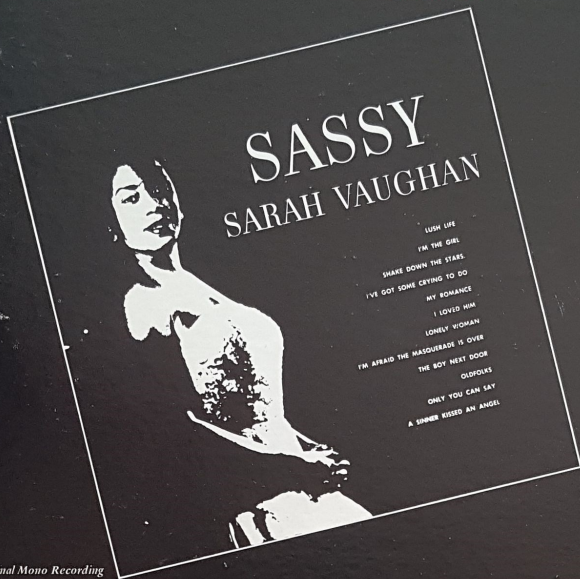


# SARAH VAUGHAN

SASSY



Original Mono Recording

1956

SPECIAL COLLECTORS SERIES  
TRIP  
JAZZ  
TLP-5517

TRIP

JAZZ

SASSY

SARAH VAUGHAN

SIDE A  
MONO

TLP-5517  
(SLX-01077)

1. LUSH LIFE
2. I'M THE GIRL
3. SHAKE DOWN THE STARS
4. I'VE GOT SOME CRYING TO DO
5. MY ROMANCE
6. I LOVED HIM

A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035

TRIP

JAZZ

SASSY

SARAH VAUGHAN

SIDE B  
MONO

TLP-5517  
(SLX-01078)

1. LONELY WOMAN
2. I'M AFRAID THE MASQUERADE IS OVER
3. THE BOY NEXT DOOR
4. OLD FOLKS
5. ONLY YOU CAN SAY
6. A SINNER KISSED AN ANGEL

A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., LINDEN, NEW JERSEY 07035

# SARAH VAUGHAN

## SASSY

### SIDE A

1. LUSH LIFE
2. I'M THE GIRL
3. SHAKE DOWN THE STARS
4. I'VE GOT SOME CRYING TO DO
5. MY ROMANCE
6. I LOVED HIM

### SIDE B

1. LONELY WOMAN
2. I'M AFRAID THE MASQUERADE IS OVER
3. THE BOY NEXT DOOR
4. OLD FOLKS
5. ONLY YOU CAN SAY
6. A SINNER KISSED AN ANGEL

It is hard to estimate at what stage an artist becomes the master or mistress of the material, rather than its slave. Certainly in most great singers' careers a point is reached where the performer assumes complete command and can bring the song up to his or her own level, instead of being dragged down, by an inferior piece of material, to the low grade of the lyrics or music at hand.

In Sarah Vaughan's case it has been several years since she began to show her gradual acquisition of a degree of professional poise that made her almost song-proof. Of course, the qualities that ultimately made her the "divine Sarah" of the popular song world had been in evidence right from the start; but in the early stage they had not been accompanied by the assurance and self-confidence that were to arrive with public acceptance and to flourish still more vividly under the sunlight of international acclaim.

Sarah had a wonderful timbre, a beautifully new approach to a song, back in 1944; when she was the girl vocalist in Billy Eckstine's big band. Eckstine and Dizzy Gillespie were aware of it. One day Dizzy brought an acetate dub of a private recording he had made with Sarah of *East Of The Sun* to Leonard Feather. He was determined then and there to find a record company that might be interested in putting this 20-year-old discovery on wax. But nobody knew or cared about Sarah Vaughan, and this was before the days when anybody with two tonsils and a rhythm section could land an LP session and be hailed as a new star. After many turndowns he finally found one reluctant independent operator willing to give Sarah a trial for the magnificent honorarium of \$20 a side. Dizzy, George Auld and others were willing to lend a hand, for Union scale (only \$30 in those days) and an New Year's Eve they cut the first four tunes.

Sarah's record debut was one of several steps that proved decisive during the next year or two. Leaving Eckstine's band, she went to work as a single, before long she had an exclusive record contract (for money this time) and in 1947 her marriage to George Treadwell, a trumpet player whom she had met while both were working at Cafe Society, led to the most significant step of all when Treadwell gave up the horn in order, figuratively, to blow Sarah's. Together they moved onward and upward; today, though the marriage is over, they still retain a successful manager-client relationship.

The intervening years did much for Sarah. Despite her qualities of originality and sincerity, the early recordings lacked a smoothness, a sophistication that came with later

years, with wider experience. It has been said that an actress must really have lived a little in order to play a heavy dramatic role with finesse; the same theory holds true for singers. While I doubt that it is necessary to have taken a kyack to Quincy or Nyack in order to sing *Let's Get Away From It All*, or to have spent a week in Paris to ease the bile of it in order to reproduce convincingly the *Waltzschmerz* of a song like *Lush Life* (incidentally Billy Strayhorn had hardly strayed from Pittsburgh when he wrote those lyrics in 1938), nevertheless there are certain indefinable virtues in a rendition by a mature artist that cannot be found in the performances of the dolly "new discoveries" of the record companies and talent agents.

The tunes to which Sassy lends her rich contralto tones on these sides are mostly vintage products. *I'm The Girl* is a 1949 opus by James H. Shelton, an ASCAP man from Paducah, Ky. *Shake Down The Stars*, which Ella Fitzgerald used to sing when she was leading a band she had inherited from the late Chick Webb, dates back to 1940. *My Romance* is a 1935 Rodgers and Hart creation; *I Loved Him* is one of the lesser known works of Cole Porter and *The Boy Next Door* was one of the early hits by the team of Hugh Martin and Ralph Blane around 1943. Willard Robison's 1928 song *Old Folks* has long been a musician's favorite. *A Sinner Kissed An Angel* was one of the big pop songs of 1943; *Lonely Woman* was written in 1937 when Benny Carter, then living in London, approached Ray Sanin, editor of the *Melody Maker*, with a melody for which he needed lyrics. They kept it around for years but nothing happened with the song until a few years ago, when June Christy and Jackie Cain both recorded it (the latter's version, with Charlie Ventura, is on EmArcy MG 36015).

The only two recent songs in the set are *I've Got Some Crying To Do* and *Only You Can Say*, both by the team of Al Frisch and Sid Wayne.

Harold Mooney, who wrote and conducted the musical accompaniments for this LP, has risen to national prominence in the past year for his outstanding vocal background work. Born in Brooklyn, N. Y., he was first a songwriter, scoring a major hit with *Swamp Fire*; later a name band arranger, best known for his associations with Hal Kemp and Jimmy Dorsey; and finally a vocal accompaniment specialist in California, working closely with Dick Haymes, Helen Forrest, Kay Starr and many others. His recent album with Dinah Washington (EmArcy MG 36065) is another first-class example of his work in this field.

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 mastering and vinyl pressing we have kept as close as possible to the original production.

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

Courtesy Of Phonogram, Inc.  
Originally Released As Mercury MG-36089 A/B

LINER NOTES FROM THE ORIGINAL ALBUM

THIS ALBUM ALSO AVAILABLE ON 8-TRACK STEREO CARTRIDGE  
WRITE FOR FREE CATALOG

*Original Mono Recording*

TRIP RECORDS, A PRODUCT OF SPRINGBOARD INTERNATIONAL RECORDS, INC., P.O. BOX 436, LINDEN, NEW JERSEY 07036

