



CLARK TERRY WITH SARAH



It was Sunday September 19, 1971, the closing night of the 14th annual Monterey Jazz Festival. It had been quite an all-star jazz weekend with such notables as Carmen McRae, the Dave Brubeck Quartet with Gerry Mulligan, Louie Bellson, Jay McShann, Big Joe Turner, Mary Lou Williams, Erroll Garner, Jimmy Witherspoon,

John Handy and the Thad Jones/Mel Lewis Orchestra being among the headliners. The final night was something quite special for it was a salute to Jazz At The Philharmonic, the series of traveling jam sessions that Norman Granz had organized and produced during 1944-1957. It was both a nostalgic and swinging look back into the past, and a glance into the future for Granz would be utilizing many of the same players as the foundation for his Pablo label starting a year later.

The second half of that night's concert focused on the remarkable Sarah Vaughan, who ironically did not work with Jazz At The Philharmonic although she would record for Granz later in her career. Sassy, a major singer ever since she joined the Billy Eckstine Orchestra in 1944, and particularly after she went solo the following year, appeared at seven Monterey Jazz Festivals, starting in 1959. Strangely enough she was off records altogether from January 1967 until two months after her 1971 Monterey set other than a concert appearance from 1969 not issued for decades. Her absence from records had nothing to do with

her popularity, which remained high throughout her career, and certainly was not due to any decline in her voice.

Sarah Vaughan was 47 in 1971, and her voice was a marvel throughout her life. She could stay up all night partying and the next day would still hit every note perfectly in tune, displaying a dazzling range. She was at the peak of her career for many years.



After Norman Granz's introduction, Sassy performs seven selections while accompanied by pianist Bill Mays, bassist Bob Magnusson, and drummer Jimmy Cobb. It is obvious from the start that she is inspired and very happy to be back in Monterey. On "I Remember You," which is taken quite slow, her long tones are gorgeous, her voice is deeper and lower than in her early days, and she hits some spine-tingling notes which alternate with her humorous banter with the audience.

During the latter part of a medium-tempo "The Lamp Is Low," Vaughan shows off her phenomenal range. On "Round Midnight," one can hear the great influence that Sassy has had on later singers including

Dianne Reeves. But no one could touch Vaughan's effortless octave jumps and her low notes are outstanding, occasionally punctuated by perfectly placed sounds in the upper register like the ones that conclude an uptempo "There Will Never Be Another You." While she takes "And I Love Him" pretty straight, she infuses the Beatles' tune with plenty of power and feeling, culminating with a climatic note that seems to float endlessly.

A spontaneous wordless blues ("Scattin' the Blues") is full of creative lines, making one wish that Sarah Vaughan and Ella Fitzgerald had recorded together and traded fours.

Sassy's regular set concludes with a version of "Tenderly," a standard that she introduced in 1947; this is one of its finest renditions. For the grand finale, the Jazz At The Philharmonic All-Stars gradually make their way back onstage. The singer's commentary shows just how spontaneous this gathering was. While the participation of trumpeter Roy Eldridge, flugel-hornist Clark Terry (a perennial visitor to Monterey), guitarist Mundell Lowe, and tenors Zoot Sims and Eddie "Lockjaw" Davis was not unexpected, two of the other guests were making much rarer appearances. Benny Carter, a giant among altoists, arrangers, and songwriters since 1927, had largely stopped playing after 1966, working full-time as a writer for the studios. He would not fully re-emerge as a player until 1976, so this chance to hear him during the halfway mark of his "retirement" is unusual. Trombonist Bill Harris, a star with Woody Herman's First Herd and JATP, had moved to Florida in the early Sixties and, although he continued playing, he had long been in semi-retirement. His fine solo here is one of the very few examples of his playing after 1960, and possibly his last before he passed away in 1973.

After settling on performing a blues in B flat ("A Monterey Jam"), Sarah scats up a storm and sounds reluctant to stop. Clark Terry, who is immediately recognizable, rips through his solo and is followed by Lockjaw Davis, the always-competitive Roy Eldridge, Zoot Sims, Bill Harris, Benny Carter, and Mundell Lowe. Terry (as "Mumbles") and Sassy trade scat choruses before Vaughan takes it out after 14 1/2 minutes. Since no one really wanted the song to end, the musicians resume jamming for another minute and a half before the show finally stopped.

