


The Complete

*Sarah Vaughan*

on Mercury Vol.3

**GREAT SHOW ON STAGE; 1957-1959**



A black and white photograph of Sarah Vaughan, an African American jazz singer and pianist. She is shown from the chest up, in profile, looking down at her hands as she plays the piano. She is wearing a dark, long-sleeved top and a pearl earring. The background is slightly blurred, showing what appears to be a piano keyboard and some papers.

The Complete  
*Sarah  
Vaughan*

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Vol.3

GREAT SHOW ON STAGE: 1957 1959



DISC 1 826 334-2

1. **SEPTEMBER IN THE RAIN**  
(A. Dubin/H. Warren-Remick Music/ASCAP)
2. **WILLOW WEEP FOR ME**  
(A. Ronell-Bourne/ASCAP)
3. **JUST ONE OF THOSE THINGS**  
(C. Porter-Harms/ASCAP)
4. **BE ANYTHING BUT DARLING BE MINE**  
(I. Gordon-Shapiro/Bernstein/ASCAP)
5. **THOU SWELL**  
(L. Hart/R. Rodgers-Harms/ASCAP)
6. **STAIRWAY TO THE STARS**  
(M. Malneck/M. Parish/F. Signorelli-Robbins Music/ASCAP)
7. **HONEYSUCKLE ROSE**  
(A. Razaf/T. Waller-Chappell/ASCAP)
8. **JUST A GIGOLO**  
(I. Caesar/L. Casucci-DeSylva, Brown & Henderson /ASCAP)
9. **HOW HIGH THE MOON**  
(N. Hamilton/M. Lewis-Chappell/ASCAP)
10. **DREAM\***  
(J. Mercer-Chappell/ASCAP)
11. **I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER\***  
(F. E. Ahlert-Chappell/ASCAP)
12. **IT'S GOT TO BE LOVE\***  
(L. Hart/R. Rodgers-Chappell/ASCAP)

13. **ALONE\***

(A. Freed/N. H. Brown-Robbins Music/ASCAP)

14. **IT'S GOT TO BE LOVE\***

(L. Hart/R. Rodgers-Chappell/ASCAP)

1 ~ 12 : Sarah Vaughan(vo) acc by Jimmy Jones (p)  
Richard Davis(b) Roy Haynes(ds)  
Rec. Live at "Mister Kelly's" Chicago,  
August 6, 1957

13~14 : Same, Rec. Live at "Mister Kelly's" Chicago August  
7, 1957

\*Previously Unissued Master/Alternate Take.

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

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DISC 2 826 335-2

1. **IF THIS ISN'T LOVE\***

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

2. **EMBRACEABLE YOU\***

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

3. **LUCKY IN LOVE\***

(B. DeSylva/L. Brown/R. Henderson-Chappell/ASCAP)

4. **DANCING IN THE DARK\***

(H. Dietz/A. Schwartz-Harms/ASCAP)

5. **POOR BUTTERFLY\***

(J. Golden/R. Hubbell-Harms/ASCAP)

6. **SOMETIMES I'M HAPPY\***

(I. Caesar/V. Youmans-Harms/ASCAP)

7. **I COVER THE WATERFRONT\***

(E. Heyman/J. Green-Harms/ASCAP)

8. **SWEET AFFECTION**

(J. Jennings/C. Otis-Eden Music/BMI)

9. **MEET ME HALF WAY**

(Appelbaum/Mandel-Nielson Music/ASCAP)

10. **WHAT'S SO BAD ABOUT IT**

(R. Lean-Slow Dancing Music/BMI)

11. **THAT OLD BLACK MAGIC\***

(J. Mercer/H. Arlen-Famous Music)

12. **THAT OLD BLACK MAGIC**

(J. Mercer/H. Arlen-Famous Music)

13. **I'VE GOT THE WORLD ON A STRING\***

(H. Arlen/T. Koehler-Belwin Mills Publ./ASCAP)

14. **I'VE GOT THE WORLD ON A STRING**

(H. Arlen/T. Koehler-Belwin Mills Publ./ASCAP)

15. **HIT THE ROAD TO DREAMLAND**

(J. Mercer/H. Arlen-Famous Music/ASCAP)

1 ~ 7 : Sarah Vaughan(vo) acc by Jimmy Jones (p)

Richard Davis(b) Roy Haynes(ds)

Rec. Live at "Mister Kelly's" Chicago, August 8,  
1957

8 ~ 10 : Sarah Vaughan(vo) acc by Hal Mooney Orch.

