



There's a lot of the child in singer Sarah Vaughan. She follows comic cartoons gleefully, cuts out her favorites so she can read them again and again. She must sing what she likes, and can't sing one song the same way twice. She laughs easily, and is unconcerned about any problem: "I can't see trouble if it sits on my shoulder", Sarah says. "I just want to sing."

Never a "hot" singer, but always a "cool" one Sarah has nevertheless built a firm and faithful following that extends from here to Europe. When THE Darryl Zanuck offered a lush party at a swank Hollywood hotel as a high school graduation gift for his son and daughter, both kids begged him to hold it in an empty studio instead, and get Sarah Vaughan. Zanuck had never heard of her, but got to her and begged her to come. Sarah did, and delighted 300 kids sitting on the studio floor. Zanuck is now one of her fans. He reached her for the party through her manager, George Treadwell. "A very good manager too," says Sarah. "He should be. He's my husband. We've been married eight years now."

Sarah believes her Mercury recording contract is the only one of its kind around: "I'm allowed to do whatever I want on one side," she says, "and they let me pick the hot numbers for

the other side."

Sarah can be offered the most "commercial" tune around, but won't record it unless she likes it. "I believe in just singing what comes naturally. If I can't be myself, I'll drive an elevator or something—which has its ups and downs, too. I don't sing rock'n' roll and I don't sing calypso," asserts Sarah.

After cutting grooves in some 200 sides, she won her gold disk with a real pop tune, "Make

Yourself Comfortable, Baby." It's hard to figure how this is going to enable the "Divine Sarah" to make herself any more comfortable than she has already.

For her part, Miss Vaughan will concede with little urging that life has been "pretty good to me." Gifted with a versatile style not unlike that of Ella Fitzgerald's and a voice which has been

likened to a slide trombone, she has been the adored "Divine Sarah" of the bop set. After years of singing as if the tune of a song was a major irritant to her, she now admits that there are commercial virtues in a good melody, and her record sales have risen sharply as a result. The earlier days she calls "a lot of fun but no money." Her commentary on success is equally elemental: "Money goes with no sleep."

One high point for her was the concert at



Robin Hood Dell in Philadelphia which combined Duke Ellington's band with the Philadelphia Symphony and was billed "100 Men and a Girl." Sarah was the girl. "The Dell is surrounded by a cemetery," Sarah recalls, "and the place was so crowded people were sitting on the tombstones."

She returned from her second tour of Europe, where 14,000 packed Berlin's Sportspalast and 7,500 crammed Royal Albert Hall in London twice to hear her. Next, with Count Basie, George Shearing, Errol Garner, and Jimmy Rushing, came a series of one night stands in 29 cities. Rough. "It's been a lot rougher," Sarah says. "In 1951, we did 70 one night stands. On the 68th, we got a day off in Detroit and we all went nuts with nothing to do. To break the monotony I drove our bus."

Sarah, who has no sense of time, wasn't quite sure where she'd be working next after her four weeks stay at Birdland. She yelled out to ask George, and was delighted to hear she'd have a two weeks' vacation until the first of the year. Where will she go? "Home," she says. "With my husband and mother and father and have a nice Christmas. I'm away so much, home is the best place to come back to."

Her home is in Newark, N.J. where she was born. She bought a three-story house, where her mother and father, Mr. and Mrs. Aubrey Vaughan, occupy the first two floors, and she and George live on the third. Her father was a carpenter and retired after a two-year stay in the

hospital. Her mother was a laundress. "They had enough of work," Sarah says, "and I care for them now. All mother does now is sing in the church choir. The Mt. Zion Baptist Church in Newark, where we always go."

That's where Sarah started to sing too, and still does. She's scheduled to be the choir soloist at the church's anniversary services. Which gives her parents much pride. Sarah is their only child. "But unspoiled," she insists. "They were never afraid to give me a good whack when I deserved it. Mother still does. Only not so hard now."

As poor as they were, she was given piano lessons from the age of seven until 15, and organ lessons, too. Sarah would like nothing better even today than to play the piano expertly enough to accompany herself. "Best I dare to do is play behind closed doors," she says.

"Everytime I make a personal appearance," Sarah says, "a lot of kids invariably come up to me and say: 'Sarah, how can I get started as a singer?' I wish I could answer that question. Truthfully, there is no set formula for breaking into this singing business or into any other phase of show business. You just take your crack at it in many different ways and hope for the best to happen."

"Honestly," says Sarah, "I had absolutely no idea that I would some day be making records and appearances in leading theaters, night clubs and concert halls, and have all the other wonderful things happen to me that have happened.

Would you believe me if I told you that I laughed when some friends of mine told me that I should go in for professional singing. I really did."

