



RAY CONNIFF'S

"CONCERT IN STEREO"



Over eleven million dollars in record sales for Columbia Records helps to prove the great popularity of **RAY CONNIFF**. As a conductor, arranger and composer, his stature in the music industry is unequalled.

He has achieved a sound on records that recollects fondly those glorious big band days for even the newest fan, a style that draws capacity crowds to his concerts and millions of admirers to his Columbia records.

The **RAY CONNIFF** orchestra and chorus is being presented here with the aid of over thirty thousand dollars in Stereophonic sound equipment which was developed by Fred Hynes, the award winning Hollywood sound engineer in conjunction with the Westrex Corporation.

Two sound engineers in the middle of the auditorium mix the musical sounds which are being produced from the musicians and singers on the stage. The lighting technicians coordinate the lighting effects so that they correspond with the individual moods of the music.

It might be interesting for you to be aware of the division of the three channel sound you are hearing in the audience. The harp and brass section will be heard from the right speakers while the piano, saxes and percussionist can be heard from the left speakers. The rhythm section and singers are heard from the center speakers.

Sit back and enjoy the most spectacular musical sound you have ever heard in the live concert hall — America's number one recording orchestra presented in glorious stereophonic sound.

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", "Young At Heart", "Say It With Music", and his latest "Memories Are Made Of This."

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.

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 a 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, was installed for these engagements. The audience experienced 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 utilized 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.

This enterprising young musical giant now looks forward to expanding his career in the direction of television and the movies. As a composer, he has a lot to offer an industry which is continually on the look out for fresh new ideas. The Conniff's, Ray and his wife Ann live in Encino, California with their three children.



In order to achieve special effects, Ray recently began featuring an unusual instrument called a "Clavietta." It has a sound which is a cross between the harmonica and the accordion, and the origin of the "Clavietta" is Italy.



What's New In Records

BY CARLTON BROWN

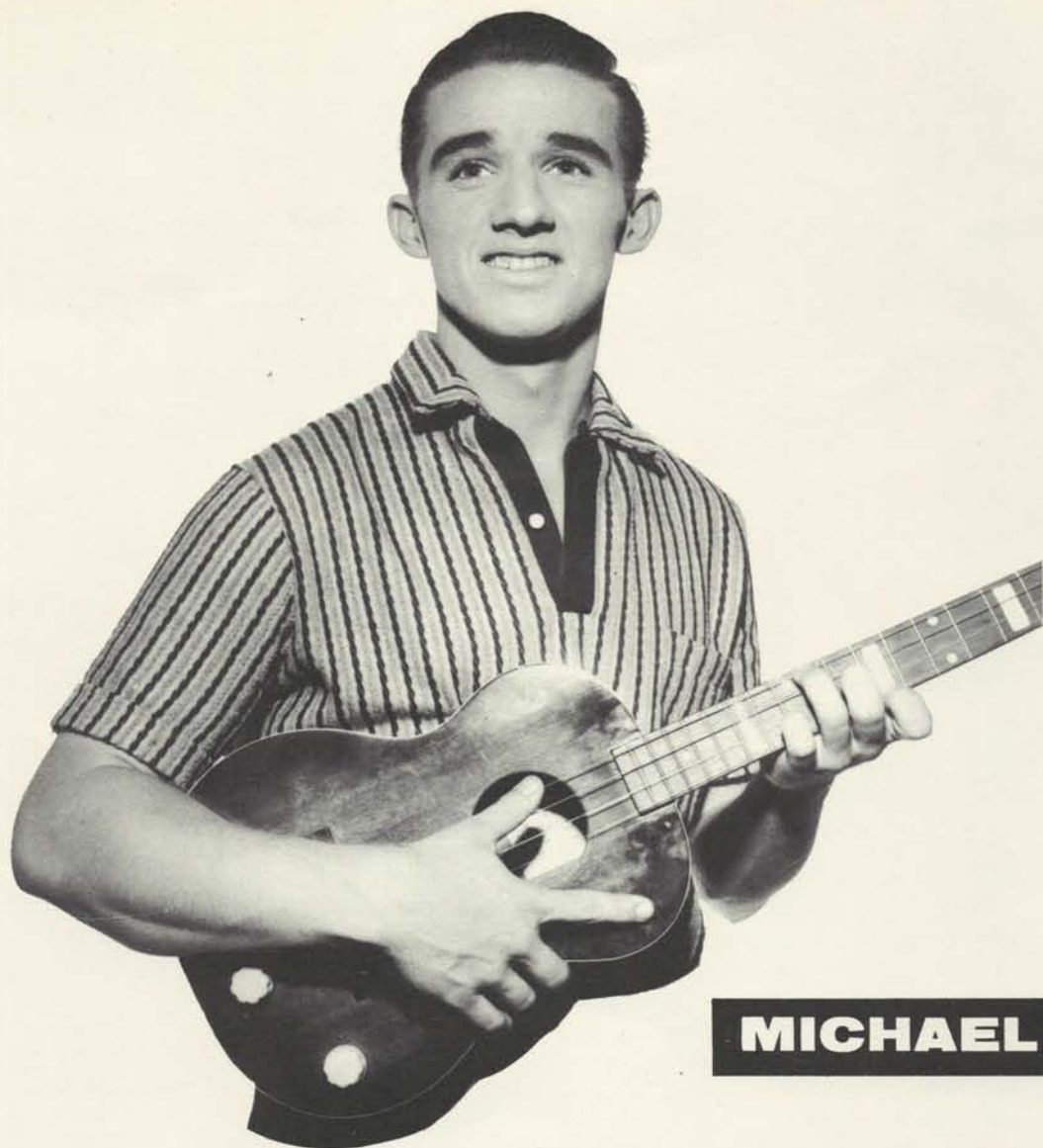
A superb new talent has emerged on the popular-music scene with increasing prominence over the past couple of years. His name is Ray Conniff, and the LPs he has done for Columbia under it are, in the order of their appearance, "'S Wonderful!," "'S Marvelous," "'S Awful Nice," "Concert in Rhythm," "Broadway 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 clichés 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

