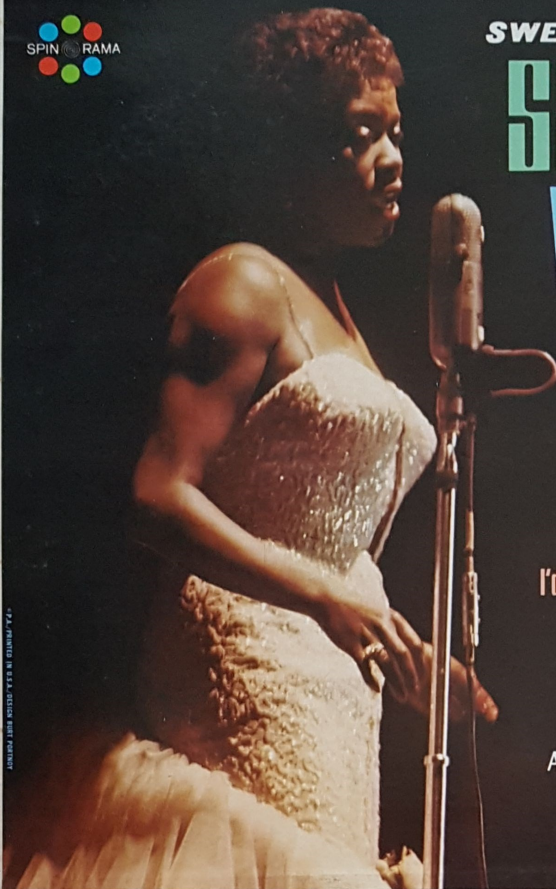


STEREO

ELECTRONICALLY PROCESSED

S-73



SWEET AND SULTRY

**sarah
vaughan**
SINGING



East Of The Sun

What More Can A Woman Do

No Smoke Blues

I'd Rather Have A Memory Than A Dream

Mean To Me

Love Was Just An Interlude

Signing Off

ALSO SPECIAL FEATURE

Tribute To Sarah

**BY BOBBY FREEDMAN
AND HIS ORCHESTRA**

PHOTOGRAPH BY BOB D'AMICO FOR LIFE

SPIN-O-RAMA

STEREOPHONIC

A PRODUCT OF PREMIER ALBUMS, INC.

**SARAH VAUGHAN
SWEET, SULTRY AND SWINGING**

33 1/3 RPM

**LONG PLAYING
PRINTED IN U.S.A.**

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

S-73-A

SPIN-O-RAMA

STEREOPHONIC

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SWEET, SULTRY AND SWINGING**

33 1/3 RPM

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

S-73-B

Sarah Vaughan

SPINORAMA

S-73

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 for 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 trumpeter 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.

BILLIE DOVE DOBSON
Production Asst.

SPINORAMA RECORDS

This is a SPINORAMA Long Playing 33 $\frac{1}{3}$ RPM Record, unbreakable under normal use. For greater enjoyment it should always be kept away from heat and stored in this sleeve.

Dust and dirt should be removed from this record with lint free cloth.

A product of Premier Albums, Inc. 356 West 40 $\frac{1}{2}$ St. New York 18, N. Y.

EAST OF THE SUN
WHAT MORE CAN A WOMAN DO
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STEREOPHONIC RECORDING

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

This recording was made on an Ampex Tape Recorder, Model 300-2, with Altec Telefunken and EV607 Microphones. The Masters were cut on a Scully Lath with Western Electric 3A Cutters employing the 45/45 System. Heads was a 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 endings 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.

Stereophonic 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 33 $\frac{1}{3}$ RPM Stereophonic 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 stereophonic machine, therefore it is recommended that this record be played only with a stereophonic receiver.

The Record Industry Assn. of America has come up with an approved definition of a stereophonic record. According to the R.I.A.A. standard, "a true stereophonic disk 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 disks 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