Sarah continues, "I was singing in the choir at church in Newark. Once in a while, at parties and other gatherings, I would try singing popular songs. One day, on a dare from some friends, I entered the amateur show at the Apollo Theater in New York City on the condition that those friends would be in the audience to cheer me on."

Also in the audience that April 3, 1943 evening were three people who were to help Sarah take her success from there: bandleader Earl (Fatha) Hines; the incomparable song stylist, Ella Fitzgerald-herself a winner of an amateur night contest some years previous-and George Treadwell, a handsome young jazz trumpeter in the Cootie Williams band onstage. As her voice rolled out and hushed the noisy, restless audience, Hines whispered, "Is that child singing or am I dreaming?"

"I won first prize, \$10 and a week's engagement at the Apollo with Earl Hines' orchestra. At the end of the week, Earl asked me if I would like to have a permanent job with his band. Naturally, I jumped at the opportunity and that's how I got my start. Simple enough, isn't it? I guess you just have to be in the right place at the right time," advises Sarah.

It started her, but she'll never forget it for another reason: She was alone, a scared and skinny 19-year-old kid, and Ella Fitzgerald,

who was at the theatre then, befriended her. "She stopped me from signing myself away to all the agents hanging around," Sarah says. "We're friends to this day."

"The male vocalist with Earl Hines' band at that time was Billy Eckstine (this was in 1944), and singing in company with Billy was a great thrill," recalls Sarah. "When Billy started his own band a year later, I went with him and eventually went out on my own in 1946 when I was signed to a recording contract."

Trumpeter Treadwell was somewhat less active that fateful night at the Apollo. He just sat and stared at the newcomer appreciatively.

Three years to the day later, Treadwell and Sarah both found themselves working a six-month engagement at New York's Cafe Society. Sarah hadn't changed much from the rather unglamorous girl with buck teeth. Her appeal was confined to the musically hip who frequented the swing joints.

Treadwell decided to remedy that. He chucked the idea of owning his own band, withdrew his \$8,000 savings from the bank, and with the first \$2, bought a marriage license which he and Sarah put to use on Sept. 17, 1946.

The remaining \$7,998 went for voice lessons, elocution lessons, tooth straightening, gowns and special arrangements. As a final affirmation of his belief in her talent, Treadwell quit his job and became her manager, agent and valet. Sarah didn't, to put it mildly, let him down. She has earned over \$1,000,000 since her hus-

band, with an infusion of his own confidence, transformed her from a shy, unassured performer into a sophisticated, big-time attraction-Mistress Cool, bebop's high priestess-famed not only for her tonal purity, inspired interpretation and masterly technique, but also for a hybrid song style that was equal parts jive and religious chanting.

Occasionally, Sarah likes to recall the comment of the first recording executive who ever auditioned her. "Good heavens," he said to George, "she can't do that. Tell her to sing it straight. That stuff will never get her anywhere."

Sarah's first record, "It's Magic," sold over 2 million copies. Two other disks, "Don't Blame Me," and "I Cover the Waterfront," were to become jazz classics. Magazine polls, six years in a row, rated Sarah as the top feminine song stylist of the nation.

By now Miss V was operating on a comfortable \$1 million gross-exclusive of record royalties which brought in another \$50,000 a year.

When Sarah tried TV in the early '50s, she discovered, as Frankie Laine, Lionel Hampton, and George Shearing had before her, that the average viewer was not ready for her pure jazz bop style. So she switched styles and began winning notices as a top-flight commercial pop

singer.

Sarah made other changes, too. In 1956, after 10 years of marriage, she ended her romantic and business partnership with Treadwell. Three years later, on Sept. 4, 1959, she married Clyde Atkins, former football player with the San Francisco '49ers and Green Bay Packers, and owner of a Chicago taxi fleet. Atkins took over as Sarah's manager and the couple made their home in Englewood, N.J.

Critics acclaim the Vaughan vocal acrobatics which enable Sarah to sing off-beat and sound on key, her resonant vocalization, throaty projection and the ability to sound melodious even when growling like Louis Armstrong.

Sarah has three pet pastimes: golf-she's still trying to break 100; shopping for clothes-slacks are her favorite

apparel, and reading comic books. She scans the latter by the thousand, she says, especially the weird kind that feature witches and vampires. (Adapted and excerpted from an undated Columbia Records press release written by Miss Vaughan and articles by Sidney Fields [*N.Y. Mirror*, Nov. 30, 1954]; May Okon [*N.Y. Sunday News Magazine*, May 22, 1955]; *Newsweek* [July 1, 1957]; and Art North [*N.Y. Sunday News Magazine*, Mar. 13, 1960].)