'S Wonderful

Schubert's Serenade

Please

Lullaby of Birdland

Smoke Gets In Your Eyes

Love Is A Many Splendored Thing

Tammy

Golden Earrings

Somebody Loves Me) Preview of a New Album

Besame Mucho

Brazil

INTRODUCING MICHAEL WESLEY

It's A Good Day

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

Midnight Lace (Clavietta Solo by Ray)

Ma He's Makin' Eyes At Me

It's Nice To Have A Man Around The House

ORCHESTRA AND CHORUS

Only You

Yours Is My Heart Alone

Tea For Two (Harp Solo by Elaine Fenimore)

Rhapsody In Blue

Deep In The Heart Of Texas

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

THE CONNIFF



TED ROMERSA — Tenor Sax



PAUL HEYDORFF — Trombone



FRED FALENSBY — Tenor Sax



GEORGE FAYE — 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



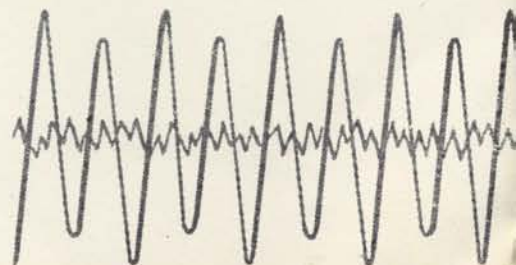
PENNY CHAPPELL — Percussion



SANFORD SKINNER — Trumpet



KIPP DUBBS — Trumpet



THE CONNIFF CHORUS



VERNE ROWE



TONI STEVENS



WARREN TIPPY



CLINT NAGLEY



MARY LOU LYONS



PAT COLLIER



CLIFF BROUGHTON
— General Manager

*behind
the*
scenes



BOB BALLARD — Director of Production



CHARLES STERN — Tour Coordinator



CHARLES SCHARBACH



RAY ROVIN — Company Manager



BILL BLANTON, JR. — Chief Engineer



RETA STEVENS



GLORIA ROWE — Executive Secretary

Conniff Concert Wins Applause

Reprinted from . . .

LIMELIGHT

Hollywood, Calif., Thursday, December 15, 1960

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Stereophonic Sound Of Name Bands May Be Answer To Movie Industry's Cry For More Theater Patrons

By BARNEY GLAZER

The motion picture industry has a huge boxoffice potential but the motion picture industry is deaf, dumb and blind.

Deaf, because they're not listening to familiar new sounds all around them, Dumb, because their boy geniuses are more boy than genius. And blind, because they can't see those long lines waiting to buy tickets at one-night concert stands.

Hank Mancini, Freddy Martin, Harry James and their name-band ilk are drawing generous audiences to their one-night concerts but it has taken Ray Conniff, his Columbia Records orchestra and chorus, to start a tidal wave of enthusiasm that could and should be adopted by the motion picture industry as its final and complete answer to free TV, pay TV, professional sports and empty theater seats.

The other night, Ray Conniff returned to his home base and wound up a highly successful national tour with an appearance inside the reaches of the gargantuan Shrine Auditorium.

