



**RAY CONNIEFF'S**

**"CONCERT IN STEREO"**







In tremendous demand as an in-person concert attraction from the moment his first Columbia album hit the best-seller charts, arranger-conductor Ray Conniff said no to all offers for over two years. The reason, to perfectionist Conniff, was simple. He had developed his fantastically popular new "Conniff sound" to take full advantage of the complex new techniques of stereophonic recordings; with equipment then available it was impossible to reproduce the full, "super-real" sound of studio-engineered stereo in a concert hall.

To get the sound he insisted on before starting in-person appearances, Ray enlisted the aid of Academy Award-winning Hollywood sound engineer, Fred Hynes, and set about designing a completely new kind of stereo system. This is the revolutionary new system used for the first time anywhere on "Concert in Stereo" — a system which, as soundman Hynes put it, "will part their hair in the middle."

The imaginative staging of "Concert in Stereo" makes this all-music program as exciting to watch as it is to listen to.

Instrumentalists and vocalists perform on a series of graduated platforms; the music is enhanced by the dramatic visual effects of a newly developed multiscopic lighting system. Regular production crew includes an expert Hollywood lighting man whose job it is to synchronize color and sound throughout the program. Typical of conductor Conniff's perfectionistic concern is covering every detail — he didn't hire a lighting man until he found one who could also read music!

# RAY CONNIFF





## RAY CONNIFF

Ray Conniff, one of the few commercially successful musical geniuses of our time, arrived quite inauspiciously on November 6th, 1916, in the town of Attleboro, Massachusetts. His father led the Jewelry City Band in Attleboro, doubling on the trombone, and his mother played the piano. With such a background it was only natural that young Ray was exposed to music quite thoroughly at an early age.

As a junior in Attleboro High School, Ray joined his first band. A group of the local youngsters were organizing a dance orchestra, so Ray practiced up on the trombone. Although a complete novice at the instrument Ray wound up playing first trombone with the group. Music suddenly became very important in his life, and as part of his duties with the band he worked out his first arrangement. The tune that first received the magic Conniff interpretation was "Sweet Georgia Brown," even then an old standard. His band members were ecstatic about it, and Ray's arranging career was underway.

Out of high school Ray got his first professional musical position with Dan Murphy's "Musical Skippers" in Boston. He played trombone, arranged music and drove a panel truck for the "Skippers." After two years he headed South for New York and opportunity.

Ray's first job in New York was as trombonist-arranger with Bunny Berigan. For 15 months Ray worked with Bunny, acquiring a name as an arranger and trombonist in the music world. As a result of the work he was doing with Berigan, Bob Crosby hired him away in 1939 and Ray went to work arranging and playing trombone with the "Bobcats." After one year with Crosby he was hired away again, this time by Artie Shaw in 1940. Ray's fame as an arranger was growing, and about this time, during the early 40's, he became quite well known for his trombone solos also.

After Shaw came Glen Gray, and afterwards Uncle Sam for two years. Ray arranged for the Armed Forces Radio Services till '46. Upon release from the army he went to work arranging for Harry James. This position kept him busy till the late 40's when "be-bop" came in, and through personal preference, Ray stopped arranging for a while.

The end of the 40's brought a slow period to Ray's success story, and with a wife and three youngsters he turned to freelance arranging and even some non-musical jobs. During this time he involved himself in an exhaustive study of hit recordings, and after three years he came up with a "magic formula" of arranging that he felt was the key to hit success on records.

In the early 50's the big break in Ray's career happened when he met Mitch Miller of Columbia Records. This led to his arranging for Columbia, and in 1954 he got his first chance to try out his sure-fire theory of arranging. The lucky record was Don Cherry's rendition of "Band of Gold." It became a wild-fire hit. This started a series of Conniff-arranged Columbia recording sessions which resulted in hit records. Among them were Johnny Ray's "Walkin' In The Rain," Frankie Laine's "Moonlight Gambler," and Guy Mitchell's "Singin' The Blues." Later there was Marty Robbins' "White Sport Coat," and the huge Johnny Mathis hits "Chances Are," "Wonderful, Wonderful" and "It's Not For Me To Say."







