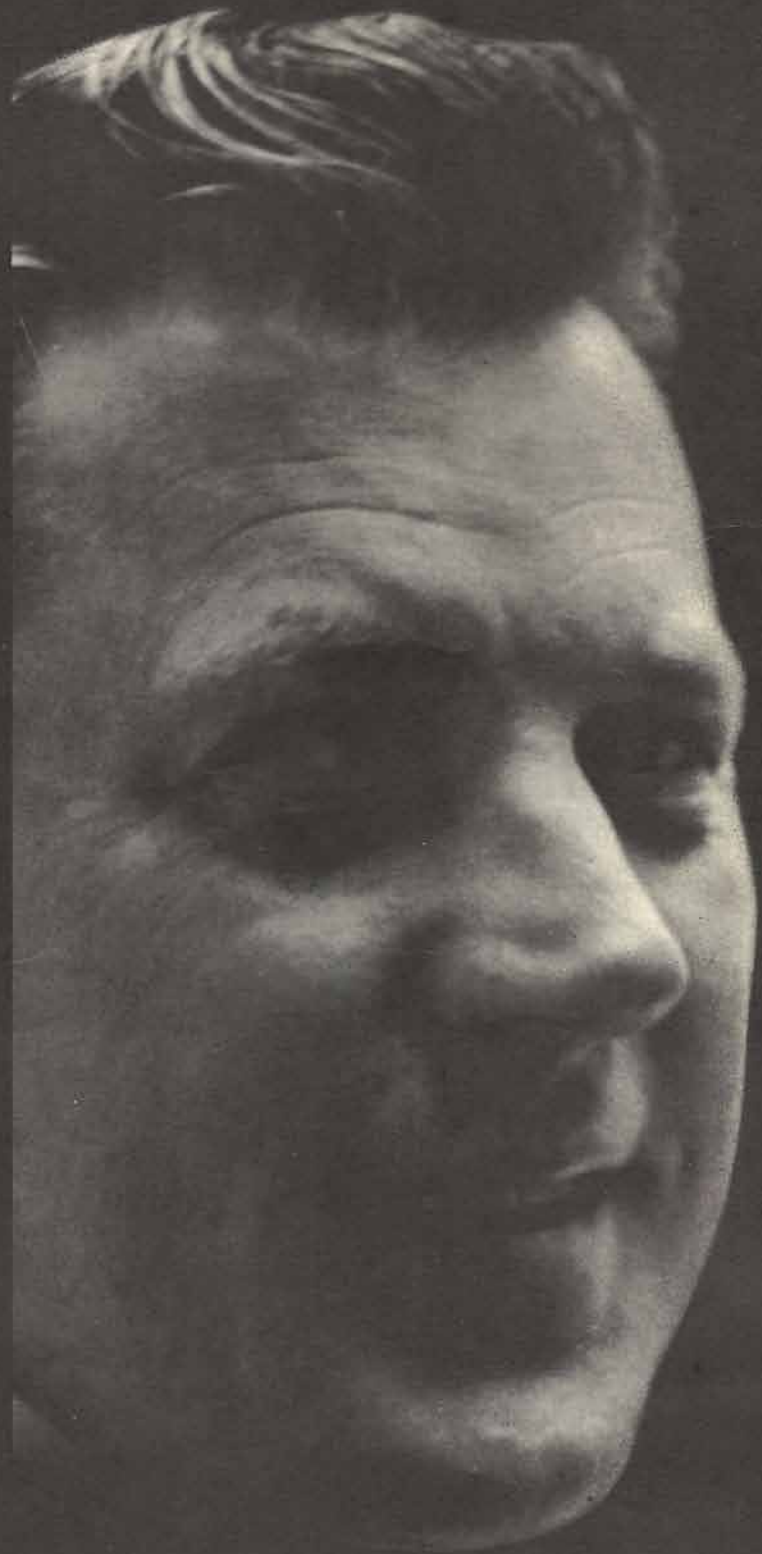




RAY CONNIFF'S

"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 Grey, 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."

Ray's next albums were "S' Marvelous," "S' Awful Nice," and "Concert In Rhythm," all of which are high on the best-selling charts. He concentrates entirely on his own albums now, conducting sessions for which he has arranged. His latest album is "Broadway In Rhythm" featuring Ray's unique arrangements of hit songs from "South Pacific," "Oklahoma," "My Fair Lady" and "The King And I."

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.

After "Broadway In Rhythm" album Ray made "Hollywood In Rhythm," "It's The Talk Of the Town," (on this album the singers sing the words for the first time), "Conniff Meets Butterfield," "Christmas With Conniff," and his latest album is "Concert In Rhythm Vol. II."

