

The Singles Collection, Volume 3

Collectables COL-CD-7943 (SONY A 730569)

1. THREE WAY LOVE (2:33)

(Ray Conniff)

(Ray Conniff, vocal solo, with orchestra and chorus) – mono –

recorded January 30, 1957, released on single Columbia 4-40862 February 25, 1957, matrix No. 57270, single c/w “Cuddle Up a Little Closer” (released on “The Singles Collection, Vol. 2” in 2007).

2. ANN’S THEME (2:13)

(officially written by Ann Engberg Conniff, in reality written by Ray Conniff)

(Jay Raye = Ray Conniff pseudonym, with orchestra and chorus) – binaural stereo –

recorded June 18, 1957, released on single Epic 5-9228 August 12, 1957, matrix No. 58099, single c/w “The Ritz Roll And Rock” (released on “The Singles Collection, Vol. 2” in 2007).

3. STEEL GUITAR ROCK (1:42)

(Ray Conniff)

(Jay Raye = Ray Conniff pseudonym, with orchestra and chorus, steel guitar solo by Ernie Ardi) – mono –

recorded August 20, 1957, released on single Epic 5-9241 October 14, 1957, matrix No. 59650, single c/w “Finesse” (see below); recorded during the same session with The Landon Sisters, “I’m Flipped For You” and “When I Get the Notion”, and “Steel Guitar Rock”. This session took place between two recording sessions for the “s Marvelous”-album. Note: The take on “The Singles Collection, Vol.3” is not the one that was released on the above single record.

4. FINESSE (2:25)

(Maltin – R. Doll)

(Jay Raye = Ray Conniff pseudonym, with orchestra and chorus, piano solo by Joe Antman) – first time released in stereo –

recorded August 20, 1957, released on Single Epic 5-9241 October 14, 1957, matrix No. 59649, single c/w “Steel Guitar Rock” (see above); recorded during the same session with The Landon Sisters: “I’m Flipped For You” and “When I Get the Notion”. This session took place between two recording sessions for the “s Marvelous”-album.

5. THEME FROM THE PERRY MASON SHOW (also titled PARK AVENUE BEAT) (2:19)

(Fred Steiner)

(Ray Conniff, his Orchestra and Chorus) – stereo –

recorded September 13, 1957, released on single Columbia 4-41040 Oct. 21, 1957, matrix No. 59849, single c/w “Symphony of Love” (released on “The Singles Collection, Vol. 2” in 2007); previously released on “Television Themes: 16 Most Requested Songs”. Note: Both “Symphony of Love” and “Theme from the Perry Mason Show” were recorded at the end of the last session for the “s Marvelous”-album.

6. LET'S BE GROWN UP TOO

(also titled **GROWN UP WORDS**) (2:06)

(composed by Ray Conniff, words by Al Stillman)

(Ray Conniff, his Orchestra and Singers) – stereo –

recorded April 28, 1958, at the end of the second recording session for the “Concert in Rhythm”-album, after “Theme from Tchaikovsky’s 5th Symphony”. Scored in January 1958. Previously unreleased, produced by Mitch Miller.

lyrics:

*“Darling, darling” – that’s a grown-up word.
“Sweetheart, loved one” – words I’ve often heard.
When his girl is near,
a grown-up calls her “Dear”,
or anything except her name.
Then he holds her hand.
It’s hard to understand.
I guess it’s just a grown-up game.*

Datdadadadat.

*Kisses, kisses – those are grown-up, too.
Kisses, caresses make me think of you.
That’s how grown-ups explain
and they should know what’s best,
so that’s what I suggest we do, doowedoowedoo:
Darling, darling, let’s be grown-up, too.
Let’s be grown-up, too.*

7. MIDNIGHT LACE, PART II (2:31)

(Howard – Lubin)

(Ray Conniff and his Orchestra, featuring Eddie Manson, harmonica solo) – first time released in stereo –

recorded September 8, 1960 between two sessions for the “Memories Are Made of This”-album, released on single Columbia 4-41800 September 12, 1960, matrix No. 65307. (Notes: “Midnight Lace, Part I” was released on the “Happiness Is”-album, and an alternate take – erroneously titled “Midnight Lace, Part II” – was released on “The Essential Ray Conniff” on Columbia Legacy C2K 89170 in 2004.) This is the take that was released as side B of the single. Produced by Rann Productions, Inc.

8. MAN FROM MARS (1:54)

(Artie Shaw)

(Ray Conniff, trombone, Conrad Gozzo (?), trumpet, and the Ray Conniff Sextet) – stereo –

recorded at the end of the sessions for the “Friendly Persuasion”-album, matrix No. 71884, previously unreleased. (Also recorded during this session: “Invisible Tears” and “Singing the Blues” by The Ray Conniff Singers.) Produced by Ernie Altschuler, recorded May 15, 1964.