Ray's success arranging for other conductors prompted Columbia to give him the podium himself for an album, and his first, "S Wonderful", was in the top twenty albums in popularity for nine months. Cash Box voted Ray "the most promising up and coming band leader of 1957". He won the same award again in 1958, and in 1959 Disk Jockeys voted him the number one award for being "the most programmed studio orchestra". Ray's next albums were "S Marvelous", "S Awful Nice", "Concert in Rhythm", "Broadway in Rhythm" and "Hollywood in Rhythm". Next came "It's The Talk Of The Town" featuring Ray's unique arrangements and for the first time Ray has the singers singing words. "It's The Talk Of The Town" was followed by "Conniff Meets Butterfield", "Christmas With Conniff", "Concert in Rhythm Vol. II" and his latest, "Young At Heart", again featuring the singers singing words.



Besides his busy recording schedule Ray has given several Concerts which have been amplified by the use of his own three channel stereophonic sound equipment. He bills the presentation as "CONCERT IN STEREO". The first "CONCERT IN STEREO" which was given on June 12, 1959 at the Santa Monica Auditorium was so successful there was an immediate demand for another Concert, this time performed at the Hollywood Bowl (September 18, 1959) to Bowl capacity audience of eighteen thousand.



In the Spring of 1960 the RAY CONNIFF "CONCERT IN STEREO" made an eleven day tour and was presented to sell-out crowds in Los Angeles, San Francisco and throughout the Northwest. Conniff felt that the success of the tour and the general public response provided the necessary incentive to go out on tour again in the fall throughout the rest of the United States. It is the first live stereo concert ever to take place in the world. The complete orchestra and chorus are featured in a two-hour show. Over thirty thousand dollars worth of stereophonic sound equipment built to Ray's specifications by Fred Hynes, Academy Award Winner and Chief Sound Engineer for Todd-A-O, will be installed for these engagements. The audience experiences the sensation of three channel stereo being transmitted throughout the concert hall with the aid of an elaborate system of amplifiers, speakers and a reverberation unit. The set-up on stage for the orchestra and chorus utilizes the same techniques which are employed by Conniff at all his recording sessions.

In explaining the reasons for the elaborate sound and lighting system, Conniff said, "our followers have been used to the unique sound that the orchestra and chorus have established on our Columbia albums. I didn't feel it was right to go out on a concert tour until that time when we could duplicate the sounds we have achieved on records. The reactions we have received to the stereo system and the over all staging, lighting and production effects have been very gratifying. Members of the audience have told me that they feel they are a part of the orchestra and chorus and this is the effect we have been trying to accomplish".

In addition to the orchestra and chorus, the Concert in Stereo carries a complete crew of two sound engineers, two light technicians, one stage productions manager, a complete stage crew and their own stereo sound system and lighting equipment. Probably, the highlight of Ray's career was the development of his musical style which distinguished him as a talented arranger-conductor from everyone else in the business. Ray brought about the use of a vocal chorus as a section of the orchestra, only instead of playing instruments, the vocalists are singing syllables such as ba-ba's and do-do's. This together with the distinctive, sharp crisp rhythmic sounds which have been achieved by Conniff are contributions to the style that has made him so famous. One of the amazing facts about the "Concert in Stereo" is the reversal in general theatre policies. Because of the elaborate sound system which is installed, it turns out that the seats in the rear of the auditorium turn out to be the best seats in the house. This of course is completely contrary to accepted techniques.

Ray's success with the sale of his records and the reputation of becoming a great artist, has placed the Ray Conniff orchestra and chorus in great demand. The current concert tour will offer all the many Ray Conniff fans the opportunity of seeing the group in action for the first time. Critics have hailed the event as the "musical event of the sixties."

The Conniffs, Ray and his wife Ann, live in Encino, California, with their three children. Ray has achieved tremendous stature in the music field, not only for his inchoate knowledge of musical technique, but for his insight into the wants of the record-buying public as well. He is truly, the modern genius of commercial music and the commercial genius of modern music as well.