At its open-air Hollywood Bowl debut, Ray Conniff's "Concert in Stereo" pulled in 17,640 eager ticket-buyers and kept them all—despite the threat of a rainstorm. When "Concert in Stero" set up shop at the 2800-seat auditorium in Santa Monica, it not only attracted one sell-out house but two! Local concert management quickly arranged for an unscheduled second show for the benefit of Conniff-and-stereo fans who couldn't be accommodated at the first.





DEE ARLEN

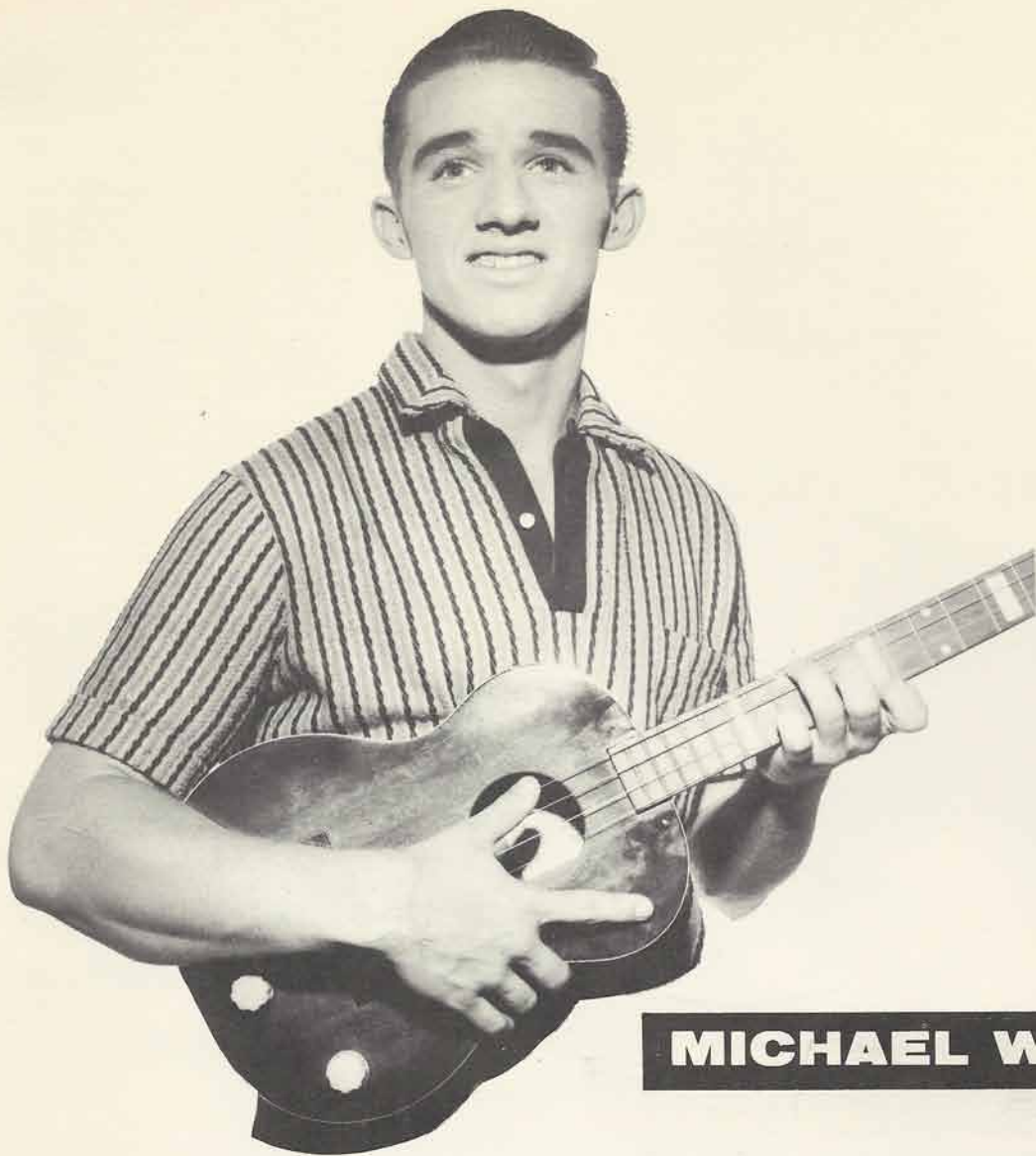
Dee Arlen, 5'2", blue eyes, blond, was born December 17th, 1933 in Glendive, Montana.