Sarah Vaughan has cold feet. She'd like to record an all-piano LP, but she lacks the courage, despite eight years of piano training and experience as vocalist-pianist with the Earl Hines band.

"I've thought of playing more piano, but I always get cold feet. It's always in the back of my mind," she says. "I dig Tatum so much, and Hank Jones, Jimmy Jones, Garner, and Shearing. I practice at home, backstage, when there's time. You know, I'd like to do the kind of piano LP Nat Cole has done," she adds.

Despite the lucrative, satisfying career she has found, Sarah continues to seek other worlds to conquer, including the world of the spiritual.

"You have to have a little soul in your singing," she says. "The kind of soul that's in the spirituals. That's why I'd like to include spiritual material in the sets I do. It's a part of my life. You know, I'm from a Baptist church. Every now and then, when I'm home in Newark, I sing with the church choir," she adds.

"I want so much to do a special album of spirituals, like an Italian wanting to do Italian folk songs. I dig most of the spirituals I know from church, what you'd call the 'old standards,' not too many of the new. I'd like to give an all-spiritual concert, too, with choir. Do it up right, like Marian Anderson. She's always been an idol of mine," Sarah says.

"You know what else I'd like to do? I'd like to have a crazy TV show, like Rosemary Clooney's show. I'd have a variety of things, not just jazz.

Something of musical value for young and old. It would be fun for me," she says.

"I thought Bird and Diz were the end. I still do. 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," she says.

"All of them-Bird, Diz, Pres, Tatum, J.J., Benny Green, Thad Jones-listening to them and others like them, listening to good jazz, inspired me," she recalls.

"Dave Garroway. . . People were telling me about him praising me before I knew Dave," she notes. "He praised me so much, some of his listeners thought we were married. It was the kind of support ycu can't pay for."

Her manager, and husband since 1947, George Treadwell, played an integral part in her maturation as a singer and increased the number of strolls to the bank.

"Good management has helped me find much of the success I've got. George was the one who helped me all along. There are other loyal ones, too. My right hand man, John Garry, has been with me for 10 years. If he ever left me I'd be out of business. And with my secretary, Modina Davis, around, I don't have to worry about a thing. I just have to sing," she adds.

"I dig Chico's group, the Modern Jazz Quartet, and some of Mulligan's things," she says. "Doing a *Pinky*-type tune with such groups would just knock me out.

"I've got quite a record collection at home,

jazz and semi-classical. I start listening as soon as I walk in the door. I prefer to have good music around me at all times. Good music? Well, Mahalia Jackson can sing! If she wanted to, she could sing anything well. I dig Doris Day. And I love the way Jo Stafford reads. Clooney can wail. . . Fitzgerald. . . Nat Cole. . . Billie.

"It's singing with soul that counts. Billie has so much soul. When I sing a tune, the lyrics are important to me. Most of the standard lyrics I

know well. And as soon as I hear an arrangement, I get ideas, kind of like blowing a horn. I guess I never sing a tune the same way twice. And a recent rehearsal we had in Boston was the first I had in years. My trio-Jimmy Jones, Richard Davis, and Roy Haynes-is always up to tricks onstand. I dig it this way," she concludes.

Don Gold

Downbeat, May 30, 1957

* * *

With HARRY SOSNICK AND HIS ORCHESTRA (unknown studio orchestra with strings and woodwinds); 1949.

- 1) **Tonight I shall Sleep** (3'06)
(Ellington & Gordon)
2) **While You Are Gone** (2'32)
(Lucky Thompson)

With her Trio (probably same personnel as Madison Square Garden concert below), plus special guest soloist WOODY HERMAN (cl) (where indicated +). Probably New York, circa 1961-'62.

- 3) **Day In-Day Out*** (2'14)
(Johnny Mercer & Rube Bloom, 1939)
4) **But Not For Me +** (1'57)
(George & Ira Gershwin; from the musical *Girl Crazy*, 1930)
5) **The More I See You** (3'07)
(Mack Gordon & Harry Warren; from the film *Billy Rose's Diamond Horseshoe*, 1945)
6) **On Green Dolphin Street +** (2'55)
(Ned Washington & Bronislau Kaper; theme from film *Green Dolphin Street*, 1947)
7) **Just One of Those Things + (#1)** (2'15)
(Cole Porter; from the musical *Jubilee*, 1935)
8) **I'll Be Seeing You** (3'13)
(Irving Kahal & Sammy Fain; from the revue *Right This Way*, 1938)
9) **I Cried For You +** (2'16)
(Arthur Freed, Gus Arnheim & Abe Lyman, 1923)

