

SARAH VAUGHAN & QUINCY JONES
YOU'RE MINE YOU

JAZZ
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You're Mine You presents Sarah Vaughan in top form. In such songs as "The Best Is Yet to Come", "Baubles", "So Long", and "If I Could Write a Book", the full band swings behind her. On her readings of "Witchcraft", "Green Dolphin Street" and "Maria", the band is augmented by a full chorus of strings that sets a very poignant mood. On "Second Time Around" and "You're Mine You", Sarah is backed by French horns, woodwinds and flutes.

Quincy Jones' arrangements are brilliant, but at a time when there was a controversy about the "purity" of jazz sound, some reviewers such as *Down Beat's* Harvey Pekar condemned the LP and accused the singer of selling out. "For the most part, Miss Vaughan is a supper club rather than a jazz singer here," wrote Pekar, and added, "This may suit the kind of people who think André Kostelanetz is peachy-fine, but anyone who knows what she can do will be disappointed. Her vibrato is so syrupy at times that it is oppressive. She tries to handle 'Maria' as Callas might. Technically, she makes everything but in the process sounds rather pretentious. Miss Vaughan has her best moments on this album on the tunes that are taken above a slow tempo. On these, at least, she swings. Jones' arrangements are adequate but still commonplace. He ought to dig Tadd Dameron's writings for strings behind Miss Vaughan on things like 'You're Not the Kind'. Dameron succeeded in being creative in a situation where the work of most arrangers sounds anonymous and monotonously similar." Such prejudices regarding style seem outdated now, and the LP stands

among the best work Vaughan recorded during the period. Quincy Jones was just 28 years old at the time, but he was already A&R head at Mercury, writing and arranging for several other singers, among them Frank Sinatra, Peggy Lee, Shirley Horn, and Dinah Washington. While he was credited on the album as the arranger of all of the tunes, the full-time busy Jones was known for using ghost-writers, so it's hard to know if all of the charts here are really his. In fact, Billy Byers recalled during an interview that he had written the arrangement of "The Best Is Yet to Come" on *You're Mine You*. In any case, Quincy Jones' presence on the making of the album cannot be disputed, and his obsessive care for detail is apparent when listening to the superb orchestra.

The two songs presented here as a bonus, "One Mint Julep" and "Mama, He Treats Your Daughter Mean", were taped during the same sessions but didn't form part of the original LP, and were originally issued on a single. Both tunes became R&B hits; "Julep" recorded by Ray Charles, and "Mama" by Ruth Brown.

Vaughan and Violins was recorded in Paris (the photos illustrating this set were taken during the days in which the LP was made), with Jones doing the arrangements and leading a 55-piece orchestra. Zoot Sims is present backing Vaughan and soloing on such cuts as "Misty." Also present was the rhythm section of Ronnell Bright on piano, Kenny Clarke on drums (he was living in Paris at that time), and Richard Davis and Pierre Michelot alternating on bass.



French photographer **Jean-Pierre Leloir** (1931-2010) captured some of the most iconic images of jazz life in France during the 1950s and 1960s. This collection compiles some of the best jazz albums ever in limited editions that showcase candid and rarely seen photos taken by Leloir of some of the perennial names of the genre.

(Photo by Eric Facon)

