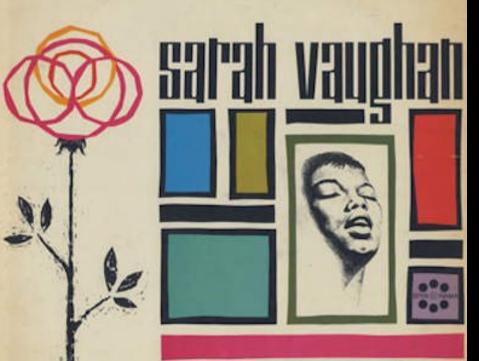
STEREOPHONIC



SWEET, SULTRY AND SWINGING

SPIN-O-RAMA STEREOPHONIC APRODUCT OF PREMIER ALBUMS, INC.

SARAH VAUGHAN SWEET, SULTRY AND SWINGING

331/3 RPM

LONG PLAYING

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

A PRODUCT OF PREMIER ALBUMS, INC.

SARAH VAUGHAN SWEET, SULTRY AND SWINGING

331/3 RPM

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

S-73-B



5-73

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 occassions, she did not take too seriously the enthusiasm of her friends for her voice.

While still in her teens she tried out in a 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 glamourous 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.

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STEREOPHONIC RECORDING

TECHNICAL DATA (BIAA)

This recording was made on a Ampes Tape Recorder, Model 3002, with Alter, Telefunian, and EVIGP Microphomes. The Matters were cut on a Scull Labe with Western Electric 2A Current employing the 45/45 System. Heads was driven by a modified 200 Water Microsian Ampellar. Mastering was done with maximum shylos velocity consistent with minimum distortion restricting the utilizate in signal to

with minimum disturtion realiting the ultimate in signal areas ratio, are as a size of the control in our within the range of moleton-passing control of the control of the

receives the music trees have sources and shareds it separate. This recording may be played on any 321/3 EPM Strengshools record instrument. It may also be played on any standard phonograph flowower, the record may unfort a noise building which would be indicated when finally played on a strengthenic machine. Therefore it is recommended that this record

phonic mechine. Therefore it is recommended to the way to be played enry with a stereophonic needle.

The Record Industry Assn. of America has come up with an approved definition of a stereophonic record. According to the ERAA standard, "a true stereophonic disk record has two distinct orthogonal readulations derived from an original live recording in which a minimum of two separate channels were

employed."

The RIAA's engineering committee recommended that all stereo disks which conform to the RIAA definition be so

High Frequency Limit Mastered according to RIAA standard Corves

SPINORAMA RECORDS

This is a SPINORAMA long Playing 33 1/2 RFM Record, unbreakable under narmal 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 list free clath.

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