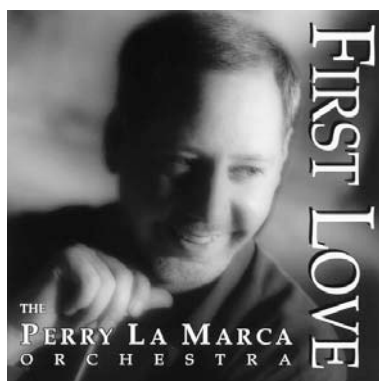


Great new Ray Conniff CD's ↑
Also recommended ↓



's Conniff

The International Ray Conniff Fan Club Magazine

No.1/2000 (March 2000)

Having fun during the photo sessions for 's Country: Mike Johnsen, Ray and Ginger



	Page:
"Welcome", Manfred's Editorial, featuring	
Miscellaneous News Items	2 and 3
<i>The CD Column, Part 1: 's Christmas</i> (Track details, order No., liner notes and more)	5
's Christmas - reviewed by the fans	6 and 7
<i>The CD Column, Part 2: Dance the Bop! & En Español</i>	8
More CD News from around the world	5 and 9
<i>News of the Past</i> by Igor Karpov: A 1974 Interview from Russia	10 and 11
<i>The CD Column, Part 3: Ray Conniff In Moscow</i>	11
<i>Ray Conniff on TV: Concert at Villa Lobos Park, São Paulo</i> (October 17, 1999) broadcast on Brazil TV	12
The Record Exchange	12
Ray Conniff Sheet Music	13 - 15
Serge Elhaik's Ray Conniff Story, Part 27: Focus on the 1960 albums, Irving Berlin, Alex North and others	16 - 22
<i>News of the Past</i> by Serge Elhaik: A new CD by Bobby Hackett / Focus on Bob Haggart	22
<i>Fan Mail:</i> Bill Martin's Suggestion for a "Ray Conniff Dream Album"	23
"First Love" - a brand-new album by the Perry La Marca Orchestra	24 and 25
A report of a concert on December 5, 1999 , when Ray conducted Perry La Marca's singing group at the Harbor College in LA (by <i>Rick Iwasaki</i>)	25
A chapter from "Clive - Inside the Record Business"	26 - 28
More Fan Mail	29
The Committee and Subscription Rates	30
„Willkommen“ - die Zusammenfassung dieser Ausgabe in deutscher Sprache	4

Welcome

to the first edition of 's *Conniff* in the new millennium, which seems to be made not only FOR the fans but mainly BY the fans. You will find that the amount of pages devoted to fan mail and articles written by club members has increased considerably. Thanks to all of you who contributed to this edition (see below).

First of all, a happy 2000 to all of you! How did you spend New Year's Eve? I know that the Conniff family had a great **Millennium Party** with friends and family members in LA. As for me and my wife Marianne, we had the honour of having Tricia and Perry La Marca in our home, together with Sheila and Michael Leach, Clemens Krauss, and Irmgard and Ingo Stein. During the party, Ray surprised us with a call to wish everyone a happy new year. I remember I expressed my thanks to Ray for having brought us together.

"Conniff-wise" the new year started off in a great way for me, too, when I received the video of Ray's 1999 **Concert at Villa Lobos Park** in São Paulo. It was broadcast on Brazilian TV at Christmas. Of course, all details are in this edition. Let's keep our fingers crossed the show will become available for more fans than those who are subscribers of the Brazilian pay-TV channel *DirecTV*. This could become Ray's first DVD, how about that, you people at Abril Music? Chances are excerpts from the TV soundtrack will end up on a future album.

As you are reading these lines, Ray might be preparing the next **Brazil Tour**. Incidentally, he was asked to give concerts there in May and in early June, but at the time of writing nothing is definite. So, please check out *the Ray Conniff Page* on the Internet for latest news during the next few weeks regularly.

The offer from Monaco for concerts was renewed. They still want Ray to give concerts at the Sporting Club in **Monte Carlo**. Again, nothing has been decided so far. Needless to point out that fans would be thrilled to see the Ray Conniff Orchestra and Singers live on stage over here in Europe again.

