



SARAH VAUGHAN'S GOLDEN HITS

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| 1. | MISTY
<i>(Johnny Burke & Erroll Garner) Vernon Music Corporation (ASCAP)</i> | 2:58 |
| 2. | BROKEN HEARTED MELODY
<i>(Hal David & Sherman Edwards) Mansion Music Corp. (ASCAP)</i> | 2:22 |
| 3. | MAKE YOURSELF COMFORTABLE
<i>(Bob Merrill) Rylan Music Corp. (ASCAP)</i> | 2:38 |
| 4. | AUTUMN IN NEW YORK
<i>(Vernon Duke) Harms, Inc. (ASCAP)</i> | 3:18 |
| 5. | MOONLIGHT IN VERMONT
<i>(Karl Suessdorf & John Blackburn) Michael H. Goldsen, Inc. (ASCAP)</i> | 3:15 |
| 6. | HOW IMPORTANT CAN IT BE
<i>(George Weiss & Bennie Benjamin) Aspen Music Corporation (ASCAP)</i> | 2:27 |
| 7. | SMOOTH OPERATOR
<i>(Murray Stein & Clyde Otis) Eden Music, Inc. (BMI)</i> | 2:19 |
| 8. | WHATEVER LOLA WANTS
<i>(Jerry Ross & Richard Adler) Frank Music Corp. (ASCAP)</i> | 2:36 |
| 9. | LULLABY OF BIRDLAND
<i>(Shearing-Forster) Patricia Music Publ. Corp. (BMI)</i> | 3:58 |
| 10. | ETERNALLY
<i>(Geoffrey Parsons & Charles Chaplin) Bourne, Inc. (ASCAP)</i> | 2:23 |
| 11. | POOR BUTTERFLY
<i>(Hubbell-Golden) Harms, Inc. (ASCAP)</i> | 3:31 |
| 12. | CLOSE TO YOU
<i>(Jerry Livingston, Carl Lampl, Al Hoffman) Barton Music Corporation (ASCAP)</i> | 3:05 |

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| *13. | LOVER MAN
<i>(J. Davis/J.Sherman/R.Ramirez) MCA Music (ASCAP)</i> | 3:15 |
| *14. | TENDERLEY
<i>(J. Lawrence/W. Gross) Edwin H. Morris (ASCAP)</i> | 2:32 |
| *15. | PASSING STRANGERS
<i>(M.Mitchell/R.Mann) Christopher Music (BMI)</i> | 3:11 |
| *16. | C'EST LA VIE
<i>(Wolfson/White) Planetary Music (ASCAP)</i> | 2:37 |
| *17. | EXPERIENCE UNNECESSARY
<i>(G.Shelly/J.Whiteman/H.Peretti/J.Creatore) Planetary Music (ASCAP)</i> | 2:49 |
| *18. | THE BANANA BOAT SONG
<i>(E.Darling/B.Carey/A.Arkin) Edward B. Marks Music (BMI)</i> | 2:20 |

*CD BONUS TRACKS

PREPARED FOR COMPACT DISC BY RICHARD SEIDEL AND PAUL RAMEY
DIGITALLY REMASTERED BY DENNIS DRAKE

AS THE only artist in the great tradition of American Popular Music to reconcile hot jazz and high camp, Sarah Vaughan's art works on many levels, ranging from camp's subterfuge of "the lie that tells the truth" to jazz's bold, defenses-stripped baring of the soul and brain. Those seemingly opposed concepts interact most effectively in Vaughan's largely misunderstood work as a popular recording artist: while it's generally conceded that the recording industry had gradually lost touch with Vaughan (and indeed, with the entire breed of jazz-derived popular artists), that was only tragic because the relationship had so much to lose.

True, she waxed nothing remotely representative in several later periods of her life, including her entire last seven years, but during the half-decade of her first Mercury contract (1955 - 1959), Vaughan and the music biz were best buddies: the industry had one of its greatest hitmakers in Sass, who, in turn built the foundation of her concert and club audiences - for the remaining thirty years of her career - out of her record fans. Pundits argued that Vaughan's pop hits somehow demeaned her, however, not only could Vaughan infuse art into any song or setting, the grand backgrounds and unique tunes assigned her singularly suited her attitude and technique. And, according to Vaughan, this lucrative combination of artist, material and mass-popularity was neither a coincidence nor the result of marketing demographics puppeteers pulling Sarah's strings: as she said at the time: "I'm allowed to do whatever I want on one side, and they let me pick the hot tune on the other side."

Even at the time, as superior a singer as Doris Day ("I dig Doris Day," said Sass in '57) couldn't make the same material resound through the ages without Vaughan's mountainous gift of irony, and more recently, grand dames of camp like Bette Midler, lacking Vaughan's musicianship, have failed to take these songs above the parody level. Only Vaughan could make it work on two levels - or more! - at once. And, just like the way Sarah Vaughan crafted her "Golden Hits," they can be enjoyed the same way: one can either indulge in cerebral pontification as we've been doing, or just kick off your shoesies, loosen up your tie, dig the crazy glee club and make yourself comfortable.

-Will Friedwald

The following are the liner notes from the original LP release

THIS ONE had to be. If ever there was an album put together by popular request, this is the one.

Here, for your permanent collection, is the Sarah Vaughan most people know best and cherish most. The moody Sarah, the misty Sarah, the swinging Sarah, the girl with the phenomenal voice and the impeccable taste. Here are the songs and the moods that have established Miss Vaughan in a niche that is now forever beyond challenge. The very best of the girl many critics will tell you is just about the best singer going.

When was the last time you heard a girl dare to do "Poor Butterfly" the way it was written - slowly and with feeling? Sarah does it.

How many singers can you name who will risk "Moonlight in Vermont" or "Autumn in New York" *full range*? Sarah wraps these lovely numbers up with an ease that is almost frustrating and still doesn't spare a drop of honest sentiment. That Sarah Vaughan owns one of the truly great voices now being heard in the land is, of course, so patently true that it scarcely needs re-stating now. That she makes a *unique* sound, yet resorts to no tricks to make it, is equally obvious to anyone who's ever heard her.

But I'm convinced that these truths register with full impact only when you hear her in a virtuoso performance such as in this album. For here she is represented in the widest possible repertoire of material. And in absolutely every instance she ends up taller than her material however outstanding it happens to be. That takes doing, friends, and the minimum requisite is merely a towering talent.

What else can I say? Except...Jackpot. El Dorado. All there is and then some.

You hold in your hand SARAH VAUGHAN'S GOLDEN HITS.

-LOU SIDRAN



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MERCURY

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