- 10) **Poor Butterfly** (3'30)
(John Golden & Raymond Hubbell, 1916)

With her Trio [unknown but probably Jimmy Jones (p); Joe Benjamin (b); Roy Haynes (d)]. Ann Arbor, Michigan, 15 November 1951.
11) **I Ran All The Way Home** (4'18)
(Bennie Benjamin & George Weiss, 1951)

With DUKE ELLINGTON AND HIS ORCHESTRA: Ellington (arr) directing probable personnel [taken from late '51 recording sessions]: Clark Terry, Willie Cook, Francis Williams, Ray Nance, Dick Vance (t); Juan Tizol, Britt Woodman, Quentain Jackson (tb); Jimmy Hamilton, Russell Procope, Willie Smith, Paul Gonsalves, Harry Carney (reeds); probably above Trio as rhythm section. (Same concert).

- 12) **Mean to Me (Incomplete)** (1'13)
(Roy Turk & Fred E. Ahlert, 1929)
13) **Perdido** (2'05)
(Juan Tizol, H. J. Lengsfelder & Ervin Drake, 1942)

Duet with NAT KING COLE (same concert).

- 14) **Love You Madly*** (2'12)
(Duke Ellington, 1950)
Spoken interjection by Duke Ellington.

Accompanied by her Trio: Ronnell Bright (p); Richard Davis (b); Percy Bryce (d). Madison Square Garden Jazz Festival, 2 June 1960.

- 15) **What is This Thing Called Love ?** (2'24)
(Cole Porter; from the revue *Wake Up and Dream*, 1929)
16) **Gone With the Wind** (3'25)
(Allie Wrubel & Herb Magidson, 1937)
17) **All of Me** (2'21)

(Seymour Simmons & Gerald Marks, 1931)
18) **Don't Blame Me** (3'04)
(Dorothy Fields & Jimmy McHugh; from the revue *Clowns in Clover*, 1932)

19) **Just One of Those Things (#2)** (2'46)
(Cole Porter; from the musical *Jubilee*, 1935)
Sassy speaks (and introduces the Trio).

- 20) **Misty** (3'34)
(Erroll Garner & Johnny Burke, 1955)
21) **Sometimes I'm Happy** (7'26)
(Leo Robin, Clifford Grey & Vincent Youmans; from the musical *Hit the Deck*, 1927)

Duet with JOE WILLIAMS, accompanied by COUNT BASIE AND HIS ORCHESTRA: Basie (p) directing: Sonny Cohn, Thad Jones, Joe Newman, Snooky Young (t); Henry Coker, Al Grey, Benny Powell (tb); Marshall Royal, Frank Wess, Frank Foster, Billy Mitchell, Charlie Fowlkes (reeds); Freddie Greene (g); Eddie Jones (b); Sonny Payne (d). (Same concert).
22) **Teach Me Tonight** (3'22)
(Sammy Cahn & Gene De Paul, 1953)

23) **End Theme: One O'Clock Jump** (0'51)
[Basie band instrumental]
(Count Basie, published in 1938)

TOTAL TIME: 67'03
*Not commercially recorded by Miss Vaughan.

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Source Material
DOUG POMEROY: *Audio Restoration*
HUGH TURNER: *Stills*
COLLIN KELLOGG: *Design*

References: *Sarah Vaughan-A Discography, the First 40 Years* by Denis Brown (second edition, Birmingham, England, 1987); *Popular Music, 1920-1979* by Nat Shapiro & Bruce Pollack, editors (three volumes, Gale Research Company, New York, 1985); *Count Basie-A BioDiscography* by Chris Sheridan (Greenwood Press, Westport, Connecticut, 1986); *Swing Discography, Vol. 4* by Walter Bruyninckx (Belgium, circa 1988); Jerry Valburn.

A portion of the proceeds from this compact disc will be donated to Lung Cancer Research in the name of the Vaughan Family.

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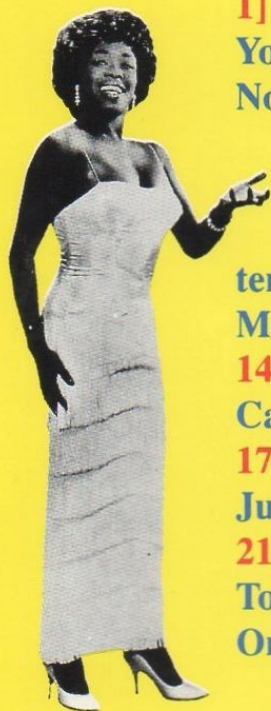
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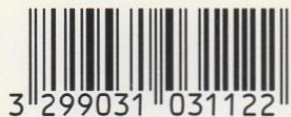


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