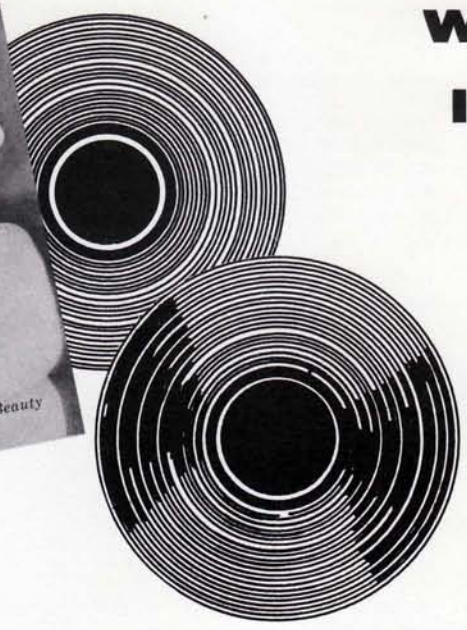






## What's New In Records

BY CARLTON BROWN



A superb new talent has emerged on the popular-music scene with increasing prominence over the past couple of years. His name is Ray Conniff, and the LPs he has done for Columbia under it are, in the order of their appearance, "S Wonderful," "S Marvelous," "S Awful Nice," "Concert in Rhythm," "Broadway in Rhythm," "Hollywood in Rhythm," and an as-yet-untitled one (at this writing) to be issued soon.

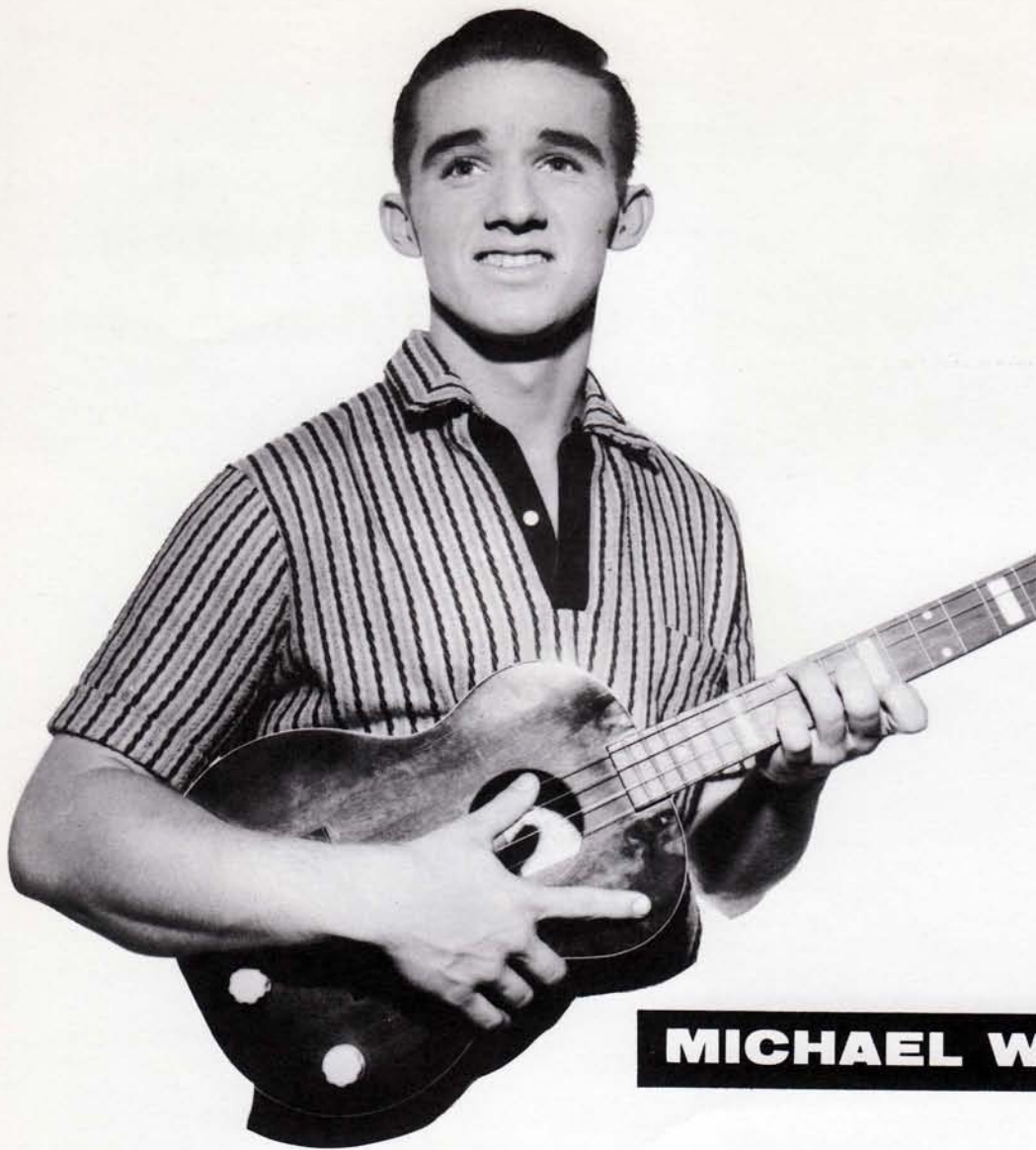
Mr. Conniff's distinction as an arranger and conductor of big-band dance music in the swing-band tradition was evident in the first of his collections of the best of our great heritage of show songs, and of course has not diminished since. His work is a brilliant evolution and updating of the arrangement "books" and styles of such bands as Glenn Miller's, Bunny Berigan's, Bob Crosby's, Artie Shaw's, Glenn Gray's and Harry James's—a perfectly natural development, since Conniff served each of those bands but Miller's as trombonist-arranger. Naturally too, Ray has a special partiality for trombones, which are heard both massed and solo in their most majestic sonorities on his records. The other brasses and saxes are used to like effect, while the rhythm is varied and always impeccable. Blended into each rendition, too, are the interesting contributions of a vocal choir which sings wordlessly without resorting to any of the dreary cliches of bop (of the "ooh-papa-da" variety) which have so instantaneously become dated and boring in the extreme. These parts leave a dandy opening for those who like to serenade a partner by singing quietly into his or her ear while dancing—and if you know of a better romantic idea, go to it.

