

The
VOCAL
of
SARAH VAUGHAN

Solographer: Jan Evensmo
Last update: April 13, 2020

Born: Newark, NJ. March 27, 1924
 Died: Hidden Hills, California, April 3, 1990

Introduction:

Sarah Vaughan was highly regarded in Oslo Jazz Circle, she was considered the greatest of female vocalists along with Billie Holiday and Anita O'Day. My first real encounter was the famous session in 1954 with Clifford Brown.

Early history:

Sang in the choir of Mount Zion Baptist Church, Newark, as a child, where at the age of 12 she became organist. In October 1942 she won an amateur contest at the Apollo Theatre; shortly afterwards, in April 1943, she joined Earl Hines' big band as second pianist and singer to Hines and Billy Eckstine. Eckstine formed his own bop-oriented big band in 1944, and Vaughan joined him a few months later. She left Eckstine after about a year, and thereafter, except for a brief stay in John Kirby's group in winter 1945-46, she worked only as a soloist. After George Treadwell (her manager and first husband) refashioned her stage appearance and repertory she achieved considerable success on television, in recordings from the late 1940s, and in international performances from the early 1950s. Although she began to perform predominantly slow, popular ballads with heavy vibrato to the accompaniment of 'easy listening' orchestras, her early associations with bop musicians (especially Dizzy Gillespie and Charlie Parker) established her lasting reputation as a jazz singer. She won Esquire' magazine's New Star Award for 1947, awards from Down Beat magazine from 1947 to 1952, and from Metronome magazine from 1948 to 1953 (Wikipedia). During the five-year contract with Columbia that marked her rise to stardom (1949-54), she recorded often with studio orchestras and only once in a jazz context (with Miles Davis in 1950) (ref. New Grove Dictionary of Jazz).

Message:

This is not a 'real' solography! The perfectness of Sarah Vaughan's singing makes it impossible for me to go into details. I made this document, because I wanted to listen to her music again after long time of absence, and she is always wonderful although the jazz contents can be so and so.

SARAH VAUGHAN SOLOGRAPHY

BILLY ECKSTINE & HIS ORCHESTRA **NYC. Dec. 5, 1944**

Dizzy Gillespie, Shorty McConnell, Gail Brockman, Boonie Hazel (tp), Gerald Valentine (tb, arr-122), Taswell Baird, Howard Scott, Chips Outcalt (tb), John Jackson, Bill Frazier (as), Dexter Gordon, Gene Ammons (ts), Leo Parker (bar), John Malachi (p), Connie Wainwright (g), Tommy Potter (b), Art Blakey (dm), Billy Eckstine (vo, ldr), Sarah Vaughan (vo-122).

Six titles were recorded for De Luxe, one has SV:

122 I'll Wait And Pray Vocal 32 bars. (S)

Sarah Vaughan is twenty years old when she makes her first recording session, and what a start, the great modern jazz orchestra of Billy Eckstine! Her perfectness comes though from the very first bar of this pretty and very slow ballad. One might only wish for some interaction with the other artists of this legendary band, and some uptempo.

SARAH VAUGHAN WITH THE ALLSTARS **NYC. Dec. 31, 1944**

Dizzy Gillespie (tp, p-3007,08), Aaron Sachs (cl), Georgie Auld (ts), Leonard Feather (p-3005,06), Chuck Wayne (g), Jack Lesberg (b), Morey Feld (dm), Sarah Vaughan (vo).

Four titles were recorded for Continental:

3005 Signing Off Vocal 32 and 16 bars. (SM)

3006 Interlude / Night In Tunisia Vocal 32 and 8 bars to coda. (SM)

3007 No Smokes Blues Vocal 24 and 24 bars. (SM)

3007 No Smokes Blues alt. As above. (SM)

3008 East Of The Sun Vocal 34 and 20 bars to long coda. (SM)

Obviously SV already had obtained a good reputation as a modern oriented vocalist, otherwise she would not have been asked to record with this exciting group. She goes straight to the the bebop throat with "... Tunisia" and sings the "... Blues" with obvious inspiration. Historically five interesting items, and in fact one of her most important sessions from an early jazz perspective.

BILLY ECKSTINE & HIS ORCHESTRA **LA. Feb./March 1945**

Probable personnel: Fats Navarro, Shorty McConnell, Gail Brockman, Boonie Hazel (tp), Gerald Valentine, Taswell Baird, Howard Scott, Chips Outcalt (tb), John Jackson, Bill Frazier (as), Budd Johnson, Gene Ammons (ts), Leo Parker (bar), John Malachi (p), Connie Wainwright (g), Tommy Potter (b), Art Blakey (dm), Billy Eckstine (vo, ldr), Sarah Vaughan (vo)..

