

SARAH VAUGHAN

After Hours At The London House

IF EVER proof was needed that Sarah Vaughan is not only one of the great talents in music but that she possesses aplomb and poise beyond the normal call of duty, it was proven the night this session was recorded.

It began at 2:30 a.m. at Chicago's London House before a specially-invited audience of prominent entertainers who had finished their shows, disc jockeys, newspaper columnists, and other assorted night people.

Sarah already had done three shows that night at Mister Kelly's and was rushed hurriedly to the London House for the session. Carmen Cavallaro, whose trio was working at the club, graciously turned the bandstand over to Sassy and the session was on.

Pandemonium reigned. And rained.

Professional courtesy unfortunately was forgotten by more than a few of the professionals in attendance. Flashbulbs popped continuously as representatives of *Life* magazine covering the event shot pictures as if they were going out of style, and photos from Mercury and the London House, not to be outdone, matched 'em shot for shot.

The bandstand, built to accommodate three or four musicians, bulged with microphones, Sarah, her trio, and guest sitters-in Thad Jones, Henry Coker, Frank Wess, and Wendell Culley. It looked not unlike a traffic jam in a telephone booth.

Through it all Sarah maintained a composure and simple dignity that stood out in stark contrast to the tumult all about her. In just two hours the album was complete. Only on the final *Thanks for the Memory* was more than one take needed, and so delightful were the fluffs she made on it ("I got

hung with a word,"), both false starts have been included.

The session was completely improvised, as Sarah came equipped with only a bundle of sheet music, her great sense of musicianship, and, as she so simply stated it, "Faith."

But this is the sort of musical element in which Sassy shines. The backgrounds are almost floppy-lose and non-constricting. The musicians she chose from Count Basie's band to work with were just right—Frank Wess, with his thick, warm sound and unerring sense of what and when to play; Thad Jones, whose brief solos are highlights; Henry Coker, who plays simply and without pretense, and Wendell Culley, whose muted obligatos and moody solo on *Thanks for the Memory* provided comforting surroundings.

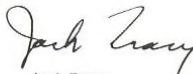
Her own trio, with Ronnell Bright on piano, the gifted Richard Davis, bass, and incisive Roy Haynes on drums, offered a knowing core that bent to every musical whim of Sarah's.

This was a jazz atmosphere, and it fit Sarah as comfortably as the sack dress she was wearing. She was at her very best, singing directly to and for people and backed by musicians of a very high order who needed no arrangements to guide them, but improvised their own.

But you can also believe Sarah when, on *Thanks for the Memory*, she calls it "the most craziest, upsettin', down-sided recording date I ever had in my life."

It was.

And it is to her everlasting credit that she was able to create order and loveliness in what could have turned out to be chaos.



Jack Tracy
Director, EmArcy Jazz

THE INSIDE STORY

TYPE OF MUSIC: Swinging, singing jazz from Sarah, with solos and backing by her own trio plus four men from Count Basie's band—Thad Jones, Frank Wess, Henry Coker, and Wendell Culley. Recorded in-person with a live audience after hours at Chicago's famed London House.

HIGHLIGHTS: Sarah's charming fluffs and improvised lyrics on *Thanks for the Memory*, which completely broke up the audience... Frank Wess' solo on *Like Someone in Love*... The lovely *Detour Ahead*... Sarah's ending on *Speak Low*... The magnificence of her voice throughout.

SIDE ONE

- (1) **LIKE SOMEONE IN LOVE**
(Burke-Van Heusen).....(3:04)
(2) **DETOUR AHEAD** (Carter-Frigo-Ellis)...(5:13)
(3) **THREE LITTLE WORDS** (Kalmar-Ruby) (3:40)
(4) **I'LL STRING ALONG WITH YOU**
(Warren-Dubin).....(5:10)

SIDE TWO

- (5) **YOU'D BE SO NICE TO COME HOME TO**
(Porter).....(3:55)
(6) **SPEAK LOW** (Weill-Nash).....(4:45)
(7) **ALL OF YOU** (Porter).....(4:05)
(8) **THANKS FOR THE MEMORY**
(Robin-Rainger).....(6:45)

Recorded March 7, 1958, at the London House, Chicago. Personnel: **RONNELL BRIGHT**, piano; **RICHARD DAVIS**, bass, and **ROY HAYNES**, drums, with **THAD JONES** and **WENDELL CULLEY**, trumpets; **HENRY COKER**, trombone, and **FRANK WESS**, tenor saxophone.

Wendell Culley plays obligato behind the vocal on *Three Little Words*, Thad Jones plays the open horn solo. Jones is the trumpeter on *I'll String Along With You*, *You'd Be So Nice To Come Home To*, and *All Of You*. Culley is the trumpeter on *Thanks For The Memory*.

Recorded by Universal Recording Corp., Malcolm Chisholm, engineer. Microphones used included: voice (Telefunken U-47); piano (RCA 77 DX); bass (Fentone B&O ribbon); drums (Shure 556 S); solo horns (Fentone B&O ribbon). The entire session was taped at 30 ips (inches per second) on a specially-adapted Ampex 350-2 tape recorder.

Carmen Cavallaro's introduction courtesy Decca Records.

Cover Photo: Don Bronstein.

Supervision: David Carroll and Jack Tracy.



This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.