



In a career that spanned majestically from the big band era to the age of the neo-bopping Young Lions, Sarah Vaughan stands pretty much alone in her own category. With her command over a long, flowing line and outrageously wide range that you can't pin a soprano, mezzo, or contralto label upon, she could have been an opera singer; perhaps Jessye Norman comes the closest to what an operatic Vaughan might have sounded like. Yet Sassy, as the jazz world knew her—or just plain Sass to her close friends—would have never taken to the rigid discipline that opera singing imposes on its artists, for she loved the freedom of winging it that jazz singing gave her. And that's just as well, for she left a far more individual mark upon her profession than she might have had she become just another in a long line of Carmens or Brünnhildes (although Sassy singing Wagner might have been fun to hear, just once).

None of these live tracks from the 1957 Newport Jazz Festival and alternate takes from her Pablo sessions of 1978-1982 have been released officially before—they aren't even mentioned in at least a couple of Vaughan discographies—and they should be fascinating to all of La Vaughan's devotees. They tell a tale of two Sassy's, a still-youthful, fresh-voiced singer at the peak of her popular appeal and an older, battle-scarred jazz diva who had become a much-revered, if more specialized, institution.

As I write this in the last days of the 20th century, the roundup of acts appearing at Newport '57 looks like a gathering of the gods. Opening night was a Fourth of July Louis Armstrong birthday concert, with Jack Teagarden sitting in with Red Allen's group and Ella Fitzgerald for openers. Friday and Saturday, you could sample a group headed by Roy Eldridge, Coleman Hawkins, and Jo Jones; the Cannonball Adderley Quintet; Carmen McRae; Horace Silver; Stan Kenton; Cecil Taylor; Jimmy Smith; the Dave Brubeck Quartet; Teddy Wilson; Gerry Mulligan; Billie Holiday; and Dizzy Gillespie. On Sunday night, July 7, Jimmy Giuffrè, with Jim Hall and Ralph Pena, opened the concert, followed by the Oscar Peterson Trio, with Eldridge, Jones, and Sonny Stitt sitting in. Sassy's set with her trio closed the first half, and after intermission, the Count Basie band—augmented by alums Jimmy Rushing and Lester Young—brought the festival to a rousing close. All of the contemporary carping in the press and audience about who didn't perform with whom on this occasion seems so ultimately irrelevant to us in the face of all this talent.

By this time, Sassy was a major name in show business, cranking out pop hits (earlier in the year, she scored a Top 20 hit with a humorously faithful cover of the Tarriers' calypso/folk "The Banana Boat Song"), being considered for movie roles (one rumor had her cast as Bessie Smith), well-known enough for Don Elliott to do a vocal impression of her as part of his New-

port act. Record producer/impresario Norman Granz was there with his microphones, and while capturing Sunday's Peterson and Basie sets for release on his Verve label, he also kept the tapes rolling during Vaughan's set. But since Sassy was signed with Mercury, the tapes were shelved—and Vaughan would record a live album at Mister Kelly's in Chicago with her trio for Mercury a month later.

Here at Newport, she sounds unspoiled, playful, her upper register in full bloom. "If This Isn't Love" opens with a nursery-rhyme-like delivery, but soon, we hear the sustained, youthful Sassy sailing over the rhythm section through the remainder of the tune. With nary a break, she moves right into a soulful, slightly quivering treatment of "The Masquerade Is Over"—and the second chorus of "All of Me" is a study in vocal ecstasy as she ebulliently recomposes the tune.

The harrowing "Black Coffee" has a dark, raw-edged intensity on Vaughan's 1949 Columbia recording—she sounds like she'd just smoked a pack—yet at Newport, the tempo is slower and her voice seems paradoxically younger, more innocent, with phrasing reminiscent of Billie Holiday. Then "Sometimes I'm Happy" releases the tension, with exquisite legato over the bar lines; she takes flamboyant chances, trying for notes, sometimes just missing but always landing on her feet. Essentially a pocket version of the plot of Puccini's opera *Madama Butterfly*, "Poor Butterfly" was one of Vaughan's calling cards, and here she sings it beautifully and affectingly with real yearning, though pianist Jimmy Jones's mock-Oriental musical comments wouldn't pass muster in today's PC climate.

In her first encore, Sassy lingers through a brief "Linger Awhile" as her trio runs on full octane. As the 8,000 or so present shout requests, she can't quite decide whether to do "Time" or "Tenderly," so she sings both, linking them together almost seamlessly. And though it is not on this disc, later that evening she would return for "Teach Me Tonight" with Joe Williams and the Basie band, which according to *Down Beat* correspondent Dom Cerulli "left the crowd roaring 'more!' for nearly two minutes."

We now jump more than 20 years ahead in time, when Granz finally was able to sign Sassy to a contract with his Pablo label. The cumulative effects of chain-smoking, nonstop partying, personal travails, and, of course, long musical experience made her a very different singer from the one whom Granz taped at Newport a generation before. Though her voice had lost none of its flexibility, it had deepened considerably, with a more pronounced vibrato. Her virtuosic swoops all around the tunes were now liberally applied throughout her performances; her stage manner was simultaneously more earthy and diva-esque.