AFRS Jubilee program from Club Plantation, two titles have SV:

Mean To Me Vocal 32 bars. (S) and 32 bars. (M)

Don't Blame Me Vocal 32 and 4 bars. (S)

Two additional titles with the Eckstine orchestra, again pure vocal numbers. Note "... Blame Me" as one song she will return to, and "Mean ..." which she sings in two tempi.

DIZZY GILLESPIE & HIS ALL STAR QUINTET **NYC. May 11, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Al Haig (p), Sid Catlett (dm), Sarah Vaughan (vo-567).

Four titles were recorded for Guild, one has SV:

G567 Lover Man Vocal 32 and 12 bars to coda. (S)

Singing with Dizzy and Bird, can a young vocalist be more recognized than that? A beautiful performance, and I wish she had been more involved in this session.

SARAH VAUGHAN /
DIZZY GILLESPIE & HIS SEPTET **NYC. May 25, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Flip Phillips (ts), Tadd Dameron (p), Bill De Arango (g), Curly Russell (b), Max Roach (dm), Sarah Vaughan (vo).

Three titles were recorded for Continental:

3325 What More Can A Woman Do? Vocal 28 and 12 bars to coda. (S)

3326 I'd Rather Have A Memory Vocal 32 bars and coda. (S)

3327 Mean To Me Vocal 32 and 20 bars to coda. (M)

Exciting session with a personnel of stars! My favourite is "... Memory".

SARAH VAUGHAN / STUFF SMITH TRIO **NYC. Oct. 1, 1945**

Stuff Smith (vln), Freddie Jefferson (p), Pete Glover (b), Sarah Vaughan (vo).
Two titles were recorded for Musicraft, one has SV:

5304-4 Time And Again Solo 48 bars to coda. (S)

A beautiful ballad with some nice violin background.

JOHN KIRBY & HIS ORCHESTRA **NYC. Jan. 9, 1946**

Clarence Brereton (tp), Buster Bailey (cl), Russell Procope (as), Billy Kyle (p), John Kirby (b), Bill Beason (dm), Sarah Vaughan (vo).
Four titles were recorded for Crown:

BL18 I'm Scared Vocal 32 bars. (S)

BL19 You Go To My Head Vocal 50 bars. (S)

BL20 I Can Make You Love Me Vocal 44 bars. (S)

BL21 It Might As Well Be Spring Vocal 48 bars. (S)

This is almost all vocal but four very nice items.

TONY SCOTT & HIS DOWN BEAT CLUB SEPTET **NYC. March 6, 1946**

Dizzy Gillespie (tp), Trummy Young (tb), Tony Scott (cl), Ben Webster (ts), Jimmy Jones (p), Gene Ramey (b), Ed Nicholson (dm), Sarah Vaughan (vo-1120).
Three titles were recorded for Gotham, one has SV:

S1120 All Too Soon Vocal 32 bars. (SM)

"All ..." is half SV, half Ben Webster's tenorsax, and as such an important item, although I don't like the arrangement much.

DICKY WELLS BIG SEVEN **NYC. March 21, 1946**

George Treadwell (tp), Dicky Wells (tb), Budd Johnson (ts), Cecil Scott (bar), Jimmy Jones (p), Al McKibbon (b), Jimmy Crawford (dm).
Four titles were recorded for HRS, one has SV:

1033-1 We're Through Vocal 36 bars to coda. (S)

Nice but the jazz contents is now starting to diminish.

J. C. HEARD AND HIS ORCHESTRA **NYC. March 1946**

George Treadwell (tp), Dickie Harris (tb), Budd Johnson (ts), Jimmy Jones (p), Al McKibbon (b), J. C. Heard (dm), Sarah Vaughan, Timmie Rogers (vo)..
Broadcast from Cafe Society. Johan Helø collection. Six titles, two have SV:

3:08 Body And Soul (S)

2:15 I Cried For You (M)

The sound quality is not the very best, but cannot camouflage SV's qualities.