Thirty-six years later, the rhythm section is still alive although all of the horns (other than Clark Terry), and Sarah Vaughan are no longer with us. September 19, 1971 was a triumphant night at the Monterey Jazz Festival that reminds us of just how wondrous a talent the world had in Sarah Vaughan.

—Scott Yanow  
April 2007

Scott Yanow, author of nine jazz books including *Jazz on Film*, *Jazz on Record 1917-76*, and *Trumpet Kings*, has been to every Monterey Jazz Festival since 1987.

SARAH VAUGHAN — VOCALS  
BILL HARRIS — PIANO  
BOB MAGNISSON — BASS  
JIMMY COBB — DRUMS

WITH JAZZ AT THE PHILHARMONIC ALL-STARS (P10 AND 11)  
BILL HARRIS — TRUMPET; BOB ELDRIDGE — TRUMPET;  
CLARK HERRY — FLUGELHORN, VOCALS (P10 AND 11);  
EDDIE "LOCKJAW" DAVIS, ZOOT SIMS — TENOR SAXOPHONES;  
BENNY CARTER — ALTO SAXOPHONE; MUNDRELL LOWE — GUITAR;  
JOHN LEWIS — PIANO; LOUIE BELLSON — DRUMS.

RECORDED LIVE AT THE MONTEREY JAZZ FESTIVAL,  
SEPTEMBER 19, 1971.  
CONCERT PRODUCED BY JIMMY LYONS



1. **INTRODUCTION BY NORMAN GRANZ** 0:36
2. **I REMEMBER YOU** 5:00  
*(Johnny Mercer/Victor Schertzinger)* Paramount Music (ASCAP)
3. **THE LAMP IS LOW** 1:48  
*(Peter de Rose/Mitchell Parish/Maurice Ravel/Bert Shefter)* EMI Robbins Catalog (ASCAP)/EMI Blackwood Music (BMI)
4. **'ROUND MIDNIGHT** 5:25  
*(Thelonious Monk/Cootie Williams/Bernard Hanighen)* Thelonious Music (BMI)/Warner Bros. Music (ASCAP)
5. **THERE WILL NEVER BE ANOTHER YOU** 1:39  
*(Harry Warren/Mack Gordon)* Four Jays Music/Morley Music/Mattsam Music (ASCAP)
6. **AND I LOVE HIM** 4:32  
*(John Lennon/Paul McCartney)* Sony/ATV Tunes LLC (ASCAP)
7. **SCATTIN' THE BLUES** 5:00  
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8. **TENDERLY** 2:56  
*(Walter Gross/Jack Lawrence)* Edwin H. Morris & Co./Range Road Music (ASCAP)
9. **ALL-STARS INTRODUCTION** 1:18  
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10. **A MONTEREY JAM** 14:35  
copyright control
11. **A MONTEREY JAM (ENCORE)** 1:33  
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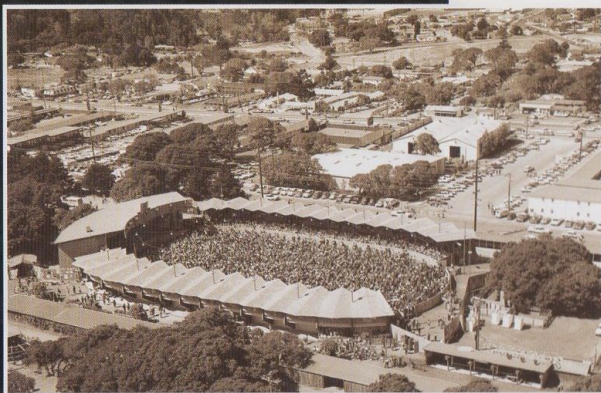
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—Tim Jackson and Jason Daine  
Fall 2007



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SARAH VAUGHAN LIVE AT THE 1971 MONTEREY JAZZ FESTIVAL

MJF RECORDS

# SARAH VAUGHAN



SARAH VAUGHAN — VOCALS  
BILL MAYS — PIANO  
BOB MAGNUSSON — BASS  
JIMMY COBB — DRUMS

WITH JAZZ AT THE PHILHARMONIC ALL-STARS (#10 AND 11)  
BILL HARRIS — TROMBONE; ROY ELDRIDGE — TRUMPET; CLARK TERRY — FLUGELHORN, VOCALS (#10 ONLY);  
EDDIE "LOCKJAW" DAVIS, ZOOT SIMS — TENOR SAXOPHONES; BENNY CARTER — ALTO SAXOPHONE;  
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