Ray himself is a young married man with three children, and may have had something like that in mind when he decided to leave the lyrics out of all seventy-some songs on his first six records, of which there's hardly one that you're not likely to know a good many of the lines to. And if you should be inclined to think he's not young because he was born on November 6, 1916 (in Attleboro, Massachusetts), take another look at that fine broth of a lad's face at the top of this column.

His music sounds just about exactly the way he looks—bursting with health and vigor, clean-cut, muscular but gentle, in the style of a strong man who, as is often the case, is always a gentleman when there are ladies present. On a few of the numbers, the piano does a "stride" effect out of Jan Savitt's Top Hatters, but more often there is just a straight, steady, rocking rhythm that is to these ears the best around today for dancing, and mighty tranquilizing for listening to in the background. There is a uniformity to the treatment of all the tunes that amounts to an instantly recognizable "voice," in the way of, though on a very different kick from, the old, inimitable and not-since-paralleled Ellington band of the late twenties to the late forties. It could be a little monotonous for steady, up-close listening only, but nobody is likely to want to do that with Ray's records, since from the first groove on the Conniff sounds provide an irresistible incentive to roll up the rugs and start stepping lively.

One more thing. Columbia, especially, is putting out such handsome album covers these days that in our house we hate to stash them away in a cabinet. What we do is stick four push-pins in the wall in such a way that an album sleeve can be put up flat against the wall, held by the pins, and the record slid in and out for playing. I guess you know what one's up in our top-favorite spot this month? Yes, indeed!





## MICHAEL WESLEY

Michael Wesley Gephart was born on March 30, 1940 in Williamsport, Pennsylvania. Mike is 5' 6", weight 143, has dark brown hair and green eyes. At the age of 10 in Dayton, Ohio Mike won his first singing "honor" when he won first place in a talent contest. At the age of 13 Mike and his family moved to California. He attended Rosemead High School, Rosemead, Calif., and at the present time is a sophomore at Mt. San Antonio College.

