

ELECTRONICALLY REPROCESSED

STEREOPHONIC

S-114

The Divine **SARAH
VAUGHAN**

Sings

YOU GO TO MY HEAD • IT MIGHT AS WELL BE SPRING
I CAN MAKE YOU LOVE ME • I'M SCARED • WE'RE THROUGH

ALSO FEATURING

MARGIE ANDERSON

LONDON BLUES • HAITI BLUES • PARIS BLUES
ALONE BLUES • HONG KONG BLUES



SPIN-O-RAMA

STEREOPHONIC

A PRODUCT OF PREMIER ALBUMS, INC.

THE DIVINE
SARAH VAUGHAN
featuring MARGIE ANDERSON

33 $\frac{1}{3}$ RPM

LONG PLAYING
PRINTED IN U.S.A.

YOU GO TO MY HEAD
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I CAN MAKE YOU LOVE ME
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S-114-A

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S-114-B

S 114 STEREOPHONIC



A DIVISION OF PREMIER ALBUMS INC

356 WEST 40th STREET NEW YORK CITY

THE DIVINE SARAH VAUGHAN



SIDE ONE

SARAH VAUGHAN
 YOU GO TO MY HEAD
 IT MIGHT AS WELL BE SPRING
 I CAN MAKE YOU LOVE ME
 I'M SCARED
 WE'RE THROUGH

SIDE TWO

MARGIE ANDERSON
 LONDON BLUES
 HAITI BLUES
 PARIS BLUES
 ALONE BLUES
 HONG KONG BLUES

Sarah Vaughan was not an overnight sensation. She has been singing since early childhood. Born in Newark, N. J., she was a member of her church choir, took piano and organ lessons, and from the time she entered school sang at all school affairs.

Though Sarah spent many hours singing, her voice was not most important to her. She really yearned to play the organ. Her desire to become an organist changed when she won a talent contest as a vocalist at the Apollo Theatre in Harlem while in her teens. She won a short engagement with the Earl "Fatha" Hines Orchestra. Hines was so impressed with Sarah that he kept her on as featured vocalist.

Later she sang with such greats as Billy Eckstine, when he formed his own band; Dizzy Gillespie, Charlie Parker and many others.

Sarah Vaughan has emerged as one of the most talented and gifted performers in the music field. She is in constant demand for recordings, T.V., and night clubs.

Coupled with Miss Vaughan on this album is another top notch singer, Margie Anderson, who is well known for her refreshing delivery of standard and pop melodies.

With these two fine vocalists on one album . . . handle with care . . . its dynamite!

STEREOPHONIC RECORDING

TECHNICAL DATA (RIAA)

This recording was made on the finest equipment available. Mastering was done with maximum (rhythmic velocity consistent) with minimum distortion realizing the ultimate in signal to noise ratio.

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 may come from one output and the

melody 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 record may be played on any 33 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 needle.

The Record Industry Assn. Of America has arrived at an approved definition of stereophonic records. According to

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

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

This Record is mastered according to RIAA Standard Curves.