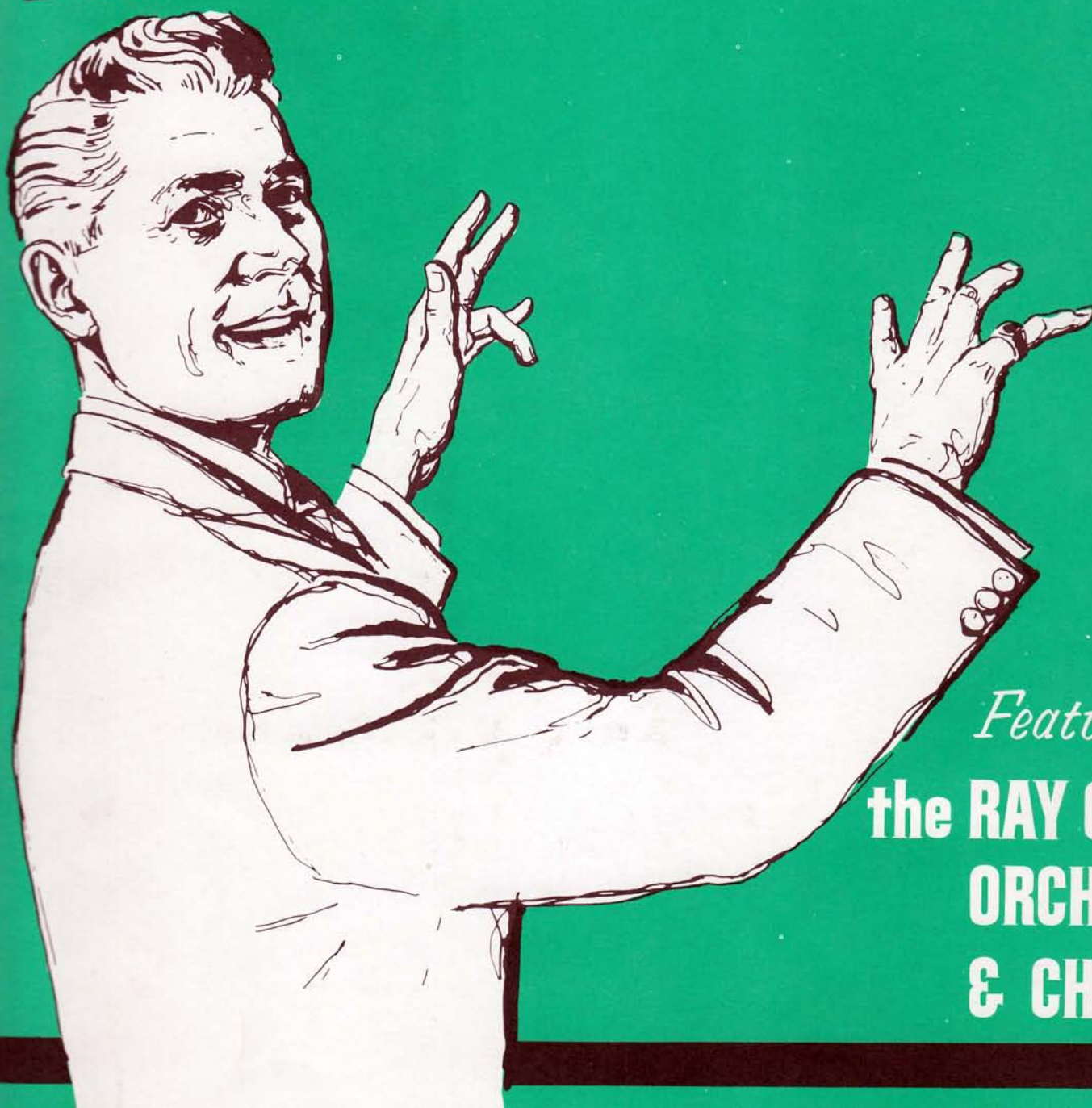


# RAY CONNIEFF'S

## "CONCERT IN STEREO"



*Featuring*  
the RAY CONNIEFF  
ORCHESTRA  
& CHORUS







# 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 his success 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", "Memories Are Made Of This", "Somebody Loves Me", "So Much In Love", "'S Continental", "Rhapsody In Rhythm", "We Wish You A Merry Christmas", and his latest "Happy Beat"



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 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.