Ray is currently planning to record a **new album** some time this year. He revealed it would be strictly instrumental, and it might have an international appeal again this time. We will have to wait and see... Almost regularly, I get fan letters suggesting repertoire for a new Conniff album. I am sure you will find Bill Martin's suggestions for a "Dream Album" featured in this edition interesting.

I took the liberty and reproduced a few pages from **Clive Davis' book** "Clive - Inside the Record Business" (published in 1975). They reveal the reasons why Columbia MOR artistes suddenly started to record contemporary material rather than standards.

Three of Ray's rarest albums are now available on CD: **"Dance the Bop!"**, **"En Español"** and **"Ray Conniff In Moscow"**. Details about these releases and how to obtain copies are featured in the CD Column and throughout the magazine. Although not released outside Brazil, many club members managed to obtain their copies of "'s Christmas" before the Season. Eddie Murphy of Shannonside Northern Sound, a radio station in Ireland wrote, *"The new album "'s Christmas" is excellent, my favourite tracks are Happy Christmas and Silent Night. I shall feature these two tracks on my programme and tell the listeners about the album. I'm certain many of them will be eager to obtain copies once they hear some of the tracks. Perhaps it will get a release in Britain and Ireland next year."* In this edition, there are more **reviews of the latest Conniff albums**, which I hope you'll enjoy reading. Ray mentioned the possibility of the world-wide releases of his last two albums, "'s Christmas" and "'s Country" in 2000. So, let's keep our fingers crossed. They are too good to be only marketed in Brazil.

Serge Elhaik's **Ray Conniff Story** focuses on **1960**, a year in which Ray recorded three albums and went on tour in the US a couple of times. Serge also contributed another part of his **News of the Past** column, and so did Russian club member Igor Karpov, who found a most interesting interview in a Moscow newspaper archive. I thought this went along well with news about the release of the Russian album on CD.

Warren Pischke drew my attention to the latest CD catalogue of **Columbia House**. We both thought it was nice to see that the Record Club was highlighting lots of Ray's CD's again. In December 1999, I got a wonderful letter from the Vice President of Columbia House (Artists & Repertoire), Mr Marshall R. Wilcoxon, of which I would like to quote as follows:

"Columbia House has just selected Ray's My Way to be our Easy Listening Selection of the Month in our March 2000 mailing. Ray is the first artist in history to have Selections of the Month in the "Columbia Record Club" (now Columbia House) in six different decades: the 50's, the 60's, the 70's, the 80's, the 90's and the 00's! Ray's first release in 1956 was his first Selection of the Month (the same year), and he'll now have an unbelievable run of 44 years of Columbia House Selections of the Month. No other artist, and we have offered them all, has even come close to matching his record."

All I can say is **Congratulations, Ray!** Would record club members please be so kind and send me a photocopy of the March 2000 catalogue?

The next official Ray Conniff International Fan Club **Convention** will take place in **Barcelona**, from May 25 to 27, 2001. (There are no alternative dates.) Club

member Ramon Vilaret is kind enough to make arrangements.

Those of you who do not want to wait that long, may join fans from various countries for a **Get-together in Dublin** from May 26 to 28, 2000. This will be organised by Patrick Moore. (See 's Conniff No. 4/1999, page 29.) He managed to have rooms reserved in the centrally located Baggot Court Hotel. Accommodation is 40.00 Irish Punts per night per person in a double room (breakfast included). The schedule of events includes the following: Friday night: Dinner; Saturday: Sightseeing, including visits to the Guinness Brewery, the University College, dinner, dance and cabaret, and much more. So far, the following people have written to Monica and Patrick Moore they would come to Dublin: Sheila and Michael Leach, Ros and Bob Gregory, Claudine Deman and her mother, Ingo Stein, Robert Jones, Marianne and Manfred Thönicke. If you can make it, please contact Patrick straight away by fax: +353-1-2830921 (work) or phone him: +353-1-4510652 (home).

