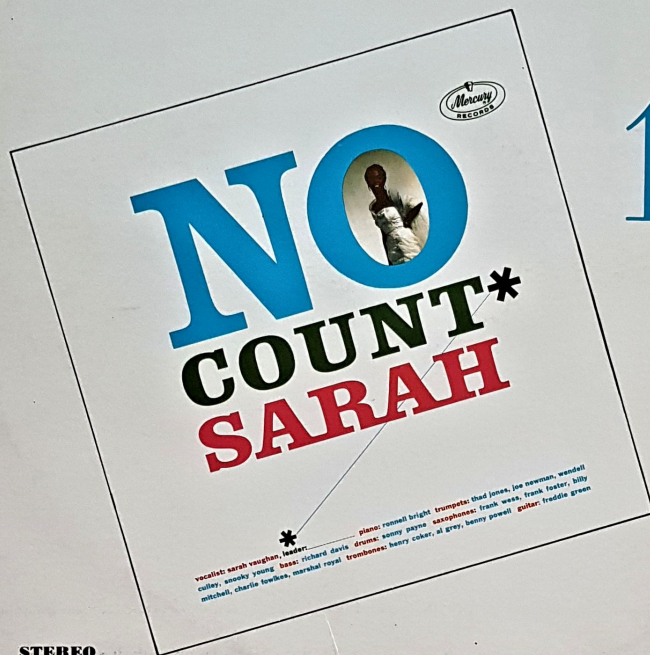


SARAH VAUGHAN

No Count Sarah

1958



STEREO

SPECIAL COLLECTORS SERIES
TRIO
JAZZ
TLP-5562

Trip

JAZZ

SARAH VAUGHAN – No Count Sarah

SIDE A
STEREO

TLP-5562
(SLX-01543)

1. SMOKE GETS IN YOUR EYES (3:58)
(Otto Harbach & Jerome Kern) T. B. Harms Co. (ASCAP)
2. DOODLIN' (4:34)
(Horace Silver) Silhouette Music Corp. (ASCAP)
3. DARN THAT DREAM (3:42)
(J. Van Heusen & E. DeLange) Bregman, Vocco & Conn Inc. (ASCAP)
4. JUST ONE OF THOSE THINGS (2:30)
(Porter) Harms Inc. (ASCAP)
5. MOONLIGHT IN VERMONT (3:17)
(Karl Susserdt & J. Blackburn)
Michael H. Goldien Inc. (ASCAP)

A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90048 Printed In U.S.A.

Trip

JAZZ

SARAH VAUGHAN – No Count Sarah

SIDE B
STEREO

TLP-5562
(SLX-01544)

1. NO 'COUNT BLUES (5:26)
(S. Vaughan & Thad Jones) Pure Music Co. (BMI)
2. CHEEK TO CHEEK (5:10)
(Irving Berlin) Irving Berlin Music Corp. (ASCAP)
3. STARDUST (3:14)
(Hoagy Carmichael & Mitchell Parish) Mills Music Inc. (ASCAP)
4. MISSING YOU (3:26)
(Ronell Bright) Ecaroh Music (ASCAP)

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SARAH VAUGHAN

No Count Sarah

SIDE A

1. **SMOKE GETS IN YOUR EYES** (3:58)
(Otis Winick & Jerome Kern - T.B. Harms Co.) (ASCAP)
2. **DOODLIN'** (4:34)
(Horace Silver - Silhouette Music Corp.) (ASCAP)
3. **DARN THAT DREAM** (3:42)
(J. Van Heusen & E. DeLange - Gregman, Vocco & Conn Inc.) (ASCAP)
4. **JUST ONE OF THOSE THINGS** (2:30)
(Ponter - Harms Inc.) (ASCAP)
5. **MOONLIGHT IN VERMONT** (3:17)
(Karl Suessdorf & J. Blackburn - Michael H. Golden Inc.) (ASCAP)

SIDE B

1. **NO 'COUNT BLUES** (5:26)
(S. Vaughan & Thad Jones - Pure Music Co.) (BMI)
2. **CHEEK TO CHEEK** (5:10)
(Irving Berlin - Irving Berlin Music Corp.) (ASCAP)
3. **STARDUST** (3:14)
(Hoagy Carmichael & Mitchell Parish - Mills Music Inc.) (ASCAP)
4. **MISSING YOU** (3:26)
(Ronnett Bright - Ecaroh Music) (ASCAP)

These recordings have been previously released.

PERSONNEL: Trumpets: Wendell Cully, Thad Jones, Eugene Young and Joe Newman
Trombones: Henry Coker, Al Grey and Benny Powell
Saxes: Frank Wes, Frank Foster, Billy Mitchell, Charley Fowlkes and Marshall Royal
Guitar: Freddy Green
Bass: Richard Davis
Drums: Sonny Payne
Piano: Ronnett Bright

This record... one of a number of gems Sarah turned out during her association with Mercury... combined the incredible singer with one of the most powerful Count Basie bands of the past two decades. Basie himself was away, hence the album title. But his swaying spirit hovered benevolently over the project. Ronnett Bright, a legendary, indeed an almost mythical, keyboard giant assumed the role of the Kid From Red Bank.

So, it's a No Count, but by no means a no account session. That becomes immediately evident as Miss Vaughan, in her deepest register, engages with the incomparable Marshall Royal's alto saxophone on "Smoke Gets In Your Eyes". It's as feelingful a performance as the great Jerome Kern song is ever likely to get. Other highlights: Sarah's improvisation on "No Count Blues"... few horn men have blown better solos; her scattling through the first two choruses of "Star Dust"; those crystal-pure high notes on Horace Silver's classic "Doodlin'"; the sensitive reading of "Darn That Dream"; one of Jimmy Van Heusen's finest lyrics.

But this entire album is a highlight in a career that is itself one of the highlights of American popular music. From her earliest days as singer and relief pianist with Earl Hines, through the excitement of the bop era when she worked with Charlie Parker and Dizzy Gillespie in the Billy Eckstine band, on into the succeeding years of hit records and critical acclaim, Sarah Vaughan has been one of the great voices of our time. She is not merely a fine singer. She is a superb musician, and you're unlikely to find more delightful proof of it than in this happy encounter.

First-rate music carries revelations on many levels. Play this album often. The more you listen, the more you'll hear, as Sarah Vaughan collaborates with the No Count Band.

Doug Ramsey

This and other albums in the TRIP™-5500 series have been reissued because of their lasting interest and value in our jazz heritage.

Except for advances in technical equipment in master-cutting and vinyl pressing we have kept as close as possible to the original productions.

To the record collector who may remember the original recordings, and to those record fans whose interest in jazz may have only been sparked in recent years, we hope you will enjoy many of these re-issues of some really great jazz sounds.



THIS ALBUM ALSO AVAILABLE ON 8-TRACK STEREO CARTRIDGE

WRITE FOR FREE CATALOG

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Resource Scheduled By: Fred Norworthy

STEREO