Rec. NY, October 29, 1957

11 ~ 15 : Same, Rec. NY, November 26, 1957

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DISC 3 826 336-2

1. **GONE AGAIN**  
(C. Hamner/C. R. Lewis/G. Hampton-Swing & Tempo Music/BMI)
2. **THE NEXT TIME AROUND**  
(D. Shapiro/J. Livingston-Planetary Music/ASCAP)
3. **CARELESS**  
(L. Quadling/E. Howard/D. Jurgens-Bourne/ASCAP)
4. **FRIENDLY ENEMIES**  
(C. Otis/V. Corso-Eden Music/BMI)
5. **ARE YOU CERTAIN**  
(B. Benjamin/S. Marcus-Bennie Benjamin Music/ASCAP)
6. **STARDUST**  
(M. Parish/H. Carmichael-Wright Lawrence Music/PRS)
7. **DOODLIN'\***  
(H. Silver-Shilhouette Music/ASCAP)
8. **DOODLIN'**  
(H. Silver-Shilhouette Music/ASCAP)
9. **DARN THAT DREAM\***  
(E. DeLange/J. V. Heusen-Warner Bros./ASCAP)
10. **DARN THAT DREAM\***  
(E. DeLange/J. V. Heusen-Warner Bros./ASCAP)
11. **DARN THAT DREAM**  
(E. DeLange/J. V. Heusen-Warner Bros./ASCAP)
12. **MARY CONTRARY**  
(J. W. Fine/E. Lisbona-Ardmore Music/ASCAP)

13. **SEPARATE WAYS**  
(C. Otis/V. Corso-Eden Music/BMI)
  14. **BROKEN HEARTED MELODY**  
(H. David/S. Edwards-Warock/ASCAP)
  15. **TOO MUCH, TOO SOON**  
(E. Gold/A. Stillman-M. Witmark & Sons/ASCAP)
  16. **PADRE**  
(P. F. Webster/A. Romans-Charles N. Daniels/ASCAP)
  17. **SPIN LITTLE BOTTLE**  
(S. Tepper/R. Bennett-Planetary Music/ASCAP)
- 1 ~ 2 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. NY. November 11, 1957
- 3 : Sarah Vaughan(vo) acc Ray Ellis & His Orch.  
Rec. NY. c. November-December, 1957
- 4 ~ 5 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. NY. December 18, 1957
- 6 ~ 11 : Sarah Vaughan(vo) acc by Members of the Count Basie Band.  
Rec. NY. January 5, 1958
- 12 ~ 14 : Sarah Vaughan(vo) acc by Ray Ellis Orch.  
Rec. NY. January 7, 1958
- 15 ~ 17 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. NY. March 29, 1958

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DISC 4 826 337-2

1. **SMOKE GETS IN YOUR EYES**  
(O. Harbach/J. Kern-T. B. Harms/ASCAP)
2. **MOONLIGHT IN VERMONT**  
(K. Suessdorf/J. Blackburn-Michael H. Goldsen/ASCAP)
3. **CHEEK TO CHEEK**  
(I. Berlin-Irving Berlin Music/ASCAP)
4. **MISSING YOU**  
(R. Bright-Ecaroh Music/ASCAP)
5. **JUST ONE OF THOSE THINGS**  
(C. Porter-Harms/ASCAP)
6. **NO 'COUNT BLUES**  
(S. Vaughan/T. Jones-Pure Music)
7. **DETOUR AHEAD**  
(L. Carter/H. Ellis/J. Frigo-Woodrow Music/ASCAP)
8. **THREE LITTLE WORDS**  
(B. Kalmar/H. Ruby-Harms/ASCAP)
9. **SPEAK LOW**  
(O. Nash/K. Weill-Chappell/ASCAP)
10. **LIKE SOMEONE IN LOVE**  
(J. Berke/J. V. Heusen-Burke & Van Heusen/ASCAP)
11. **YOU'D BE SO NICE TO COME HOME TO**  
(C. Porter-Chappell/ASCAP)
12. **I'LL STRING ALONG WITH YOU**  
(A. Dubin/H. Warren-Witmark & Sons/ASCAP)
13. **ALL OF YOU**  
(C. Porter-Buxton Hill Music/ASCAP)

14. **THANKS FOR THE MEMORY**

(L. Robin/R. Rainger-Paramount Music/ASCAP)

1 : Sarah Vaughan(vo) acc by Members of the Count Basie Band.  
Rec. NY. December 15, 1958

2 ~ 6 : Same, Rec. NY. December 23, 1958.