In the summer of 1962, Ray spent 9 weeks in Europe visiting the following countries: Denmark, Sweden, Germany, France, Switzerland, Italy and England. In Milan, Italy Ray received the Music Critic award of 1962, THE CRITICA DISCOGRAFICA ITALIANA".

In February 1963, Ray was the honored guest at the C.B.S. International Convention in Paris, France, where he received two gold awards for being the most popular non-Spanish Orchestra in Spain.

On February 28, 1963, Ray received four GOLD RECORDS from Columbia Records. Each GOLD RECORD represents sales of over a half million records. The records he received the awards for were 'S MARVELOUS, CONCERT IN RHYTHM VOL. I, MEMORIES ARE MADE OF THIS, and SO MUCH IN LOVE.

Because of the success of Ray's previous tours, in 1963 he again took his orchestra and chorus on a tour of Washington, Oregon and California, ending with a final performance at the Shrine Auditorium to standing room only.

Ray has more recently been honored with gold records for his albums entitled "Christmas with Conniff" and "Somewhere My Love." The later featuring a lyric version of "Lara's Theme" from the motion picture, Dr. Zhivago. He has also received several outstanding awards from Mexico, Brazil and many other parts of the world.



Add  
Wish you A  
MERRY CHRISTMAS





1964 proved to be a very busy year for Ray. He did two television specials plus recording three albums, and also found time to go to Hawaii, Japan and Formosa.

~~The most recent albums recorded by Ray are: "You Make Me Feel So Young" and "Friendly Persuasion," featuring the orchestra and chorus; "Speak to Me of Love," "Music From Mary Poppins," "Invisible Tears," "Love Affair," "Happiness Is," "Here We Come a-Caroling," "Somewhere My Love," "En Espanol!" "World of Hits," and "This Is My Song," all by the singers.~~

One of Ray's most exciting efforts for 1965 was a television Christmas special which was shown on December 20 and received rave notices.

On January 15 and 16 of 1966, Ray performed at the Dorothy Chandler Pavilion in the Los Angeles Music Center. The house was filled to capacity for both performances. In May of 1966, Ray was the honored guest at a reception and dinner given for him in Mexico City by the Composers Society of Mexico, where he received an award for his outstanding recordings of the works of Mexican composers.

In November 1966, Ray again appeared at the Los Angeles Music Center and each performance was a complete sellout.

### *ARRANGED AND RECORDED*

Ray has just finished arranging and recording the title song, "The Winds of Change," for a new picture, "How to Save Your Marriage and Ruin Your Life," starring Dean Martin and Stella Stevens, to be released by Columbia Pictures in early 1968. Ray collaborated with Michele LeGrand who composed the music for the picture and will release the two sided recording about a month before the picture release. Ray has also recorded a Hawaiian album to be released this fall.

Prior to the Hollywood Bowl engagement, Ray Conniff's "Concert In Stereo" appeared at the Sahara-Tahoe in the High Sierra room to capacity audiences.

The most recent albums recorded by Ray are "Somewhere My Love", "World Of Hits", "This Is My Song", "Hawaiian Album", "It Must Be Him", "Honey", "Turn Around Look At Me", and "I Love How You Love Me".





# GRAMMY and GOLD RECORD AWARDS





MASTERS OF CEREMONIES

Roger Carroll )  
Ira Cook ) KMPC

Jack Gilbert KGIL

RAY CONNIFF'S

PROG

PART I

RAY CONNIFF ORCHESTRA AND CHORUS

Shubert's Serenade

None But The Lonely Heart

Lullaby of Birdland

Smoke Gets in Your Eyes

Someone To Watch Over Me

Hello Dolly

RAY CONNIFF CHORUS

What Now My Love

Strangers In The Night

Born Free

Golden Earrings (Clavietta solo by Ray Conniff)

Mame

ORCHESTRA AND CHORUS

Chopins Nocturne (Piano Solo, Mario Janaro)

Tico-Tico

He's Got The Whole World In His Hands

It's So Nice To Have A Man Around The House

(Vocal Solo by Rica Moore)

Autumn (Harp Solo, Elaine Fenimore Seeley)

ELECTRIC ORGAN BY  
LOWREY

Brazil  
Warsaw Concerto

*This is an  
Changes will  
the German*



# CONCERT IN STEREO™

**RAM**

**PART II**

*Program  
made for  
tour*

## INTERMISSION

### RAY CONNIFF ORCHESTRA AND CHORUS

Danke Schoen

I'm Always Chasing Rainbows

Sweet Georgia Brown (Percussion Solo by Bernie Mattinson)