His first professional engagement was secured through a Mildred Sherrard who organizes U.S.O. shows. He sang with a dance band called the Encores and when the band broke up he got a job on radio KXLA in Pasadena on a show called "The Teen Scene." Mike's first major break in his career came when he was in a talent contest on the Larry Finley show. Ray Conniff was a guest on the show and was quite impressed by the sound of his voice and the manner in which he delivered a song. Mike sang a folk song called "The Wayfaring Stranger" and accompanied himself on the baritone uke, a rather unusual and seldom heard instrument. Later on the show when Larry Finley interviewed Ray, Ray mentioned how much he enjoyed Mike's performance and made the statement that he would like to obtain a demonstration record or tape of this boy and present same to Mitch Miller for his consideration. Mike sent Ray a tape of the song he sang on the TV show and Ray played it for Mitch Miller. Mitch Miller was favorably impressed. Two songs were written for Mike and a recording session was set up using a background sound which was basically rhythm and three girls voices. The songs were "Magic Lover," a lyric written to the theme played by the oboe in Tchaikovsky's Swan Lake Ballet, and "Will You Love Me," a rhythm ballad type of song written in the current idiom that todays teenagers seem to understand and like. When Mitch Miller heard the results on the tape Ray played for him, it was to his liking, and so the first chapter in a young man's career ends with the launching of his first single record at the age of 19, a step surmounted which many artists don't achieve in the course of their entire career.

Note: Ray Conniff wrote the music for "Will You Love Me," Bill Norvus wrote the lyrics. Mike Wesley is majoring in Music at Mt. San Antonio College. He would like to become a concert pianist.

**"CONCERT IN STEREO"**

**PROGRAM**

**PART I**

**RAY CONNIFF'S ORCHESTRA AND CHORUS**

Dancing in the Dark

You Do Something To Me  
Lullaby of Birdland  
Smoke Gets In Your Eyes

Love Is A Many Splendored Thing  
Easy To Love

It's The Talk Of The Town  
You're An Ole Smoothie

Stranger In Paradise  
Besame Mucho

**INTRODUCING MICHAEL WESLEY**

The Yellow Rose of Texas

Turn Around

When The Saints Go Marchin' In

**ORCHESTRA AND CHORUS**

None But The Lonely Heart  
Chopin's Nocturne in Eb (Piano Solo by Mario Janaro)  
Warsaw Concerto

**INTERMISSION**





**PART II**

**ORCHESTRA AND CHORUS**

Liebestraum

I Cover The Waterfront  
Yours Is My Heart Alone

Ma He's Makin' Eyes At Me  
It's Nice To Have A Man Around The House

**ORCHESTRA AND CHORUS**

'S Wonderful

Rhapsody In Blue

Tea For Two (Harp Solo by Elaine Fenimore)

Memories Are Made Of This (A Preview of A New Album)  
Deep In The Heart Of Texas

People Will Say We're In Love  
The Surrey With The Fringe On Top  
Oklahoma

Program Subject to change.



# THE CONNIFF



## JAY MEYER

Before organizing the current Conniff Choral Group, Jay was a member of the Sportsmen Quartet on the Jack Benny Radio and Television Shows and made many appearances in night clubs while a member of that group. Also, he was one of the Voices of Walter Schumann and The Top Twenty of the Tennessee Ernie Ford Television Show.



## TONI STEVENS

Toni is a recording artist in her own right. In addition to her recordings she has appeared on the Nat "King" Cole Show, The Eddie Fisher Show, The Guy Mitchell Show and The George Gobel Show on television.



## CHARLES SCHARBACH

Charles was a member of the Roger Wagner Chorale for five National Tours and two International Tours. He was soloist for the world premiere of Igor Stravinsky's cantata "Threni" in Venice and at The Brussels World's Fair. He attended the University of Wisconsin at Milwaukee and the University of Southern California, majoring in voice.



## MARY LOU LYONS

Mary Lou was one of the Cheerleaders—well-known singing group, for five years. She has appeared on many television shows, including Dave Garroway, Gordon MacRae, Guy Mitchell and was one of the singers on Tennessee Ernie Ford's daytime radio show. She also has toured with Betty Hutton and Marge and Gower Champion.