7 ~ 14 : Sarah Vaughan(vo) acc by Thad Jones(tp) Wendell Culley(tp) Henry Coker(tb) Frank Wess(ts) Ronnell Bright(p) Richard Davis(b) Roy Haynes(ds)  
Rec. Live at "London House" Chicago March 7, 1958

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DISC 5 826 338-2

1. **PLEASE BE KIND**  
(S. Cahn/S. Chaplin-Warner Bros./ASCAP)
2. **THE MIDNIGHT SUN WILL NEVER SET**  
(Q. Jones/H. Salvador-Shilhouette Music/ASCAP)
3. **LIVE FOR LOVE**  
(P. Misraki/C. Sigman-Intersong USA/ASCAP)
4. **MISTY**  
(J. Burke/E. Garner-Warner Bros. Music/ASCAP)
5. **I'M LOST**  
(O. Rene-Mills Music/ASCAP)
6. **LOVE ME**  
(J. Lewis/J. Lehmann-Rightsong Music/BMI)
7. **THAT'S ALL**  
(B. Haymes/A. Brandt-Unart Music/BMI)
8. **DAY BY DAY**  
(A. Stordahl/S. Cahn/P. Weston-Hanover Music/ASCAP)
9. **GONE WITH THE WIND**  
(A. Wrubel/H. Magidson-Bourne & Barton Music/ASCAP)
10. **I'LL CLOSE MY EYES**  
(Reid-Kaye-Peter Maurice/PRS)
11. **THE THRILL IS GONE**  
(L. Brown/R. Henderson-Chappell/ASCAP)
12. **COOL BABY**  
(F. Tishman/H. Bailin/B. Tennyson-Vernon Music/ASCAP)

13. **EVERYTHING I DO**

(E. Heyman/V. Young-Victor Young Publ./ASCAP)

14. **I AIN'T HURTIN'**  
(B. Tennyson/F. Tishman-Laurel Music/ASCAP)
  15. **DISILLUSIONED HEART\***  
(F. Tishman/H. Berlin-Laurel Music/ASCAP)
  16. **I SHOULD CARE**  
(S. Cahn/A. Stordahl/P. Weston-Southern Music)
  17. **FOR ALL WE KNOW**  
(S. M. Lewis/J. F. Coots-Leo Feist/ASCAP)
- 1 ~ 7 : Sarah Vaughan(vo) acc by Orchestra Conducted by Quincy Jones.  
Rec. Paris, July 7, 1958
- 8 ~ 11 : Sarah Vaughan(vo) acc by Orchestra Conducted by Quincy Jones.  
Rec. Paris July 12, 1958
- 12 ~ 15 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. New York September 26, 1958
- 16 ~ 17 : Sarah Vaughan(vo) acc by Orch. Arranged & Conducted by Belford C. Hendricks  
Rec. September 2, 1959

DISC 6 826 339-2

1. **MY IDEAL** (R. A. Whiting/N. Chase/L. Robin-Famous Music/ASCAP)
2. **YOU'RE MY BABY**  
(C. Otis/L. Willis-Lily Music/BMI)
3. **SMOOTH OPERATOR**  
(M. Stein/C. Otis-Eden Music/BMI)
4. **MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH**  
(I. Berlin-Irving Berlin Music/ASCAP)
5. **OUR WALTZ**  
(N. Burton/D. Rose-Warner Bros./ASCAP)
6. **NEVER IN A MILLION YEARS**  
(M. Gordon/H. Revel-Robbins Music/ASCAP)
7. **CLOSE TO YOU** (C. Lampi/A. Hoffman/J. Livingston-Barton Music/ASCAP)
8. **ETERNALLY**  
(G. Parsons/C. Chaplin-Bourne/ASCAP)
9. **SOME OTHER SPRING**  
(B. Hendricks/C. Otis-Brenda Music/BMI)
10. **SAY IT ISN'T SO**  
(I. Berlin-Irving Berlin Music/ASCAP)
11. **IF YOU ARE BUT A DREAM**  
(M. Jaffe/J. Fulton/M. Bonx-Barton Music/ASCAP)
12. **MAYBE YOU'LL BE THERE**  
(S. Gallop/R. Bloom-Triangle Music/ASCAP)
13. **ALL OF A SUDDEN MY HEART SINGS**  
(H. Herpin/H. J. Rome-Leeds Music/ASCAP)
14. **THERE'S NO YOU** (T. Adair/H. Hopper/G. Durgon-Barton Music/ASCAP)

15. **MISSING YOU**

(R. Bright-Ecaroh Music/ASCAP)