GEORGIE AULD & HIS ORCHESTRA **NYC. April 30, 1946**

Al Porcino, Danny Blue, Al Aarons, Art House (tp), Rudy DeLuca, Tracy Allen, Mike Datz (tb), Georgie Auld (sop, as, ts, ldr), Louis Prissy, Gene Zanon (as), Al Cohn, Irv Roth (ts), Serge Chaloff (bar), Roy Kral (p), Barry Galbraith (g), Ed Cunningham (b), Art Mardigan (dm), Sarah Vaughan (vo-5458).
Four titles were recorded for Musicraft, one has SV:

5458-2 A Hundred Years From Today Vocal 34 bars to coda. (S)

And here, SV only gets another slow number in an otherwise instrumental date.

SARAH VAUGHAN / TADD DAMERON ORCHESTRA **NYC. May 7, 1946**

Freddie Webster (tp), Leroy Harris (as), Leo Parker (bar), Bud Powell (p), Ted Sturgis (b), Kenny Clarke (dm), (strings), Sarah Vaughan (vo).
Four titles were recorded for Musicraft:

5485 If You Could See Me Now (S)

5486 I Can Make You Love Me (S)

5487 You're Not The Kind (SM)

5488 My Kinda Love (SM)

5488 My Kinda Love alt. (SM)

Before now, SV seems to have recorded with all kinds of random companies, but with Musicraft it seems to be some kind of stability for a while. Nothing wrong with the beautiful vocals here, but note the brilliant, almost legendary personnel and how little of it really has any important role to play in the session as such, strings seem to be more important, with the trumpet on "... The Kind" and the baritone sax on "... Love" as lovely exceptions.

SARAH VAUGHAN /
EDDIE "LOCKJAW" DAVIS QUINTET NYC. prob. June 1946
 Eddie "Lockjaw" Davis (ts), Thelonious Monk or John Lewis (p), Ray Brown (b), Kenny Clarke (dm), Sarah Vaughan (vo).
 Broadcast from Spotlite Club, one title:

Don't Blame Me Vocal 32 and 16 bars to coda. (S)

Nice version of "... Blame Me", supplied by some good tenorsax.

GEORGIE AULD & HIS ORCHESTRA NYC. June 14, 1946
 Al Porcino, Sonny Rich, George Schwartz, Neal Hefti (tp), Johnny Mandel, Gus Dixon, Mike Datz (tb), Georgie Auld (sop, as, ts, ldr), Gene Zaroni, Sam Zittman (as), Al Cohn, Irv Roth (ts), Serge Chaloff (bar), Harvey Leonard (p), Joe Pellicane (b), Art Mardigan (dm), Sarah Vaughan (vo-5561).
 Four titles were recorded for Musicraft, one has SV:

5561-3 You're Blase Vocal 28 bars. (S)

Although it seems that also in this case 'they' needed one 'lady-vocal-number', in fact this a delightful SV item!

SARAH VAUGHAN /
GEORGE TREADWELL ORCHESTRA NYC. July 18, 1946
 George Treadwell (tp), Al Gibson (cl, as), George Nicholas (ts), Eddy De Verteuil (as, bar), Jimmy Jones (p), Jimmy Smith (g), Al McKibbon (b), William Barker (dm), Sarah Vaughan (vo).
 Four titles were recorded for Musicraft:

5613 I've Got A Crush On You (S)

5614 I'm Thru With Love (S)

5615 Everything I Have Is Yours (S)

5616 Body And Soul (S)

The second Musicraft session also has beautiful singing and nothing but pretty arrangements for the accompanying group. "Everything ..." is one favourite song, and quoting Leonard Feather's liner notes: "The second half of "Body ..." is most representative of her instrument-like variations, ventures in which she would indulge more freely in later years".

TEDDY WILSON OCTET NYC. Aug. 19, 1946
 Buck Clayton (tp), Scoville Brown (cl, as), Don Byas (ts), George James (bar), Teddy Wilson (p), Reno Palmieri (g), Billy Taylor (b), J. C. Heard (dm), Sarah Vaughan (vo).

Four titles were recorded for Musicraft, no SV on 5654 "I Want To Be Happy" and 5655 "Just One Of Those Things" but:

5652 Penthouse Serenade (S)

5653 Don't Worry 'Bout Me (S)

Not only a real jazz session for once, but also the only one with swing musicians and accompaniment. Two great slow items, but also slight disappointment that SV is not given the opportunity to swing in such context. Maybe she did not like it?

TEDDY WILSON QUARTET NYC. Nov. 19, 1946
 Charlie Ventura (ts), Teddy Wilson (p), Remo Palmieri (g), Billy Taylor (b), Sarah Vaughan (vo).