More than 6,000 persons bought tickets with a \$4 top and hundreds were still milling around outside trying to get in when Ira Cook introduced the band and the curtains parted to open an evening that had the vast audience sometimes hypnotized and at other times lifted into a frenzy.

It was the best darned music this side of the classics.

What makes Ray Conniff so different? Of what service can he be to the movie industry?

Conniff comes recommended with an excellent Columbia Records best-seller rep. His is rated as the nation's Number One Band and his arrangements no doubt have everything to do with the honor. They are significant and unique. Conniff drew upon hundreds of thousands of established audiophiles who have been buying records, tapes, and hi-fi components

like mad all these years. He drew upon a sea of fans who are hungry to hear and be near their musical favorites.

But those weren't enough. Conniff added one more straw that broke his competition's back. He wasn't about to make the same mistake made by London Records' far-famed Mantovani who played this same auditorium and sent his fans away shaking their heads and moaning: "Where was big Mantovani record sound."

Conniff knew that his record buyers were accustomed to hearing his band and chorus with a recording studio's electronic assist. He also knew that concert halls around the land did not have the alleged concert hall sound but instead have been cheating the public all these years with the louisiest acoustics north of Death Valley.

He knew that his personal performance must sound exactly like his recorded performance so he chunked out \$30,000 for stereophonic equipment. Using five speakers onstage that drew 30 watts apiece, or a total of 150 watts as compared to the average Joe's home hi-fi set with only 20 watts, Conniff gave his audience the purest sound this side of crawling right into an instrument's throat.

Stereo balance was sensational. Brass never drowned vocals. Drums never predominated. Each instrument and voice was balanced perfectly by Bill Blanton, sound engineer, and Bob Ballard, production manager, who were sitting in the audience at the audio controls.

Conniff has paved the way for the motion picture industry. He has proved that name bands may be dead but long live name bands with stereophonic equipment! He has proved that movie houses should search the hinterlands for retired and semi-active big band leaders and members and bring 'em back alive from one-night stands, bar mitzvahs and county fairs.

This could well be the new era for reviving the movie house live stage prologue. Not the old style prologue with the archaic grouping of singers, dancers and band overture, but the 1961 version of Ray Conniff's ingenuity, for which 6,000 fans at the Shrine and millions of others around the country were willing to forsake other social and entertainment commitments and chunk out \$4 tops as if it were an Orbach's bargain.

To prove his point, Conniff played a few passages with the stereo equipment in full bloom. Everything came in clear—tinkle bells, percussion pings, the harp, piano, guitars. Nothing soft was lost. Nothing loud domineered. As big as the vast Shrine was, the most diminutive of sounds were carried clearly to every cranny and nook of the big barn.

Conniff then signalled for a complete shutoff of the stereo. The very same passages were replayed. It was as if someone had pulled a blanket over the orchestra. You just couldn't get yourself to believe that this was the same band or that they were playing the same notes and using the same instruments. It was uncanny.

The major difference between Ray Conniff's magic and the talents of his fellow bandsmen, aside from his arrangements, is stereo equipment.

All the movie industry need do is to stop stretching its budget seams to the bursting points for road-show productions and instead team with exhibitors to spend some of those misplaced millions to inaugurate this stereophonic big band sound as a live stage prologue to their current films.

MORNING DEMOCRAT
Dave report Bettendorf,
Iowa

Concert In Stereo Is 'Magical'

By SHIRLEY DAVIS
Staff Writer

The man who uses voices in instruments worked his magic the audience at the Mas-

Conniff Sparkles

Ray Conniff returned home to Los Angeles after a six week nation-wide tour with his band and chorus to give one of his "concerts in stereo" last Friday night at the Shrine Auditorium.

Conniff, whose name has become synonymous with one of the most distinctive band sounds since the days of Glenn Miller, provided a packed house with an ear-opening selection of show-tunes, ballads and semi-classical selections. The Conniff

THE POST-STANDARD, Syracuse, N. Y.

Conniff at Memorial Like Hollywood Bowl

Experiment in Sound

ROCHESTER DEMOCRAT AND CHRONICLE

Ray Conniff Electrifies Audiences

The Flint Journal, Flint, Michigan

3,500 Cheer Concert by Conniff

'Concert in Stereo' Dazzles Audience

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
ON COLUMBIA RECORDS

RAY CONNIFF

THE DISTINCTIVE CONNIFF STYLE...THE STRONG BEAT
AND DAZZLING ARRANGEMENTS... THAT MADE HIM
ONE OF THE COUNTRY'S TOP RECORDING ARTISTS.
A GREAT COMPOSER, CONDUCTOR AND ARRANGER.
REGULAR HI-FI OR STEREO ON...

COLUMBIA RECORDS



RAY CONNIFF'S NEWEST!