16. **PLEASE**  
(L. Robin/R. Rainger-Famous Music/ASCAP)
  17. **FUNNY**  
(I. Reid/I. Kosloff/G. Elias-Marielle Music Publ./BMI)
  18. **I'VE GOT TO TALK TO MY HEART**  
(R. Bright-Park Manor Music)
  19. **OUT OF THIS WORLD**  
(J. H. Mercer/H. Arlen-Edwin H. Morris/ASCAP)
  20. **LAST NIGHT WHEN WE WERE YOUNG**  
(E. Y. Harburg/H. Arlen-Marielle Music Publ./BMI)
  21. **THROUGH A LONG AND SLEEPLESS NIGHT**  
(A. Newman/M. Gordon-Warner Bros./ASCAP)
  22. **I'LL NEVER BE THE SAME** (M. Mainek/F. Signorelli/G. Kahn-Robbins Music/ASCAP)
  23. **THROUGH THE YEARS**  
(E. Heyman/V. Youmans-Miller Music/ASCAP)
- 1 ~ 8 : Sarah Vaughan(vo) acc by Orch. Arranged & Conducted by Belford C. Hendricks.  
Rec. September 2, 1959
- 9 : Same. Rec. late 1959
- 10 ~ 23 : Sarah Vaughan(vo) acc by Orch. Arranged & Conducted by Fred Norman.  
Rec. late 1959

## ***"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 off 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 from 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 '57-'59**

Sarah Vaughan (vo) acc by Her Trio: Jimmy Jones (p) Richard Davis (b) Roy Haynes (ds). "Mister Kelly's", Chicago, August 6, 1957

15739	<b>September In The Rain</b>	MG20326
15740	<b>Willow Weep For Me</b>	—
15741	<b>Just One Of Those Things</b>	—
15742	<b>Be Anything But Darling Be Mine</b>	—
15743	<b>Thou Swell</b>	—
15744	<b>Stairway To The Stars</b>	—
15745	<b>Honeysuckle Rose</b>	—
15746	<b>Just A Gigolo</b>	—
15747	<b>How High The Moon</b>	—
15748	<b>Dream</b>	Unissued
15749	<b>I'm Gonna Sit Right Down And Write Myself A Letter</b>	—
15750	<b>It's Got To Be Love</b>	—

same as above. "Mister Kelly's", Chicago, August 7, 1957

15752	<b>Alone</b>	Unissued
15753	<b>It's Got To Be Love</b>	—

same as above. "Mister Kelly's", Chicago, August 8, 1957

15756	<b>If This Isn't Love</b>	Unissued
15757	<b>Embraceable You</b>	—
15758	<b>Lucky In Love</b>	—
15759	<b>Dancing In The Dark</b>	—
15760	<b>Poor Butterfly</b>	—
15761	<b>Sometimes I'm Happy</b>	—
15762	<b>I Cover The Waterfront</b>	—

acc by Hal Mooney Orch. New York, October 29, 1957

15988	<b>Sweet Affection:TK12</b>	MG20438
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15989	<b>Meet The Half Way:TK8</b>	Wing	MGW12123
15990	<b>What's So Bad About It:TK6</b>		MG20438

same as above. New York, November 26, 1957

16143	<b>That Old Black Magic:TK7</b>	Unissued	
16143	<b>That Old Black Magic:TK8</b>	MG20438	
16144	<b>I've Got The World On A String:TK11</b>	Unissued	
16144	<b>I've Got The World On A String:TK13</b>	MG20438	
16145	<b>Hit The Road To Dreamland:TK4</b>	Wing	MGW12123

same as above. New York, November 11, 1957

16205	<b>Gone Again:TK6</b>	MG20540
16206	<b>The Next Time Around:TK9</b>	—

acc by Ray Ellis & His Orch. New York, c. November~December, 1957

16593	<b>Careless</b>	MG20438
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acc by Hal Mooney Orch. New York, December 18, 1957

16927	<b>Friendly Enemies:TK11</b>	MG20438
16928	<b>Are You Certain:TK8</b>	—

acc by Members Of The Count Basie Band: cond. by Thad Jones: Wendell Culley, Thad Jones, Snooky Young, Joe Newman (tp) Henry Coker, Al Grey, Benny Powell (tb) Marshall Royal (as, cl) Frank Wess (as, ts, fl) Frank Foster, Billy Mitchell (ts) Charlie Fowlkes (bs) Ronnell Bright (p) Freddie Green (g) Richard Davis (b) Sonny Payne (ds). New York, January 5, 1958

