5. DON'T BE ON THE OUTSIDE
6. IT SHOULDN'T HAPPEN TO A DREAM
7. AN OCCASIONAL MAN
8. SOON
9. CHEROKEE
10. MAYBE
11. WHY CAN'T I

12. HOW HIGH THE MOON
13. OVER THE RAINBOW*
14. OVER THE RAINBOW
15. OH MY*
16. OH MY*
17. OH MY

DISC 6 826 326-2

1. THE BOY NEXT DOOR
2. SHAKE DOWN THE STARS
3. I'M AFRAID THE MASQUERADE IS OVER
4. LUSH LIFE
5. A SINNER KISSED AN ANGEL
6. OLD FOLKS
7. THE HOUSE I LIVE IN
8. I'M THE GIRL
9. HOT AND COLD RUNNIN' TEARS
10. THE EDGE OF THE SEA
11. I'VE GOT SOME CRYING TO DO
12. THAT'S NOT THE KIND OF LOVE I WANT
13. MY ROMANCE
14. LONELY WOMAN
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16. I LOVED HIM
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