9. WEDNESDAY’S CHILD (2:29)

(John Barry – Mack David)

(The Ray Conniff Singers) – stereo, no fade-out ending –

recorded during a singles session on November 11, 1966. (Also recorded during this session: “Games That Lovers Play”, “Mame” and “Cabaret”.) Released on single Columbia 4-43939 November 28, 1966, c/w “Mame”; matrix No. 88291. This take previously released in stereo on the Ray Conniff compilation CD “Instrumental Favorites” (Time Life Music / SMSP A-25097 R986-03). Produced by Jack Wiedenmann.

10. **SEVENTEEN** (Syttén) (2:50)

(A. Brandt – Soya – Ole Hoyer)

(Ray Conniff and the Singers) – stereo –

recorded February 9, 1967 during a singles session, during which also “The World Will Smile Again”, “The World Looks Good Again” and “Moonlight Brings Memories” were recorded; released on single Columbia 4-44055 March 13, 1967, single c/w “the World Will Smile Again”; matrix No. 94535. Previously released on “The Essential Ray Conniff” Columbia (Legacy C2K 89170) in 2004. Produced by Jack Gold.

11. **WINDS OF CHANGE** (2:10)

(composed by Michel Legrand, words by Mack David)

(Ray Conniff and the Singers) – stereo –

recorded May 7, 1967, released on single Columbia 4-44422 December 27, 1967, and on the soundtrack album of “How to Save a Marriage and Ruin Your Life”, Columbia OS 3140, matrix No. 94734; single c/w “We’re a Home” (released on “The Singles Collection, Volume 1”). Previously released on “The Essential Ray Conniff” Columbia (Legacy C2K 89170) in 2004. Produced by Jack Gold. (Note: The instrumental version was released on “The Singles Collection, Vol.2”.)

12. **A BANDA** (2:52)

(Chico Buarque de Holanda)

(Ray Conniff, his Orchestra and Chorus) – first time released in stereo –

recorded during a singles session on April 26, 1969, during which also “s Wonderful” (stereo recording), “La Felicidad” and “La Bostella” were recorded; released on single Columbia 4-44933 July 8, 1969, single c/w “La Felicidad”; matrix No. 105874. Previously released in mono on “The Essential Ray Conniff”-2 CD set. Produced by Jack Gold.

13. **JE T’AIME (MOI NON PLUS) (LOVE AT FIRST SIGHT)** (2:40)

(Serge Gainsbourg)

(Ray Conniff and The Singers) – stereo –

recorded at the end of the sessions for the “Jean”-album September 13, 1969, released on single 4-45002 September 29, 1969; single c/w “Love Made a Fool of Me” (released on “the Singles Collection, Vol.1”); matrix No. 104106, previously released on the compilation CD “Love Songs” (Columbia/Legacy CK 87149). Produced by Jack Gold.

14. **WITH EVERY BEAT OF MY HEART** (3:04)

(Ray Conniff)

(Ray Conniff, vocal solo, with The Singers)

recorded at the end of the first session for the “Great Contemporary Instrumental Hits”-album May 19, 1971; released on single 4-45595 April 11, 1972, single c/w “Sleepy Shores” (available on “The Singles Collection, Vol.1”); matrix No. 110933; previously released on “The Essential Ray Conniff” Columbia (Legacy C2K 89170) in 2004. Produced by Jack Gold.

15. **THE FREE ELECTRIC BAND** (3:21)

(Albert Hammond / Mike Hazelwood)

(Ray Conniff and The Singers) – stereo –

recorded at the end of the recording sessions for the “You Are The Sunshine of My Life”-album April 10, 1973; matrix No. 116892, previously unreleased; produced by Jack Gold.

lyrics:

My father is a doctor, he's a family man

My mother works for charity whenever she can

They're both good clean Americans who abide by the law

They both stick up for liberty and they both support the war.

My happiness was paid for when they laid their money down

For summers in a summer camp and winters in the town

My future in the system was talked about and planned

But I gave it up for music and the Free Electric Band.