SARAH VAUGHAN & QUINCY JONES

YOU'RE MINE YOU

- 01 **YOU'RE MINE YOU** (*Johnny Green-Edward Heyman*) 4:03
- 02 **THE BEST IS YET TO COME** (*Cy Coleman-Carolyn Leigh*) 2:55
- 03 **WITCHCRAFT** (*Cy Coleman-Carolyn Leigh*) 3:00
- 04 **SO LONG** (*Remus Harris-Irving Melsher-Russ Morgan*) 2:57
- 05 **THE SECOND TIME AROUND** (*Sammy Cahn-Jimmy Van Heusen*) 3:45
- 06 **I COULD WRITE A BOOK** (*Richard Rodgers-Lorenz Hart*) 2:26
- 07 **MARIA** (*Leonard Bernstein-Stephen Sondheim*) 3:15
- 08 **BAUBLES, BANGLES AND BEADS** (*George Forrest-Robert Wright*) 3:39
- 09 **FLY ME TO THE MOON** (*Bart Howard*) 2:58
- 10 **MOONGLOW** (*Eddie DeLange-Will Hudson-Irving Mills*) 2:33
- 11 **INVITATION** (*Bronislau Kaper-Paul Francis Webster*) 2:21
- 12 **ON GREEN DOLPHIN STREET** (*Bronislau Kaper-Ned Washington*) 3:07
- 13 **ONE MINT JULEP** (*Rudolph Toombs*) 2:51[Ⓢ]
- 14 **MAMA, HE TREATS YOUR DAUGHTER MEAN**
(*Herb Lance-Charlie Singleton-Chester Wallace*) 2:44[Ⓢ]
- 15 **GONE WITH THE WIND** (*Herbert Magidson-Allie Wrubel*) 3:29^{ⓈⓈ}
- 16 **DAY BY DAY** (*Sammy Cahn-Axel Stordahl-Paul Weston*) 3:12^{ⓈⓈ}
- 17 **PLEASE BE KIND** (*Sammy Cahn-Saul Chaplin*) 3:16^{ⓈⓈ}
- 18 **LIVE FOR LOVE** (*Paul Misraki-Carl Sigman*) 3:25^{ⓈⓈ}
- 19 **I'LL CLOSE MY EYES** (*Buddy Kaye-Billy Reid*) 3:42^{ⓈⓈ}
- 20 **MISTY** (*Erroll Garner-Johnny Burke*) 3:04^{ⓈⓈ}
- 21 **THE MIDNIGHT SUN WILL NEVER SET** (*Dorcas Cochran-Quincy Jones-Henri Salvador*) 2:52^{ⓈⓈ}
- 22 **THAT'S ALL** (*Alan Brandt-Bob Haymes-Clyde Otis-Kelly Owens*) 3:33^{ⓈⓈ}
- 23 **I'M LOST** (*Otis René*) 3:42^{ⓈⓈ}
- 24 **LOVE ME** (*John Lehmann-John Lewis-Victor Young*) 3:14^{ⓈⓈ}
- 25 **THE THRILL IS GONE** (*Lew Brown-Ray Henderson*) 2:29^{ⓈⓈ}

Total Time: 78:43

SARAH VAUGHAN, vocals

Orchestra arranged & conducted by **QUINCY JONES**

New York, early January 1962.

Original sessions produced by Teddy Reig.

© **Bonus tracks (13-14):** Same personnel and date, but not included on the original LP.
Originally issued in 1962 on the 45rpm single Roulette 4413.

© **BONUS ALBUM (15-25):** *Vaughan and Violins*

SARAH VAUGHAN, vocals.

Orchestra & Strings conducted & arranged by QUINCY JONES.

Paris, France, July 7, 8 & 12, 1958.

Original sessions produced by Jack Tracy.



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SARAH VAUGHAN & QUINCY JONES

You're Mine You (Roulette SR52082) marked Sarah Vaughan's second recorded collaboration with Quincy Jones, following a Mercury album titled *Vaughan and Violins* (Mercury MG-20370), which was taped in Paris, France, on July 7-12, 1958, and featured the singer backed by a string section (it has been added here in its entirety as a bonus). On *You're Mine You*, however, there are just a few touches of strings with a powerful big band occupying the forefront.

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"This LP finds Sarah Vaughan backed by big-band and string arrangements from Quincy Jones that could easily have been used for a Frank Sinatra date. Vaughan's voice is typically wondrous and sometimes a bit excessive on the ballads but in top form on the more swinging numbers. In the repertoire are such tunes as 'The Best Is Yet to Come', 'The Second Time Around' and 'Baubles, Bangles and Beads'. The set should please those who love the sound of Sassy's remarkable voice." (Scott Yanow, *All Music Guide*)

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complete information



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