Four titles were recorded for Musicraft, no SV on 5810 "Moon Faced, Starry Eyed" and 5812 "Moonlight On The Ganges" but:

5809 Time After Time (S)

5811 September Song (S)

Another swing oriented session and the comments above can just be repeated, SV is only allocated the slow, even very slow "... Time" and "... Song".

SARAH VAUGHAN**NYC. July 2, 1947**

George Treadwell (tp, ldr), Emmitt Perry, Roger Jones, Hal Mitchell, Jesse Drakes (tp), Ed Burke, Dick Harris, Donald Coles, Rupert Cole (tb), Scoville Brown (as), Budd Johnson, Lowell Hastings (ts), Eddy De Verteuil (bar), Jimmy Jones (p), Al McKibbin (b), J. C. Heard (dm), Sarah Vaughan (vo).

Four titles were recorded for Musicraft:

5870	I Cover The Waterfront	(S)
5871	Ghost Of A Chance	(S)
5872	Tenderly	(S)
5873	Don't Blame Me	(S)

Musicraft supplies a full bigband this time with beautiful results, but all very slow of course. Quoting again LF: "Tenderly" is the most memorable product of this date it had never before been recorded, and is introduced first as a waltz (rare in those days for a jazz-oriented singer) before converting to 4/4". Here also the third version of "... Blame Me", but the first from a studio.

SARAH VAUGHAN /**TED DALE ORCHESTRA****NYC. Oct. 10, 1947**

Bigband string personnel, Ted Dale (dir), Sarah Vaughan (vo).

Four titles were recorded for Musicraft:

5943	The Lord's Prayer	(S)
5944	Sometimes I Feel Like A Motherless Child	(S)
5945	I Can't Get Started	(S)
5946	Trouble Is A Man	(S)

The trend is clear, more strings and less jazz, whether that really matters. Quoting LF again: "This was a meaningful occasion, since it showed for the first time Sarah's ability to transcend the world of pop and jazz material. It has often been said that she could well have become an opera singer; seldom, if ever, was this potential more gloriously demonstrated than in "... Prayer", a landmark item in the Vaughan discography".

BARRY ULANOV**& HIS ALL STAR METRONOME JAZZMEN****NYC. Nov. 8, 1947**

Lennie Tristano (p), Billy Bauer (g), Ray Brown (b), Buddy Rich (dm), Sarah Vaughan (vo) (the full group consists also of Fats Navarro (tp), John LaPorta (cl), Charlie Parker (as), Allen Eager (ts), heard faintly in the background).

WOR Mutual broadcast "Bands For Bonds", one title has SV:

Everything I Have Is Yours	(S)
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Another beautiful version of "Everything ..." with modern piano accompaniment by Tristano.

SARAH VAUGHAN**NYC. Nov. 8, 1947**

Sam Musiker (cl), unknown (frh), Nicky Tagg (p), Tony Mottola, Al Casey (g), Mack Shopnick (b), Cozy Cole (dm), unknown (harp), (strings), Ted Dale (ldr, arr), Sarah Vaughan (vo).

Nine titles were recorded for Musicraft:

5951	Love Me Or Leave Me	(SM)
5952	I'll Wait And Pray	(S)
5953	I Get A Kick Out Of You	(M)
5954	The Man I Love	(S)
5955	I'm Gonna Sit Right Down	(M)
5956	The One I Love Belongs to Somebody Else	(SM)
5957	Button Up Your Overcoat	(M)
5958	I Feel So Smoochie	(M)
	Blue Grass	(S)

Not much to add here, except the presence of several items in as high as medium tempo, not very usual these days.

SARAH VAUGHAN / LESTER YOUNG**NYC. Nov. 8, 1947**

Sammy Benskin (p), Fred Lacey (g), Rodney Richardson (b), Sarah Vaughan (vo).
 Added on "I Cried For You": Shorty McConnell (tp), Lester Young (ts).
 "One Night Stand" program from Town Hall, nine titles:

3:48	Don't Blame Me	(S)
1:48	My Kinda Love	(SM)
3:36	I Cover The Waterfront	(S)
3:55	Ghost Of A Chance	(S)
3:34	The Man I Love	(S)
2:52	Time After Time	(S)
2:41	Mean To Me	(SM)
4:06	Body And Soul	(S)
3:47	I Cried For You	(M)

This program is a potpourri over SV's best and most familiar songs, and can be recommended as one of the best ways of getting to know her unique music. She sings with a strong vibrato, and the emotional content goes deep. Nine highly memorable items; but how one wishes for some uptempo ...