*I went to school in hand washed shirts with neatly oiled hair
 And the school was big and newly built and filled with light and air
 And the teacher taught us values that we had to learn to keep
 And they clipped the ear of many idle kid who went to sleep.
 Till my father organised for me a college in the east
 But I went to California for the sunshine and the beach
 My parents and my lecturers could never understand
 Why I gave it up for music and the Free electric band.
 Well they used to sit and speculated upon their son's career
 A lawyer or a doctor or a civil engineer
 Just give me bread and water, put a guitar in my hand
 'Cos all I need is music and the Free Electric Band.
 My father sent me money and I spent it pretty fast
 On a girl I met in Berkley in a social science class*

*Yes and we learned about her body but her mind we did not know
 Until deep routed attitudes and morals began to show
 She wanted to get married even though she never said
 And I knew her well enough by now to see inside her head
 She'd settle for suburbia and a little patch of land
 So I gave her up for music and the Free Electric Band.
 Oooh the Free Electric Band.
 shaladah badup dup dee dee dee with Free Electric Band.
 shaladah badup dup dee dee dee with Free Electric Band.
 etc.*

16. HALF BREED (2:54)

(music by Al Capps, lyrics by Mary Dean)

(Ray Conniff and The Singers) – stereo –

recorded during the sessions for the "The Way We Were"-album, November 26-28, 1973; matrix No. 117620, produced by Jack Gold; previously unreleased.

lyrics:

*My father married a pure Cherokee
 My mother's people were ashamed of me
 The Indians said I was white by law
 The White Man always called me "Indian Squaw"*

CHORUS:

*Half-breed, that's all I ever heard
 Half-breed, how I learned to hate the word
 Half-breed, she's no good they warned
 Both sides were against me since the day I was born*

*We never settled, went from town to town
 When you're not welcome you don't hang around
 The other children always laughed at me
 "Give her a feather, she's a Cherokee"
 Repeat Chorus
 We weren't accepted and I felt ashamed
 Nineteen I left them, tell me who's to blame
 My life since then has been from man to man
 But it can't run away from what I am
 Repeat chorus*

17. ALL I KNOW (2:34)

(Jimmy Webb)

(Ray Conniff and The Singers) – stereo –

recorded during the sessions for the "The Way We Were"-album, November 26-28, 1973; matrix No. 117627, produced by Jack Gold; previously unreleased.

lyrics:

*I bruise you
 You bruise me
 We both bruise too easily
 Too easily, to let it show
 I love you and that's all I know.
 All my plans
 Are falling through
 All my plans depend on you
 Depend on you, to help them grow
 I love you and that's all I know.
 When the singer's gone, let the song go on.
 But the ending always comes at last
 Endings always come too fast
 They come too fast*

*But they pass too slow
 I love you and that's all I know.
 When the singer's gone, let the song go on
 It's a fine line between the darkness and the dawn
 They say in the darkest night, there's a light beyond.
 But the ending always comes at last
 Endings always come too fast
 They come too fast
 But they pass too slow
 I love you and that's all I know
 That's all I know
 That's all I know-oh...oh-oh.*

18. **PAPER MOON (IT'S ONLY A PAPER MOON)** (2:01)

(Harold Arlen – William Rose – E. Y. Harburg)

(Ray Conniff and The Singers) – stereo –

recorded October 21, 1974 during a session for the “Laughter in the Rain”-album. Ray recorded two different versions. The one with the “chipmunk”-voices remains unreleased. It was probably made for experimental reasons. Matrix No. 122122, previously unreleased, produced by Jack Gold.

19. **I WILL FOLLOW HIM** (2:19)

(Jacques Plante – J. W. Stole – Del Roma – Norman Gimbel – Arthur Altman)

(Jackie Ward, vocal, with Ray Conniff and The Singers) – stereo –

recorded May 10, 1974 during a singles session. Also recorded during this session: “Sing Along Song”, “I Understand (Just How You Feel)”, and “The Entertainer”) some days before the recording sessions for “The Happy Sound of Ray Conniff”; Ray wrote two different arrangements for “I Will Follow Him”; matrix No. 121410, previously unreleased, produced by Jack Gold

20. **YOUR BOOK** (2:57)

(Ray Conniff)

(Ray Conniff and The Singers) – stereo –

recorded February 17, 1975 during a singles session after the “Laughter in the Rain”-album. Also recorded during this session: “Love Theme from an X-Rated Movie”, “My Little Friend”, “On the Run”, and “She Loves to Hear the Music”; trombone by Ray Conniff; matrix No. 122305, produced by Jack Gold, previously unreleased.

lyrics:

*Day by day, you fill the pages of your life
With words you write your dreams, your hopes -
are all recorded.*

*Pages are fold; others are still to be built with joy
or pain*

*And only you decide what words appear
You'll write and down, you are really after
What you could write?*

What you would write?

This book is yours and only you can fill it.

With words of love, it's up to you to do it.

Da, da-da, da-da, da-da, da-da-da-da-da-da

*Da-da, da-da, da-da, da-da, da-da-da-da-da-da
La-la-la-la*

Think of the pages we'll see, you'll go to read

The story that you write of love for him

Your words are real, you rose around you.

What do they mean? What do they mean?

This book is yours, and only you can fill it.

With words of love, it's up to you to do it.

This book is yours, and only you can feel it.

With words of love...