Muscat Ramble )  
Tin Roof Blues ) (Dixieland)

Memories Are Made Of This (Audience Participation)

### RAY CONNIFF CHORUS

Cabaret

Somewhere My Love

Who's Sorry Now

### ORCHESTRA AND CHORUS

Rhapsody In Blue

Deep In The Heart Of Texas

Oklahoma



# THE CONNIEFF



JOHN BEST – Trumpet



SKEETS HERFURT – Alto Sax



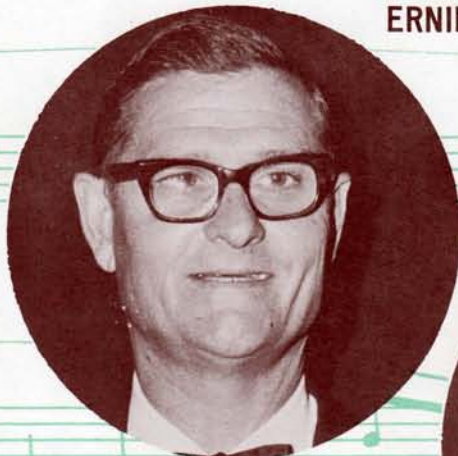
FRED FALENSBY – Tenor Sax



VINCE DIAZ – Trombone



ERNIE TACK – Bass Trombone



JACK DUMONT – Alto Sax



ROBERT PRING – Trombone



BOB LAWSON – Baritone Sax



MAC McLAUGHLIN – Tenor Sax



# ORCHESTRA



ELAINE SEELEY – Harp



GIL HINTZ – Guitar



BUD MATLOCK – Guitar



MARIO JANERO – Piano



PHIL GILBERT – Trumpet



RAY LEATHERWOOD – Bass



EARL COLLIER – Trumpet



LENNIE ROSENBERG – Drums



BERNIE MATTINSON – Percussion



# THE CONNIFF



JAY MEYER



RANDALL SHEPARD



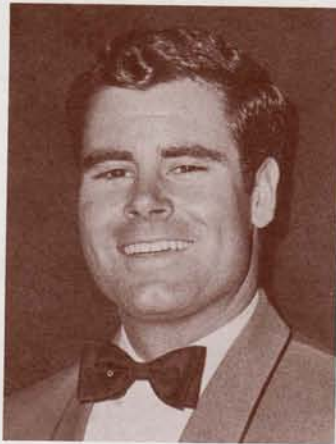
VERN ROWE



DWIGHT ELRICH



PAUL SJOLUND



ROBERT STEVENS



FRED FRANK



CLARK EVAN



# CHORUS



**RICA MOORE**



**JANICE GASSMAN**



**PATRICIA COLLIER**



**BETTY WAND**



**JACQUELINE ALLEN**



**ALICIA ADAMS**



**CAROL TURNBOW**



**DOREEN TRYDEN**





CL 2676/CS 9476



CL 2500/CS 9300 Stereo/H2C 27 Tape / 18 10 0160 / 8-Track Tape



CL 2519/CS 9319 Stereo/18 10 0122 8-Track Tape



CL 2366/CS 9166/CQ 747 Tape



CL 2461/CS 9261 Stereo/CQ 794 Tape



CL 1574/CS 8374 Stereo/CQ 361Tape / 18 10 0154 8-Track Tape



CL 2118/CS 8918 Stereo/CQ 605 Tape

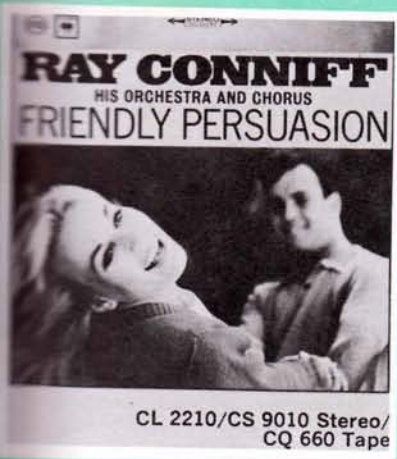


CL 1163/CS 8022 Stereo/CQ 382 Tape / H2C 17Tape / 18 20 0008 8-Track Tape



# **THE RAY CONNIFF SOUND**

## **on Columbia Records**





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

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