SARAH VAUGHAN /
RICHARD MALTBY's ORCHESTRA **NYC. Dec. 27, 1947**
 Bigband strings and woodwinds personnel, Richard Maltby (dir), Sarah Vaughan (vo).

Three titles were recorded for Musicraft, two issued:

6061	It's You Or No One	(S)
6062	It's Magic	(S)

No comments necessary.

SARAH VAUGHAN /
JIMMY JONES QUARTET **NYC. Dec. 29, 1947**
 Jimmy Jones (p), John Collins (g), Al McKibbin (b), Kenny Clarke (dm), Sarah Vaughan (vo).

Four titles were recorded for Musicraft:

6069	What A Difference A Day Made	(SM)
6070	Gentleman Friend	(SM)
6071	Once In A While	(S)
6072	How Am I To Know?	(SM)

No comments necessary.

SARAH VAUGHAN ACC. BY
EARL RODGERS CHOIR **NYC. April 8, 1948**
 Sarah Vaughan (vo), large (choir), Earl Rodgers (dir).

Two titles were recorded for Musicraft:

6082	Nature Boy	(S)
6083	I'm Glad There Is You	(S)

No comments necessary.

EDDIE CONDON **NYC. Dec. 13, 1948**
 Personnel on SV items: Charlie Shavers (tp), Benny Morton (tb), Peanuts Hucko (cl), Jimmy Jones (p), Eddie Condon (g), Bob Haggart (b), Buddy Rich (dm), Sarah Vaughan (vo).

NBC-TV Eddie Condon Floor Show No. 13, two titles have SV:

3:49	I Cover The Waterfront	(S)
4:02	Love Me Or Leave Me	(SM)

No comments necessary.

SARAH VAUGHAN ACC. BY
JOE LIPPMAN ORCHESTRA **NYC. Jan. 20, 1949**
 Bigband orchestra with strings, Sarah Vaughan (vo).
 Three titles were recorded for Columbia:

40375	Bianca	(S/M)
40376	As You Desire Me	(S)
40377	Black Coffee	(S)

NYC. Jan. 25, 1949

Personnel similar to above. Three titles, one issued:

40426	While You Are Gone	(S)
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LA. May 6, 1949

Personnel unknown. Two titles:

3746	Tonight I Shall Sleep	(S)
3747	That Lucky Sun	(S)

After the 1948 recording ban was ended, SV got a five years contract with Columbia records, and this is the first studio session. The way ahead is paved with success and beautiful songs, but for those of us that want something more in the jazz tradition, some swing, some obbligati, there will be meagre times. Though don't misunderstand; SV was always a jazz vocalist of the finest sort.

SARAH VAUGHAN ACC. BY HARRY SOSNICK ORCHESTRA **unknown loc., ca. 1949**

Bigband orchestra with strings and woodwinds, Sarah Vaughan (vo).

Unknown source, live recordings, two titles:

3:10	Tonight I Shall Sleep	(S)
2:37	While You Are Gone	(S)

No comments necessary.

SARAH VAUGHAN **LA. May 1949**

Jimmy Jones (p), Sarah Vaughan (vo).

Two titles recorded live, issued on Kings of Jazz:

3:40	Everything I Have Is Yours	(S)
3:10	I Get A Kick Out Of You	(M)
3:41	Tenderly	(S)

No comments necessary.

SARAH VAUGHAN ACC. BY JOE LIPPMAN ORCHESTRA **NYC. July 7, 1949**

Sid Cooper, Hymie Schertzer (as), Irving Horowitz, Art Drellinger (ts), Jimmy Jones (p), Al Caiola (g), Jack Lesberg (b), Bunny Shawker (dm), (strings), Sarah Vaughan (vo).

Four titles were recorded for Columbia:

40941	Give Me A Song With A Beautiful Melody	(SM)
40942	Make Believe	(S)
40943	You Taught Me To Love Again	(S)
40944	Just Friends	(S)

No comments necessary.

SARAH VAUGHAN ACC. BY JIMMY JONES TRIO **LA. Aug. 31, 1949**

Jimmy Jones (p), Joe Benjamin (b), Roy Haynes (dm), Sarah Vaughan (vo).

Two titles were recorded live at "Just Jazz" concert in Shrine Auditorium:

Love Me Or Leave Me	(SM)
Body And Soul	(S)

No comments necessary.