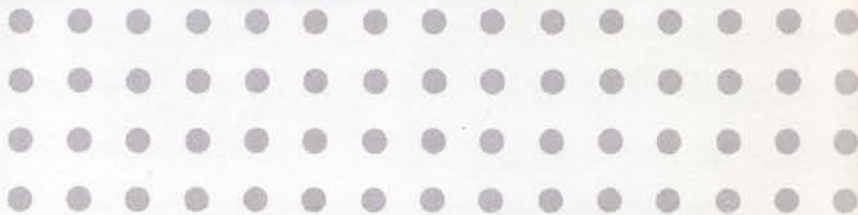


# CHORUS



**ALVAN ASHBY**

Alvan has been a featured vocalist on the Lawrence Welk Television Show for the past three years. Previous to that he had his own daily radio show in his home state of Indiana for seven years. Alvan is also an accomplished pianist and accompanist.



Photographs: **ORIE DAMEWOOD**



**SALLY STEVENS**

Sally is on leave from her music studies at U.C.L.A. She has sung behind Joni James in night club appearances and has recorded by herself and with the Baysiders Vocal Group.



**DICK KLINGER**

Dick was a winner on Horace Heidt's Search for Talent. Following his arrival in Los Angeles he became soloist on Lawrence Welk's Television Show, and is also a member of the Glee Club on that show. His new record of "Remember Lolita" has just been released.



**RETA STEVENS**

Reta is on leave from Los Angeles State College where she is a music-language major. She has toured extensively including a trip to South America with the Roger Wagner Chorale. She has appeared at the Coconut Grove, The Greek Theatre and the Hollywood Bowl in past years.