16931	<b>Stardust:TK4</b>	MG20441
16932	<b>Doodlin':TK7</b>	Unissued
16932	<b>Doodlin':TK12</b>	MG20441
16933	<b>Darn That Dream:TK9</b>	Unissued
16933	<b>Darn That Dream:TK10</b>	—
16933	<b>Darn That Dream:TK11</b>	MG20441

Note: 16933 = acc. by (tp), (ts), (p), (g), (b) and (ds) only

acc by Ray Ellis Orch. New York, January 7, 1958

17010	<b>Mary Contrary:TK8</b>	MG20438
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17041 **Separate Ways:TK7** MG20438  
 17052 **Broken Hearted Melody:TK5** MG20645, —  
 acc by Orch. & Chorus, conducted by Hal Mooney. New York, March 29, 1958  
 17079 **Too Much Too Soon:TK8** 71326(Single)  
 17080 **Padre:TK10** MG20540  
 17081 **Spin Little Bottle:TK6** 71303(Single)

acc by Members Of The Count Basie Band: same as January 5, 1958. New York,  
 December 15, 1958

17413 **Smoke Gets In Your Eyes:TK17** MG20441  
 same as above. New York, December 23, 1958  
 17423 **Moonlight In Vermont:TK14** MG20645, MG20441  
 17424 **Cheek To Cheek:TK16** —  
 17425 **Missing You:TK16** —  
 17426 **Just One Of Those Things:TK3** —  
 17427 **No 'Count Blues:TK3** —

acc by Thad Jones, Wendell Culley(tp) Henry Coker(tb) Frank Wess(ts) Ronnell  
 Bright(p) Richard Davis(b) Roy Haynes(ds). "London House", Chicago, March 7,  
 1958

17505 **Detour Ahead** MG20383  
 17506 **Three Little Words** —  
 17507 **Speak Low** —  
 17508 **Like Someone In Love** —  
 17510 **You'd Be So Nice To Come Home To** —  
 17511 **I'll String Along With You** —  
 17512 **All Of You** —  
 17513 **Thanks For The Memory** —

acc by Zoot Sims, Jo Hrasko, William Boucaya, Marcel Hrasko(saxes) Michel  
 Hausser(vib) Ronnell Bright(p) Pierre Cullaz(g) Richard Davis(b-1) Pierre  
 Michelot(b-2) Kenny Clarke(ds) with Strings, arranged & conducted by Quincy  
 Jones. Paris, July 7, 1958

17781 **Please Be Kind(1)** MG20370  
 17782 **The Midnight Sun Will Never Set(1)** —  
 17783 **Live For Love(1)** —  
 17784 **Misty(1)** —  
 17785 **I'm Lost(2)** —  
 17786 **Love Me(2)** —  
 17787 **That's All(2)** —

acc by Maurice Vander, Ronnell Bright(p) Richard Davis(b) Roger Paraboschi or  
 Kansas Fields(ds) with Strings and Woodwinds. arranged & conducted by Quincy  
 Jones. Paris, July 12, 1958

17788 **Day By Day** MG20370  
 17789 **Gone With The Wind** —  
 17790 **I'll Close My Eyes** —  
 17791 **The Thrill Is Gone** —

acc by Hal Mooney Orchestra: New York, September 26, 1958

17990 **Cool Baby:TK7** Wing MGW12237  
 18018 **Everything I Do:TK10** 71380(Single)  
 18019 **I Ain't Hurtin':TK14** —  
 18020 **Disillusioned Heart:TK6** Unissued

acc by Belford C. Hendricks & His Orchestra: Belford C. Hendricks(arr, cond),  
 New York, September 2, 1959

19016 **I Should Care:TK2** MG20580  
 19017 **For All We Know:TK3** Wing MGW12237/MG36089  
 19018 **My Ideal:TK4** MG20617  
 19019 **You're My Baby:TK5** MG20581  
 19020 **Smooth Operator:TK5** MG20645  
 19021 **Maybe It's Because I Love You Too Much:TK9** MG20617  
 19022 **Our Waltz:TK2** —  
 19023 **Never In A Million Years:TK2** —  
 19024 **Close To You:TK1** MG20580  
 19025 **Eternally:TK2** MG20617

same as above. late 1959  
19382 **Some Other Spring** 71160(Single)