21. **ON THE RUN** (3:15)

(B. Walls)

(Ray Conniff and The Singers) – stereo –

recorded February 17, 1975 during a singles session after the “Laughter in the Rain”-album. Also recorded during this session: “Love Theme from an X-Rated Movie”, “My Little Friend”, “Your Book”, and “She Loves to Hear the Music”); matrix No. 122303, produced by Jack Gold, previously released as bonus track on the 2-on-1 CD Collectables COL 7646 (released in 2006), featuring “Love Will Keep Us Together” and “Another Somebody Done Somebody Wrong Song”.

22. **LOVE THEME FROM AN X-RATED MOVIE** (2:48)

(Ray Conniff)

(Ray Conniff, his Orchestra and Chorus) – stereo –

recorded February 17, 1975 during a singles session after the “Laughter in the Rain”-album. Also recorded during this session: “She Loves to Hear the Music”, “My Little Friend”, “On the Run”, and “Your Book”; matrix No. 122302, previously released on single 3-10133 (c/w “My Little Friend”) and on “The Essential Ray Conniff” Columbia (Legacy C2K 89170) in 2004. Produced by Jack Gold.

23. SHE LOVES TO HEAR THE MUSIC (3:53)

(P. Allen – C. B. Sager)

(Ray Conniff and The Singers) – stereo –

recorded February 17, 1975 during a singles session after the “Laughter in the Rain”-album. Also recorded during this session: “Love Theme from an X-Rated Movie”, “My Little Friend”, “On the Run”, and “Your Book”; matrix No. 122304, produced by Jack Gold, previously unreleased.

lyrics:

*She's just a secretary in a small recording firm
But when it comes to music there ain't nothing
she can't learn
And everything she lives and breathes is written
on an album sleeve
She can tell you who's hot, who will make it and
who will not.
She loves to hear the music, she's got every lyric
down
She love to hear them say she's got the greatest
ears in town
It hangs around a studio that ain't a rock star,
She don't know when sometimes they take her
home
But she always wakes up alone.
A man that wanna marry her can never satisfy
The inner rhythms that she hears are all that
keep her high
So, they turn around and go and leave her by her
radio
She didn't love them anyway, not like she loves
the men who play.
She loves to hear the music, she's got every lyric
down*

*She loves to hear them say she's got the great-
est ears in town
She's there at every studio, the first to come, the
last to go
And sometimes they take her home, but she al-
ways wakes up alone.
The years will not be kind to her, her world is for
the young
The band's that played so tightly and knit will
soon become unstrung
She'll be just another face, out of time and out of
place
When the songs revive again, she comes to life
and tells them when.
Oh yeah, she loves to hear the music, she got
every lyric down
She loves to hear them say she had the greatest
ears in town
She could have been somebody's wife, but as a
child heard “Mack the Knife”
And each night she took it home, so she'll always
wake up alone.
Because she loves to hear the music, she's got
every lyric down
She loves to hear them say she's got the great-
est ears in town...*

24. JACKIE BLUE (3:15)

(Larry Lee – Steve Cash)

(Ray Conniff and The Singers) – stereo –

recorded May 5-8 during the sessions for the “Another Somebody Done Somebody Wrong Song”-album; matrix No. 122492, produced by Jack Gold. Previously released as bonus track on the 2-on-1 CD Collectables COL 7646 (released in 2006), featuring “Love Will Keep Us Together” and “Another Somebody Done Somebody Wrong Song”.

25. NEVER GONNA FALL IN LOVE AGAIN (3:42)

(Eric Carmen)

(Ray Conniff and The Singers) – stereo –

recorded November 29, 1976 during the recording sessions for the “After the Lovin’”-album, after “A Fifth of Tchaikovsky” and before “If You Leave Me Now”; matrix No. 124907, produced by Jack Gold and Ray Conniff, previously unreleased.

lyrics:

*No use pretending things can still be right
There's really nothing more to say
I'll get along without your kiss good night
Just close the door and walk away
Never gonna fall in love again
I don't wanna start with someone new
'cause I couldn't bear to see it end
Just like me and you
No, I never wanna feel the pain
Of remembering how it used to be
Never gonna fall in love again
Just like you and me*

*At first we thought that love was here to stay
The summer made it seem so right
But like the sun we watched it fade away
From morning into lonely night
Never gonna fall in love again
I don't wanna start with someone new
'cause I couldn't bear to see it end
Just like me and you
No, I never wanna feel the pain
Of remembering how it used to be
Never gonna fall in love again
Just like you and me*

26. IF GOD BE FOR US (WHO COULD BE AGAINST US) (3:01)

(music by Ray Conniff, words from The Bible)

(Ray Conniff and The Singers) – stereo –

recorded March 13, 1986 during the sessions for the “Say You Say Me”-album; matrix No. not available; produced by Ray Conniff; previously unreleased.