At the age of ten, Dee and her family moved to Los Angeles, California. Dee attended John Marshall High School and L. A. City College. During her college years, Dee sang with a group called the "Moonmists" (four boys and a girl). In 1950, after leaving college, Dee started her professional career with Bill Norvas and the "Upstarts." For 28 weeks, they were on the Kate Smith Show. During this period, they did many guest shots with Perry Como, Milton Berle, and others. For three months, they toured with Dennis Day. Dee did the Broadway Revue, "Tickets Please" at the Coronet Theatre in New York. Also appeared at the Copa with Joe E. Lewis.

In 1955, Dee and Bill Norvas went out on their own and did a comedy act, singing and dancing. Later came engagements in Las Vegas with Ken Murray's Blackouts.

In 1958, Dee did a show at the Cabaret Concert called "In League With Ivy" for Billy Barnes and from this came the lead in the "Billy Barnes Revue" when she replaced Joyce Jameson who went to New York with the original cast.

Ray Conniff, Columbia Recording Artist, saw Dee in the "Billy Barnes Revue" and liked her so much, he decided to record her. He backed her on a record called "Stay" (reverse side "Why Should We Wait Any Longer?") which is being put out by Columbia Records, and is already showing signs of success after being out only a few weeks. Miss Arlen, who is currently with the Billy Barnes Revue, came by her musical talents quite naturally, since both her parents were fine musicians.



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 today's 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

Besame Mucho
Stranger In Paradise
Just One Of Those Things

INTRODUCING MICHAEL WESLEY

Liza

Turn Around

Memories Are Made Of This

The Auctioneer

ORCHESTRA AND CHORUS

None But The Lonely Heart
Chopin's Nocturne in Eb
Warsaw Concerto

INTERMISSION



PART II

ORCHESTRA AND CHORUS

Liebestraum

I Cover The Waterfront

April In Paris

Yours Is My Heart Alone

INTRODUCING DEE ARLEN

The Best Things In Life Are Free

It's Nice To Have A Man Around The House

On The Street Where You Live

He's Got The Whole World In His Hands

ORCHESTRA AND CHORUS

'S Wonderful

Rhapsody In Blue

Ma

Love Is The Sweetest Thing

Deep In The Heart Of Texas

People Will Say We're In Love

The Surrey With The Fringe On Top

Oklahoma

THE CONNIFF



DICK WARREN

Dick has been seen in many television shows and movies, as well as musical comedy productions. Prior to moving to Los Angeles he was head of the Music and Drama Department at the Bakersfield, California, Junior College. While serving in the U.S. Navy he was Director of the Seventh and Eleventh Naval District Choirs.

JAY MEYER

Jay was a member of the Sportsmen Quartet on the Jack Benny radio and television shows and made many public appearances in night clubs while a member of that group. Also, he was one of the Voices of Walter Schumann and The Top Twenty on the Tennessee Erni Ford television show.



TONI STEVENS

Toni is a recording artist for Beta Records in Los Angeles. 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.

CHORUS



DICK CASTLE

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.



PAT COLLIER

Also a talented violinist, Pat recently ended a temporary retirement to establish herself in another career — Motherhood.



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 on several night club engagements.

CAROL LOMBARD

Carol recently concluded an engagement in Las Vegas as featured vocalist with the Kirby Stone Four, male quartet. Prior to that engagement she was a member of the Skylarks singing group and made numerous personal appearances in night clubs throughout the country as well as many appearances 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 premier of Igor Stravinsky's cantata "Threni" in Venice and at The Brussels World Fair. He attended the University of Wisconsin at Milwaukee and the University of Southern California, majoring in voice.



JEAN McMANUS

Jean was the featured vocalist with the orchestras of Ralph Flanagan, Buddy Morrow and Hal McIntyre. Also, she has been seen on numerous television shows, among them Jackie Gleason, Jerry Lester, NBC Bandstand and The Chevy Show.



EARLE WILKIE

Earle was baritone soloist on "Chicago Theatre of the Air" also on many television programs. He was featured in "On The Town," in Chicago's Summer Theaters and has toured with many popular groups.

PHIL HALL

Attended Bowling Green University for two years. Played in the orchestra and sang in the chorus. Studied at Westlake College of Music for two years. Made three records for Dot with the Hollywood First Methodist Choir and has just finished working with Buddy Bregman.

**RETA STEVENS**

Reta returned from a 3-month National Tour with the Roger Wagner Chorale just in time to pack her bags for the current tour with the Ray Conniff Chorus.

**BOB EBRIGHT**

Bob Ebright is one of the better known singers in the Los Angeles area. He has sung and appeared in many motion pictures and television shows and recorded for most of the prominent record companies. He has sung in opera and is also a choral conductor.

MARY CLARK

Mary is one of the famous Clark Sisters—recording artists. They appeared with Tommy Dorsey's Band on tour throughout the country and were also heard on the Jack Smith Show. In addition to their own records, they also record commercials and are heard on the Dinah Shore Chevy Show on television.