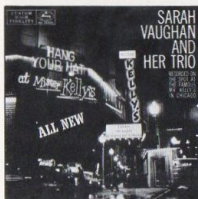
acc by Fred Norman & His Orch.: Fred Norman(arr, cond), New York, late 1959  
19626 **Say It Isn't So** MG20580  
19627 **If You Are But A Dream** —  
19628 **Maybe You'll Be There** —  
19629 **All Of A Sudden My Heart Sings** MG20617  
19630 **There Is No You** MG20580  
19631 **Missing You** —  
19632 **Please** MG20617  
19633 **Funny** MG20580  
19634 **I've Got To Talk To My Heart** —  
19635 **Out Of This World** —  
19636 **Last Night When We Were Young** —  
19637 **Through A Long And Sleepless Night** MG20617

acc by Belford C. Hendricks & His Orch.: Belford C. Hendricks(arr, cond). New York, late 1959  
19638 **I'll Never Be The Same** MG20580  
19639 **Through The Years** MG20617

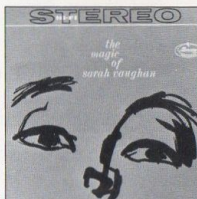


PHOTO: CHUCK STEWART





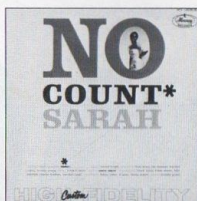
MG20326



MG20438



MG20370



MG20441



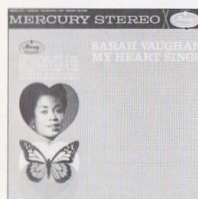
MG20383



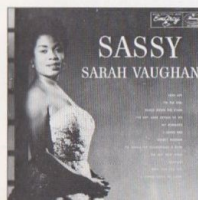
MG20540



MG20580



MG20617



MG36089

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
- MG20326 AT MISTER KELLY'S
- MG20370/SR60038 VAUGHAN & VIOLINS
- MG20383/SR60020 AT LONDON HOUSE
- MG20438/SR60110 MAGIC OF SARAH VAUGHAN
- MG20441/SR60116 NO COUNT SARAH
- MG20540/SR60225 THE DIVINE SARAH
- MG20580/SR60240 CLOSE TO YOU
- MG20581 14 MORE NEWIE'S BUT GOODIE'S
- MG20617/SR60617 MY HEART SINGS
- MG20645/SR60645 GOLDEN HIT
- MGW12123 ALL TIME FAVORITES
- MG36004 SARAH VAUGHAN with CLIFFORD BROWN
- MG36058 IN THE LAND OF HI FI
- MG36089/MGW12237 SASSY
- MG36109 SWINGIN' EASY



Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe — auf einem kleinen, handlichen Tonträger. Die überlegene 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 erübrigt 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 Fingerabdrücken, 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 replacé 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'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être proscrire. 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 sporcizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza filacciature, 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.3

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. 3

GREAT SHOW ON STAGE: 1957 1959





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THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.3  
DISC 1

- 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 GIGOLD
- 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 IT'S GOT TO BE LOVE

MADE IN USA

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.3  
DISC 2

- 1 IF THIS ISN'T LOVE 2 EMBRACEABLE YOU 3 LUCKY IN LOVE 4 DANCING IN THE DARK
- 5 POOR BUTTERFLY 6 SOMETIMES I'M HAPPY 7 I COVER THE WATERFRONT
- 8 SWEET AFFECTION 9 MEET ME HALF WAY 10 WHAT'S SO BAD ABOUT IT
- 11 THAT OLD BLACK MAGIC 12 THAT OLD BLACK MAGIC 13 I'VE GOT THE WORLD ON A STRING
- 14 I'VE GOT THE WORLD ON A STRING 15 HIT THE ROAD TO DREAMLAND

MADE IN USA



**Mercury**

910 S-22C 253

CD 338-2

**Mercury**

The complete  
© 1994

**Mercury**  
**CD 338-2**  
**Digital Audio**  
**Mastered**

**THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.3**  
**DISC 3**

- 1 GONE AGAIN
- 2 THE NEXT TIME AROUND
- 3 CARELESS
- 4 FRIENDLY ENEMIES
- 5 ARE YOU CERTAIN
- 6 STARDUST
- 7 DOODLIN'
- 8 DOODLIN'
- 9 DARN THAT DREAM
- 10 DARN THAT DREAM
- 11 DARN THAT DREAM
- 12 MARY CONTRARY
- 13 SEPARATE WAYS
- 14 BROKEN HEARTED MELODY
- 15 TOO MUCH, TOO SOON
- 16 PADRE
- 17 SPIN LITTLE BOTTLE

MADE IN USA



3  
disc  
CLASSICS  
ON  
MERCURY

# THE COMPLETE SARAH VAUGHAN ON MERCURY

## VOL.3

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GREAT SHOW ON STAGE:1957-1959

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THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.3

