

STEREOPHONIC

SPS-401

SVP
sarah vaughan



sings
songs
for any
season



PARADE

STEREO

SARAH VAUGHAN
SWEET, SULTRY AND
SWINGING



EAST OF THE SUN
WHAT MORE CAN A WOMAN DO
NO SMOKE BLUES
I'D RATHER HAVE A MEMORY
THAN A DREAM

SPS-601-A

LONG PLAYING, 33 $\frac{1}{2}$ RPM-HIGH FIDELITY RECORD

PARADE

STEREO

SARAH VAUGHAN
SWEET, SULTRY AND
SWINGING



MEAN TO ME
LOVE WAS JUST AN INTERLUDE
TRIBUTE TO SARAH
SIGNING OFF

SPS-601-B

LONG PLAYING, 33 $\frac{1}{2}$ RPM-HIGH FIDELITY RECORD

SPS-601 STEREOPHONIC

PARADE RECORDS
A DIVISION OF PREMIER ALBUMS INC.

356 WEST 40th STREET NEW YORK CITY

Sarah Vaughan

We are very proud to bring you this Collector's recording of the "Divine Sarah", singing in the distinctive and original style that started her swift climb to the top of the entertainment field.

While Sarah Vaughan's talent is now unchallenged, this has not always been true. Born March 27, 1924, in Newark, New Jersey, she started piano lessons at seven and became a member of her Church Choir. Next came organ lessons. Her voice was secondary—although she sang at all school occasions, she did not take too seriously the enthusiasm of her friends for her voice.

While still in her teens she tried out in an amateur contest at Harlem's Apollo Theatre—her first prize was a week's engagement with Earl Hines Orchestra as band vocalist. This was the beginning of her constant and unending admiration from musicians.

Earl Hines kept her with the band where she shared vocal honors with Billy Eckstine and played second piano when Hines was conducting.

In 1944, Sarah Vaughan left the Hines group to join Billy Eckstine who had formed his famous, though short lived orchestra which included Dizzy Gillespie and Charlie "Yardbird" Parker.

By this time, New York critics were also in her corner as was the then Chicago disc jockey, Dave Garroway. Perhaps Sarah's most ardent fan was trumpet player George Treadwell of the J.C. Heard Sextet. They were married in 1947, and Treadwell took over the personal management of her career.

Sarah has emerged as one of the most gifted and popular singers of current hit tunes. She is in demand for the most glamorous of night clubs and one of the most sought after names for recording.

So it is with great pride that we give you Sarah singing all time greats in the style which brought her fame.

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STEREOPHONIC RECORDING

TECHNICAL DATA (R.I.A.A.)

This recording was made on a Ampex Tape Recorder, Model 3002, with Altec, Telefunken, and EV66D Microphones. The Masters were cut on a Scully Lathe with Western Electric 3A Cutters employing the 45/45 System. Heads were driven by a modified 200 Watt McIntosh Amplifier.

Mastering was done with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

Although the total frequency range of 30 CPS to 15,000 CPS on this record is not within the range of ordinary hearing, microscopic examination will reveal the etchings of the upper dynamic frequencies. However, it is the opinion of the producers of this record that the inclusion of these inaudible frequencies does convey a certain warmth of tone that is sensed by the listener rather than actually heard.

Stereo-phonics records offer a new dimension in sound. The human ear is now employed to "mix" the music. Before with only one output this was automatically done. Now with two outputs the rhythm comes from one output and the melody comes from another. (Different arrangements of "splitting" the orchestra are used for various types of music). The ear receives the music from two sources and blends it together. This recording may be played on any 2500 RPM Stereo-phonics record instrument. It may also be played on any standard phonograph. However, the record may suffer a noise buildup which would be indicated when finally played on a stereo-phonics machine, therefore it is recommended that this record be played only with a stereo-phonics needle.

The Record Industry Assn. of America has come up with an approved definition of a stereo-phonics record. According to the R.I.A.A. standard, "a true stereo-phonics disc record has two distinct orthogonal modulations derived from an original live recording in which a minimum of two separate channels were employed."

The R.I.A.A.'s engineering committee recommended that all stereo discs which conform to the R.I.A.A. definition be so identified.

Low Frequency Limit	30 CPS
High Frequency Limit	15,000 CPS

Mastered according to R.I.A.A. standard Curves

PARADE STEREO IS THE FINEST QUALITY STEREOPHONIC RECORD AVAILABLE

The sound on this PARADE STEREOPHONIC record is engineered to perfection and is the final product of years of research and development of stereo-phonics recording techniques. All original recordings are made with TELEFUNKEN Micro phones on AM-PEX 350-2 and 300-3 magnetic tape recorders affording a frequency response of from 20 to 20,000 cycles per second. Original master discs are cut with a modified WESTREX 3-c cutter on a SCULLY LATHE using a special amplification system.

All phases of recording, mastering, and quality control are under the supervision

of Sam Sullivan, Chief Engineer for PREMIER ALBUMS, INC. in cooperation with MADISON SOUND STUDIOS / NEW YORK, AUDIOTAPE Master's Tape Type 2551 M is utilized throughout all phases of recording.

PARADE STEREO record is a result of using only the world's finest equipment and materials... AMPEX, TELEFUNKEN, WESTREX, SCULLY and AUDIOTAPE... a unique combination of world-renowned manufacturers of quality resulting in an outstanding quality record... STEREO PARADE.

All PARADE recordings conform to the R.I.A.A. playback curve.