# THE CONNIFF



**TED ROMERSA** — Tenor Sax



**PAUL HEYDORFF** — Trombone



**FRED FALENSBY** — Tenor Sax



**JACK SPURLOCK** — Trombone



**ERNIE TACK** — Bass Trombone



**AL LASKY** — Alto Sax



**JOHN BAMBRIDGE** — Alto Sax



**JOHN LOWE** — Baritone Sax



**ELAINE FENIMORE** — Harp



# ORCHESTRA



**MICHAEL HERNANDEZ** — Guitar



**GEORGE BUENGER** — Guitar



**MARIO JANARO** — Piano



**CLYDE HOGGAN** — Bass



**LENNIE ROSENBERG** — Drums



**ALAN WEIGHT** — Trumpet



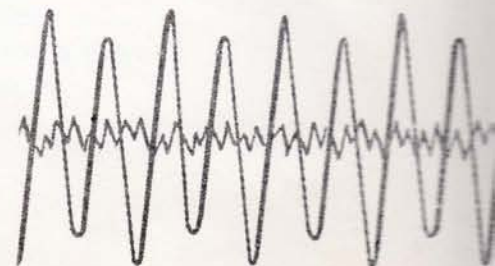
**DICK BARNETT** — Percussion



**SANFORD SKINNER** — Trumpet



**KIPP DUBBS** — Trumpet





# behind the **scenes**



**CLIFF BROUGHTON**  
— General Manager



**BOB BALLARD** — Director of Production



**CHARLES STERN** — Public Relations



**GEORGE McPHERSON** — Company Manager



**BILL BLANTON, JR.** — Sound Engineer

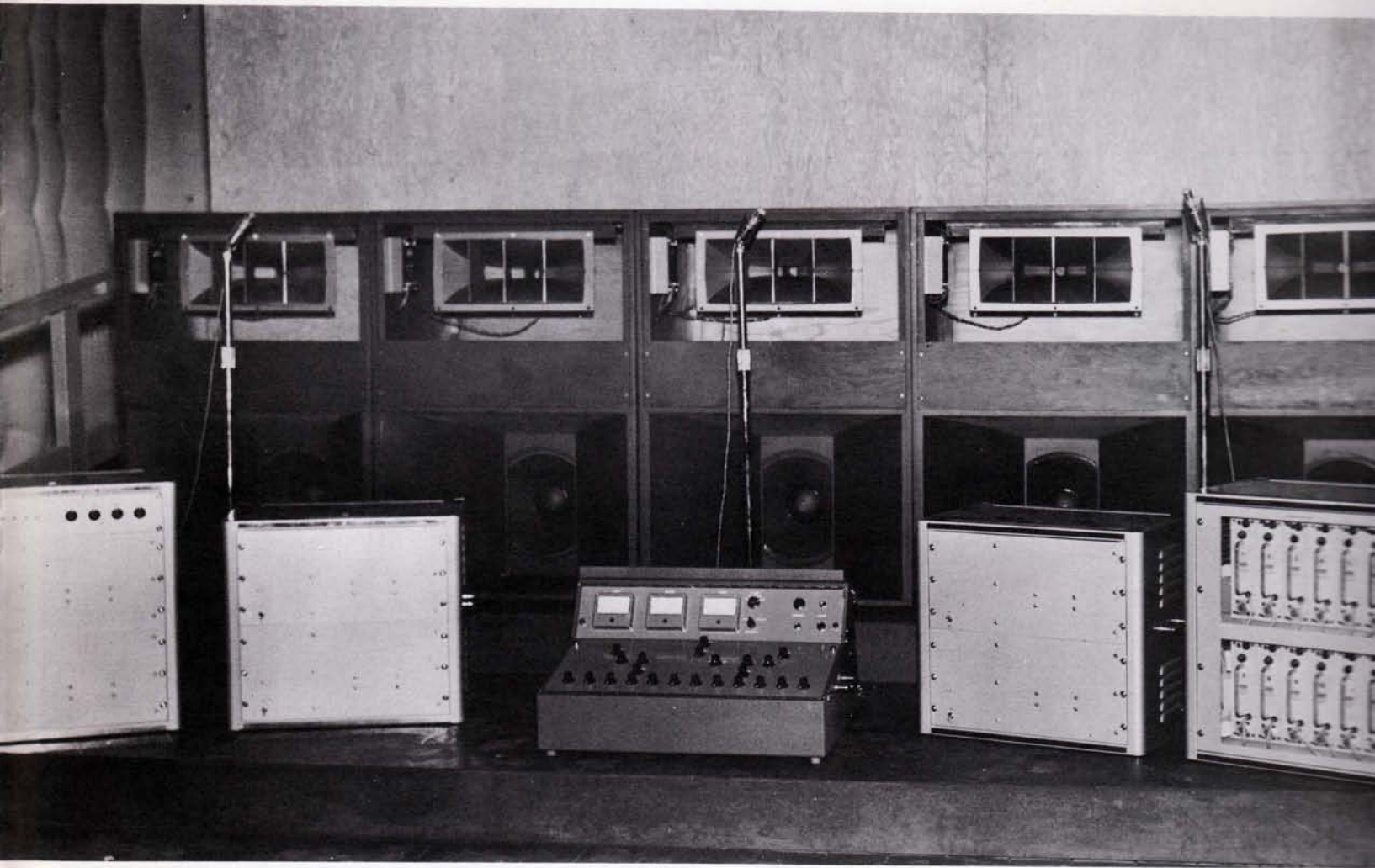


**GLORIA ROWE** — Executive Secretary



# What Is STEREO?

In its simplest terms, live stereo is "sound in 3D;" sound amplified with a full range of tonal color to reach every seat in the house. Utilizing the same multiple microphone setup on stage as used for recording sessions in Hollywood and New York stereophonic studios, the "Concert in Stereo" system transmits the sound of orchestra and chorus through multiple amplifying channels and speakers. An engineer and balance man sit at a control board in the audience in the center of the main floor and balance the sound much the same as do an engineer and balance man on a record date. The result? The big, full three-dimensional miracle of stereo — LIVE!



## "Have Stereo--Will Travel"

Complex as it was to design, the "Concert in Stereo" sound system is completely self-contained and adaptable to almost any hall or auditorium. It takes only two hours to install—thirty minutes to dismantle. And there's no chance of unexpected electronic failure stopping the show. An intercom system is in operation at all times between conductor, stage manager, light man, engineer and balance man, and spotlight booth. If anything goes wrong, a spare channel can be switched into operation in a matter of 20 seconds.



THE ORIGINAL SOUND OF **RAY CONNIFF**  
ON COLUMBIA RECORDS

THE DISTINCTIVE CONNIFF STYLE...THE STRONG BEAT  
AND DAZZLING ARRANGEMENTS...THAT MADE THIS  
ONE OF THE COUNTRY'S TOP BANDS.

**NINE** CONNIFF ALBUMS FOR YOUR LISTENING AND  
DANCING PLEASURE. SUPERB STEREO OR  
REGULAR HI-FI...ON **COLUMBIA RECORDS**



RAY CONNIFF'S NEWEST!