SARAH VAUGHAN ACC. BY HUGO WINTERHALTER & HIS ORCHESTRA **NYC. Sept. 25&28, 1949**

Andy Ferretti, Billy Butterfield, Jimmy Maxwell (tp), Will Bradley, John D'Agostino, Billy Pritchard (tb), Sid Cooper, Stan Webb (as), Hank Ross, Harold Feldman (ts), Bernie Kaufman (bar), Jimmy Jones (p), Tony Mottola (g), Bob Haggart (b), Terry Snyder (dm), Sarah Vaughan (vo).

Four titles were recorded for Columbia:

41759	You Say You Care	(S)
41760	Fool's Paradise	(S)
41761	Lonely Girl	(SM)
41762	I Cried For You	(M)

No comments necessary.

**SARAH VAUGHAN ACC. BY
JOE LIPPMAN ORCHESTRA**

NYC. Dec. 21, 1949

Billy Butterfield, Taft Jordan (tp), Will Bradley (tb), Toots Mondello, Hymie Schertzer (as), Art Drellinger, George Kelly (ts), Stan Webb (bar), Jimmy Jones (p), Al Caiola (g), Eddie Safranski (b), Cozy Cole (dm), Sarah Vaughan (vo).

Four titles were recorded for Columbia:

42530	You're Mine You	(S)
42531	I'm Crazy To Love You	(S)
42532	Summertime	(S)
42533-1	The Nearness Of You	(S)
42533-5	The Nearness Of You	(S)

No comments necessary.

**BILLY ECKSTINE / SARAH VAUGHAN
ACC. BY JOE LIPPMAN ORCHESTRA**

NYC. Dec. 22, 1949

Toots Mondello, Bernie Kaufman (fl, cl), Art Drellinger, Hank Ross (cl, ts, bcl), Jimmy Jones (p), unknown (g), Sid Weiss (b), Bunny Shawker (dm), (strings), Joe Lippman (arr, cnd), Billy Eckstine, Sarah Vaughan (vo).

Four titles were recorded for MGM:

428-2	Ev'ry Day I Fall In Love	(S)
429-3	I Love You	(SM)
430-3	Dedicated To You	(S)
431-1	You're All I Need	(S)

No comments necessary.

SARAH VAUGHAN

NYC. Dec. 25, 1949

Jimmy Jones (p), Sarah Vaughan (vo).

Two titles were recorded in concert at Carnegie Hall:

3:51	Once In A While	(S)
2:32	Mean To Me	(SM)

Fine piano accompaniment here, makes this performance something out of the ordinary!

**SARAH VAUGHAN ACC. BY
NORMAN LEYDEN ORCHESTRA**

NYC. May 4, 1950

Bigband personnel including Sarah Vaughan (vo).

Two titles were recorded for Columbia:

43209	Our Very Own	(S)
43210	Don't Be Afraid	(S)

No comments necessary.

**SARAH VAUGHAN ACC. BY
GEORGE TREADWELL & HIS ALLSTARS**

NYC. May 18, 1950

Collective personnel: Miles Davis (tp), Bennie Green (tb), Tony Scott (cl), Budd Johnson (ts), Jimmy Jones (p), Freddie Green (g), Billy Taylor (b), J. C. Heard (dm), Sarah Vaughan (vo).

Four titles were recorded for Columbia:

43825-1	Ain't Misbehavin'	(SM)
43825-2	Ain't Misbehavin'	(SM)
43826-3	Goodnight My Love	(S)

43826-5	Goodnight My Love	(S)
43827-4	Can't Get Out Of This Mood	(SM)
43827-6	Can't Get Out Of This Mood	(SM)
43828-1	It Might As Well Be Spring	(S)
43828-4	It Might As Well Be Spring	(S)

NYC. May 19, 1950

Same except Mundell Lowe (g) replaces Freddie Green.
Four titles:

43829-1	Mean To Me	(SM)
43829-2	Mean To Me	(SM)
43830-1	Come Rain Or Come Shine	(S)
43830-4	Come Rain Or Come Shine	(S)
43831-4	Nice Work If You Can Get It	(M)
43832-3	East Of The Sun	(S)
43832-5	East Of The Sun	(S)

Finally, in fact after a period of several years, SV takes part in real jazz recording sessions! My ears are not good enough to explain why they took several takes of almost every wonderful title, because she sings beautifully in proper surroundings that she should have had all the time, that is at least my opinion!!

The Sarah Vaughan solography stops here, for now, forever? Last session in 1989.

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