Yet Vaughan's recordings for Granz were the finest of her later years, free of many of the

excesses that turned up in concert—and these valuable alternate takes prove that she rarely was content to do something quite the same way twice. On “Teach Me Tonight,” with another of Granz’s great all-star backing combos showing the way, Sassy follows the tune more closely on the alternate than on the master take at first. Yet in the last chorus, the master take finds her starting from the bottom of her register and bubbling upwards, while on the alternate, she starts from the top and works down. In the medium-tempo bouncer “I Didn’t Know What Time It Was” and “That’s All”—from a session produced by Sassy herself—she is in her jazz element, with more freewheeling phrasing in the alternate takes. I love her swinging, repeated riffing on the former song’s title as the track fades out, although this display is nearly a minute shorter than on the master take.

Three of the alternates come from Vaughan’s twin Duke Ellington *Song Book* albums, recorded with combos, studio big bands, and string sections in sessions in New York and Hollywood. Trumpeter Waymon Reed, Vaughan’s then-husband, played a sassy obbligato on the master take of “I’m Just a Lucky So and So” but he is not heard on the more intimate, sparer-sounding alternate (Reed reportedly was not allowed to play on the early sessions, so one can surmise that the alternate take of “I’m Just a Lucky So and So” was made prior to the master take). On “I Got It Bad (And That Ain’t Good),” Sassy’s approach to the first verse on the alternate is lighter, more lyrical, with less vibrato, altogether a more attractive performance that should have been chosen as the master take. Her vocal on the alternate of “I Let a Song Go Out of My Heart” takes more liberties with the phrasing, soaring and swinging over the band like an impassioned horn—and Frank Foster’s tenor solo is more fluid and outgoing on the alternate.

Finally, the program evokes that distant festival in Newport with two tracks from Vaughan’s *Send in the Clowns* album with the Basic-less Basic band (her own trio, plus the inimitable Freddie Green, provide the rhythm section). Interestingly, despite the baritone tinge of her voice in middle age, Sassy sang “Just Friends” in the same D-flat key as she did in 1949, now an uptempo number where she scats and plays with the tune with a lighter timbre on the alternate. The alternate of “I Hadn’t Anyone Till You” has somewhat more freedom than the master take, swinging a bit more firmly in the pocket, and she scats the tune the last time through in tandem with the band as this track—and CD—fade away.

My, my, how that woman could sing.

—Richard S. Ginell, October 1999  
*All-Music Guide to Jazz, Daily Variety*

1. IF THIS ISN'T LOVE (HARBURG/ANE) CHAPPELL & CO./ASCAP 2:21
2. (I'M AFRAID) THE MASQUERADE IS OVER (WRUBEL/MAGIDSON) MAGIDSON MUSIC/MUSIC SALES/ASCAP 4:38
3. ALL OF ME (SIMONS/MARKS) MARLONG MUSIC/ASCAP 2:32
4. BLACK COFFEE (BURKE/WEBSTER) WEBSTER MUSIC/SONDOI MUSIC/ASCAP 3:37
5. SOMETIMES I'M HAPPY (YOUMANS/ROBIN-GREY) WB MUSIC/RANGE ROAD MUSIC/QUARTET MUSIC/ASCAP 2:01
6. POOR BUTTERFLY (GOLDEN/HUBBELL) P.D. 4:40
7. LINGER AWHILE (ROSE-OWENS) EMI FEIST CATALOG/EDWIN H. MORRIS/ASCAP 1:13
8. MEDLEY:  
 TIME (BOUDLEAUX/BRYANT) ACUFF-ROSE MUSIC/BMI 2:27  
 TENDERLY (LAWRENCE/GROSS) EDWIN H. MORRIS/ASCAP 2:32  
 Sarah Vaughan—vocals; Jimmy Jones—piano; Richard Davis—bass; Roy Haynes—drums.  
 Recorded in performance at the Newport Jazz Festival; July 7, 1957. Previously unissued.
9. I DIDN'T KNOW WHAT TIME IT WAS (RODDERS/HART) CHAPPELL & CO./WILLIAMSON MUSIC/ASCAP 3:09  
 Sarah Vaughan—vocals; Joe Pass—guitar; Roland Hanna—piano; Andy Simpkins—bass;  
 Harold Jones—drums. Recorded March 1, 1982.  
 Alternate from *Crazy and Mixed Up* (Pablo PACD-2312-137-2).
10. I GOT IT BAD (AND THAT AIN'T GOOD) (ELLINGTON/WEBSTER) WEBSTER/ESTATE OF MERCER K. ELLINGTON/ASCAP 4:30  
 Sarah Vaughan—vocals; Waymon Reed—trumpet solo; Bucky Pizzarelli—guitar; Mike Wofford—piano; Andy Simpkins—bass; Grady Tate—drums. Recorded September 13, 1979.  
 Alternate from *Sarah Vaughan: Duke Ellington Song Book Two* (Pablo PACD- 2312-116-2).
11. THAT'S ALL (BRANDT/HAYMES) WARNER-TAMERLANE MUSIC/BMI  
 same as #9.
12. I LET A SONG GO OUT OF MY HEART (ELLINGTON/MILLS-NEWMON/REDMOND) FAMOUS MUSIC/EMI MILLS MUSIC/ASCAP 3:09  
 same as #10, except the soloist is Frank Foster on tenor saxophone. Arranger/conductor—Billy Byers. Alternate from *Sarah Vaughan: Duke Ellington Song Book One* (Pablo PACD-2312-111-2).