DISC 1 826 334-2

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. IT'S GOT TO BE LOVE\*

DISC 2 826 335-2

1. IF THIS ISN'T LOVE\*
2. EMBRACEABLE YOU\*
3. LUCKY IN LOVE\*
4. DANCING IN THE DARK\*
5. POOB BUTTERFLY\*
6. SOMETIMES I'M HAPPY\*
7. I COVER THE WATERFRONT\*
8. SWEET AFFECTION
9. MEET ME HALF WAY
10. WHAT'S SO BAD ABOUT IT
11. THAT OLD BLACK MAGIC\*
12. THAT OLD BLACK MAGIC
13. I'VE GOT THE WORLD ON A STRING\*
14. I'VE GOT THE WORLD ON A STRING
15. HIT THE ROAD TO DREAMLAND

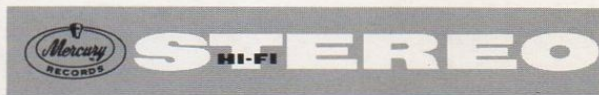
DISC 3 826 336-2

1. GONE AGAIN
2. THE NEXT TIME AROUND
3. CARELESS
4. FRIENDLY ENEMIES
5. ARE YOU CERTAIN
6. STARDUST
7. DOODLIN'\*
8. DOODLIN'
9. DARN THAT DREAM\*
10. DARN THAT DREAM\*
11. DARN THAT DREAM
12. MARY CONTRARY
13. SEPARATE WAYS
14. BROKEN HEARTED MELODY
15. TOO MUCH, TOO SOON
16. PADRE
17. SPIN LITTLE BOTTLE

\* Previously unissued master/alternate take.

ADD

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THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.3

826 333-2

The Complete  
*Sarah  
Vaughan*

on Mercury  
Vol.3

GREAT SHOW ON STAGE: 1957-1959









828 238-2



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COMPACT  
disc  
DIGITAL AUDIO  
COPY PROTECTED

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.3  
DISC 6

- MY IDEAL  YOU'RE MY BABY  SMOOTH OPERATOR  MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH
- OUR WALTZ  NEVER IN A MILLION YEARS  CLOSE TO YOU
- EXTERNALLY  SOME OTHER SPRING  SAY IT ISN'T SO  IF YOU ARE BUT A DREAM
- MAYBE YOU'LL BE THERE  ALL OF A SUDDEN MY HEART SINGS
- THERE'S NO YOU  MISSING YOU  PLEASE  FUNNY
- I'VE GOT TO TALK TO MY HEART  OUT OF THIS WORLD
- LAST NIGHT WHEN WE WERE YOUNG  THROUGH A LONG AND SLEEPLESS NIGHT
- I'LL NEVER BE THE SAME  THROUGH THE YEARS

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3 DISC

# THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 3

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 3

## GREAT SHOW ON STAGE; 1957-1959

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 3

### DISC 4 826 337-2

1. SMOKE GETS IN YOUR EYES
2. MOONLIGHT IN VERMONT
3. CHEEK TO CHEEK
4. MISSING YOU
5. JUST ONE OF THOSE THINGS
6. NO 'COUNT BLUES
7. DETOUR AHEAD
8. THREE LITTLE WORDS
9. SPEAK LOW
10. LIKE SOMEONE IN LOVE
11. YOU'D BE SO NICE TO COME HOME TO
12. I'LL STRING ALONG WITH YOU
13. ALL OF YOU
14. THANKS FOR THE MEMORY

### DISC 5 826 338-2

1. PLEASE BE KIND
2. THE MIDNIGHT SUN WILL

ADD

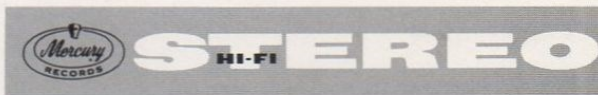
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3. NEVER SET
4. LIVE FOR LOVE
4. MISTY
5. I'M LOST
6. LOVE ME
7. THAT'S ALL
8. DAY BY DAY
9. GONE WITH THE WIND
10. I'LL CLOSE MY EYES
11. THE THRILL IS GONE
12. COOL BABY
13. EVERYTHING I DO
14. I AIN'T HURTIN'
15. DISILLUSIONED HEART\*
16. I SHOULD CARE
17. FOR ALL WE KNOW