NORM DIAL

Norm is a graduate of Drake University where he was a member of the Glee Club, Mixed Quartet, Male Quartet and Madrigal Singers. Soon after graduation Norm joined The Jones Boys, well-known male quartet.

SALLY STEVENS

A newcomer to the singing profession Sally is on leave of absence from her studies at the University of California at Los Angeles where she is a music major.



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.

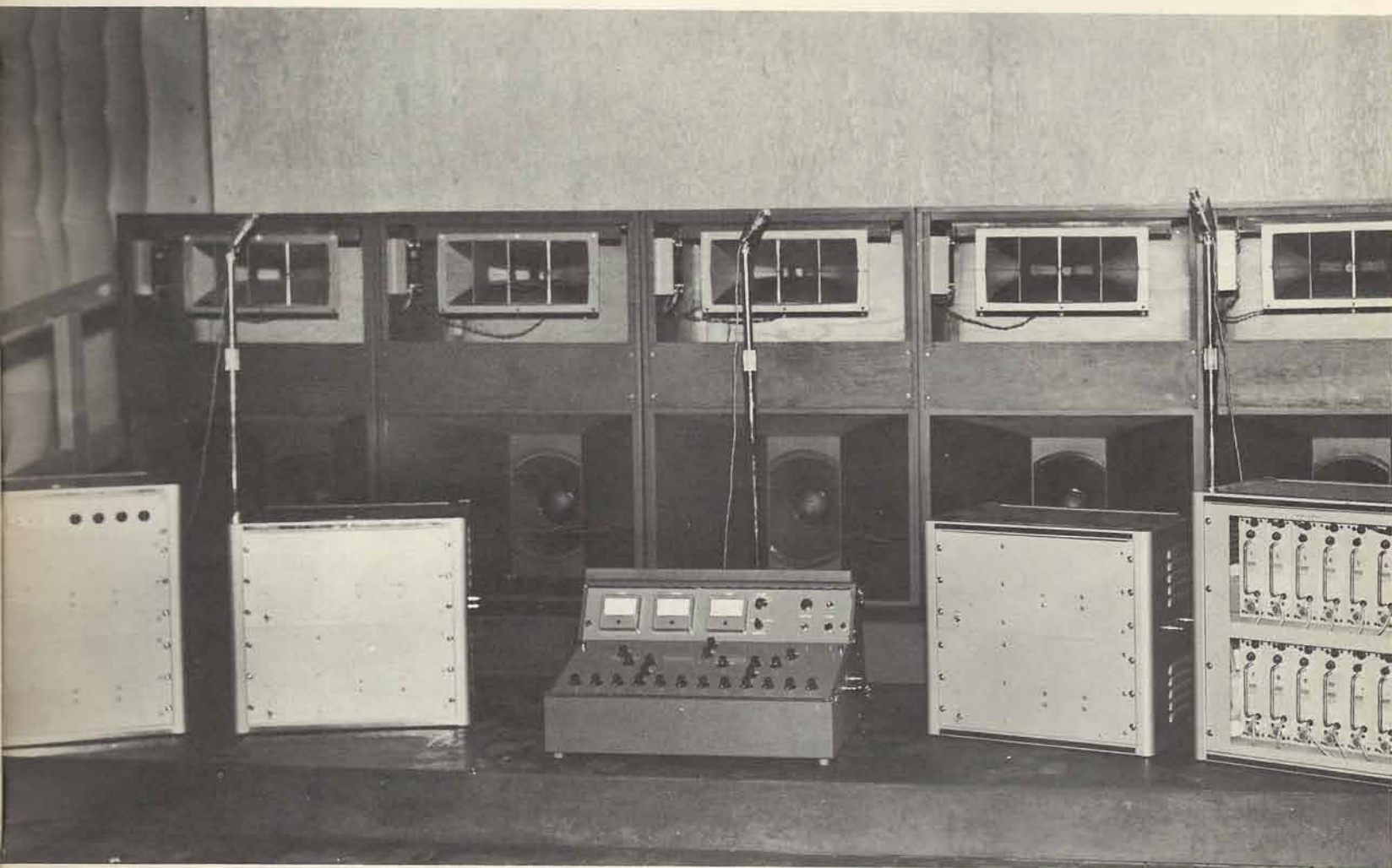
Ray himself is a young married man with three children, and may have had something like that in mind when he decided to leave the lyrics out of all seventy-some songs on his first six records, of which there's hardly one that you're not likely to know a good many of the lines to. And if you should be 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!

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 **COLUMBIA RECORDS**
HI-FI...ON



RAY CONNIFF'S NEWEST!