13. I'M JUST A LUCKY SO AND SO (ELLINGTON-DAVID) PARAMOUNT MUSIC/POLYGRAM INT'L-ASCAP 4:22

Sarah Vaughan—vocals; Waymon Reed—trumpet solo; Joe Pass—guitar; Jimmy Rowles—piano;  
Andy Simpkins—bass; Grady Tate—drums. Arranger/conductor—Billy Byers. Recorded  
August 16, 1979. Alternate from *Sarah Vaughan: Duke Ellington Song Book One* (Pablo PACD-2312-111-2).

14. TEACH ME TONIGHT (DE PAUL-CAHNI) CAHN MUSIC/THE HUB MUSIC-ASCAP

Sarah Vaughan—vocals; Joe Pass—guitar; Oscar Peterson—piano;  
Ray Brown—bass; Louie Bellson—drums. Recorded April 25, 1978.  
Alternate from *How Long Has This Been Going On?* (Pablo PACD-2310-821-2)

15. JUST FRIENDS (LEWIS-KLENNER) EMI ROBBINS CATALOG-ASCAP 3:19

Sarah Vaughan—vocals; Sonny Cohn, Frank Szabo, Willie Cook, Bob Summers,  
Dale Carley—trumpets; Mitchell "Booty" Wood, Bill Hughes, Dennis Wilson,  
Grover Mitchell—trombones; Kenny Hing, Eric Dixon, Bobby Plater, Danny Turner, Johnny  
Williams—saxophones; Freddie Green—guitar; George Gaffney—piano; Andy Simpkins—bass;  
Harold Jones—drums. Arranger/conductor—Sam Nestico. Recorded February 16, 1981.  
Alternate from *Sarah Vaughan and the Count Basie Orchestra/Send in the Clowns* (Pablo PACD-2312-130-2).

16. I HADN'T ANYONE TILL YOU (RAY NOBLE) ABC MUSIC-ASCAP 4:02

same as #15.

Produced by NORMAN GRANZ (#9 and 11 by SARAH VAUGHAN)

This compilation produced by ERIC MILLER

#1-8 recorded in performance at the Newport Jazz Festival.

Digital editing and transfers by Dave Luke (Fantasy Studios, Berkeley).

#9, 11, 13-16 recorded at Group IV Studios, Hollywood.

Engineers—Dennis Sands, Gregg Orloff (#13, 15, 16); Val Valentin (#14)

#10 and 12 recorded at RCA Studios, New York City.

Engineer—Bob Simpson

Remastering, 1999—Kirk Felton (Fantasy)

Art direction, design—Jamie Putnam • Photography—Lee Tanner



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PABLO

SARAH VAUGHAN • LINGER AWHILE

- 1 IF THIS ISN'T LOVE 2:21
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- 9 I DIDN'T KNOW WHAT TIME IT WAS 3:09
- 10 I GOT IT BAD (AND THAT AIN'T GOOD) 4:30
- 11 THAT'S ALL 4:00
- 12 I LET A SONG GO OUT OF MY HEART 3:09
- 13 I'M JUST A LUCKY SO AND SO 4:22
- 14 TEACH ME TONIGHT 3:03
- 15 JUST FRIENDS 3:19
- 16 I HADN'T ANYONE TILL YOU 4:02

Sarah Vaughan—vocals, *with*  
Jimmy Jones, Richard Davis, Roy Haynes,  
Joe Pass, Roland Hanna, Andy Simpkins,  
Harold Jones, Waymon Reed, Frank Foster,  
Bucky Pizzarelli, Mike Wofford, Grady Tate,  
Jimmy Rowles, Oscar Peterson, Ray Brown,  
Louie Bellson, and the Count Basie Orchestra

Produced by NORMAN GRANZ  
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#1-8 recorded in performance at the Newport Jazz  
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Other selections recorded at Group IV Studios,  
Hollywood, between 1978 and 1982.

All selections previously unissued.

Remastering, 1999—Kirk Felton  
(Fantasy Studios, Berkeley)

Total Time 57:11

STEREO/AAD (#1-8 mono)

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SARAH VAUGHAN • LINGER AWHILE