### DISC 6 826 339-2

1. MY IDEAL
2. YOU'RE MY BABY
3. SMOOTH OPERATOR
4. MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH
5. OUR WALTZ

6. NEVER IN A MILLION YEARS
7. CLOSE TO YOU
8. ETERNALLY
9. SOME OTHER SPRING
10. SAY IT ISN'T SO
11. IF YOU ARE BUT A DREAM
12. MAYBE YOU'LL BE THERE
13. ALL OF A SUDDEN MY HEART SINGS
14. THERE'S NO YOU
15. MISSING YOU
16. PLEASE
17. FUNNY
18. I'VE GOT TO TALK TO MY HEART
19. OUT OF THIS WORLD
20. LAST NIGHT WHEN WE WERE YOUNG
21. THROUGH A LONG AND SLEEPLESS NIGHT
22. I'LL NEVER BE THE SAME
23. THROUGH THE YEARS



826 333-2



# THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.3

GREAT SHOW ON STAGE:1957-1959



826 333-2

*Sarah Vaughan*

The Complete

on Mercury Vol.3

GREAT SHOW ON STAGE:1957-1959

**DISC 1 826 334-2**

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. HONEY-SUCKLE 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. IT'S GOT TO BE LOVE\*

**DISC 2 826 335-2**

1. IF THIS ISN'T LOVE\*
2. EMBRACEABLE YOU\*
3. LUCKY IN LOVE\*
4. DANCING IN THE DARK\*
5. POOR BUTTERFLY\*
6. SOMETIMES I'M HAPPY\*
7. I COVER THE WATERFRONT\*
8. SWEET AFFECTION
9. MEET ME HALF WAY
10. WHAT'S SO BAD ABOUT IT
11. THAT OLD BLACK MAGIC\*

12. THAT OLD BLACK MAGIC
13. I'VE GOT THE WORLD ON A STRING\*
14. I'VE GOT THE WORLD ON A STRING
15. HIT THE ROAD TO DREAMLAND

**DISC 3 826 336-2**

1. GONE AGAIN
2. THE NEXT TIME AROUND
3. CARELESS
4. FRIENDLY ENEMIES
5. ARE YOU CERTAIN
6. STARDUST
7. DOODLIN'\*
8. DOODLIN'
9. DARN THAT DREAM\*
10. DARN THAT DREAM\*
11. DARN THAT DREAM
12. MARY CONTRARY
13. SEPARATE WAYS
14. BROKEN HEARTED MELODY
15. TOO MUCH, TOO SOON
16. PADRE
17. SPIN LITTLE BOTTLE

**DISC 4 826 337-2**

1. SMOKE GETS IN YOUR EYES
2. MOONLIGHT IN VERMONT
3. CHEEK TO CHEEK
4. MISSING YOU

5. JUST ONE OF THOSE THINGS
6. NO 'COUNT BLUES
7. DETOUR AHEAD
8. THREE LITTLE WORDS
9. SPEAK LOW
10. LIKE SOMEONE IN LOVE
11. YOU'D BE SO NICE TO COME HOME TO
12. I'LL STRING ALONG WITH YOU
13. ALL OF YOU
14. THANKS FOR THE MEMORY

**DISC 5 826 338-2**

1. PLEASE BE KIND
2. THE MIDNIGHT SUN WILL NEVER SET
3. LIVE FOR LOVE
4. MISTY
5. I'M LOST
6. LOVE ME
7. THAT'S ALL
8. DAY BY DAY
9. GONE WITH THE WIND
10. I'LL CLOSE MY EYES
11. THE THRILL IS GONE
12. COOL BABY
13. EVERYTHING I DO
14. I AIN'T HURTIN'
15. DISILLUSIONED HEART\*
16. I SHOULD CARE

**DISC 6 826 339-2**

1. MY IDEAL
2. YOU'RE MY BABY
3. SMOOTH OPERATOR
4. MAYBE IT'S BECAUSE I LOVE YOU TOO MUCH
5. OUR WALTZ
6. NEVER IN A MILLION YEARS
7. CLOSE TO YOU
8. ETERNALLY
9. SOME OTHER SPRING
10. SAY IT ISN'T SO
11. IF YOU ARE BUT A DREAM
12. MAYBE YOU'LL BE THERE
13. ALL OF A SUDDEN MY HEART SINGS
14. THERE'S NO YOU
15. MISSING YOU
16. PLEASE
17. FUNNY
18. I'VE GOT TO TALK TO MY HEART
19. OUT OF THIS WORLD
20. LAST NIGHT WHEN WE WERE YOUNG
21. THROUGH A LONG AND SLEEPLESS NIGHT
22. I'LL NEVER BE THE SAME
23. THROUGH THE YEARS

\*Previously unissued master/alternate take.

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STEREO

6 COMPACT DISCS 826 333-2