I am sorry for an error in #4/1999, on page 6: The contractor for the Brazil tour was Fred Cooper, not sound engineer Dick Bogert. I only hope there are no errors of this kind in this issue.

One and a half pages of this edition are devoted to a new album, which deserves our attention. It's **Perry La Marca's "First Love"**. (The album should be available in stores and through Internet dealers now. If you are interested in a copy and cannot get it, please notify me.) In December 1999, **Ray conducted Perry's singing group at the Harbor College** in LA. Club member Rick Iwasaki was there and wrote a report of the event.

In this edition we put the spotlight on rare collector's items: **Ray Conniff Sheet Music**. Some of these books or leaflets just seem to feature notes of melodies Ray recorded, not original arrangements, but some also say "arrangement by Ray Conniff". With reference to these, especially the "Band Stage Arrangement" of "Somewhere My Love" deserves attention.

Speaking of **Ray Conniff arrangements**... Michael Leach found an interesting item, an album by "The Band of The Royal Gloucestershire Hussars", which features "Oklahoma!" and "Younger Than Springtime", Conniff-style. Ray is given credit. Behind the track titles it says "Rodgers arr Conniff, trans Snowden". Somehow it's funny to hear Ray's arrangements played by a brass band. The album is titled "In Concert" (Droit Music Ltd. DR114.)

In our next edition, we will deal with an unjustly unknown side of our maestro: **Ray Conniff, the composer** and will focus on other unusual collector's

items - **Ray Conniff posters and advertisements**. Doug found a few of them on the Internet. Those who do not want to wait for the next issue of "'s Conniff", please click <http://www.paperboynews.com>. Speaking of pictures, Doug has uploaded very good **photographs by Ray and the Singers** (ranging from the 1964 Christmas show to the recording sessions last summer) on the following sites:

<http://members.aol.com/dmitchell9/photos/show1962/show1962p1.html>

<http://members.aol.com/dmitchell9/photos/xmas1965/xmas1965p1.html>

<http://members.aol.com/dmitchell9/photos/gene/gene1.html>

Well, I hope you all are fine. Ray and Vera went on a motor home trip at the end of January and paid a visit to the Californian wine countries, Napa and Sonoma. In early February, Vera sent me a note saying they finally got over the flu and were feeling well again. She added, "I am volunteering at a local animal shelter, I take the dogs for walks and also foster kittens and puppies until they are old enough to be adopted. At the present time I have 3 puppies at my house (I took them home, when they were 4 days old, because their mother could not care for them), they have to be bottle-fed every 2 hours (day and night), so at this time I am quite tired, but having great fun with them (thank God I have a good-natured husband that puts up with all the fuss). Regards to you and Marianne - Vera"

I could not agree more with Vera in terms of an understanding other half. Thanks, Marianne - and before I close, let me express my sincerest gratitude to all of you who made this edition possible (not in alphabetical order and not in a sequence expressing merit): Doug Mitchell (great web site!), Mike Johnsen (great photographs!), Serge Elhaïk (great columns!), Bill Martin (great ideas!), Rick Iwasaki (great report!), Jorge Luiz vaz Carpes, Daniel Marchi, Michael Leach, Warren Pischke, Clemens Krauss, Igor Karpov, Ramon Vilaret, Patrick Moore, and both Vera and Ray. All the very best to you all for a happy, healthy, peaceful 2000.

Happy Readin',



P.S.: You all received a **Discography / CD List** with cover pictures together with the May 1999 edition. As I ran out of copies for new club members meanwhile, I had a few copies reprinted. If you want a copy of the updated (February 2000) version, please let me know. Its price is \$ 3.00, £ 2.00 or DM 6.00 plus postage if sent separately.

Für unsere deutschsprachigen Leser habe ich auf der Folgeseite das Wichtigste zusammengefasst ➔

Willkommen

zur ersten Ausgabe von 's Conniff im neuen Jahr(tausend?), an dessen Lektüre ich viel Spaß wünsche. Für mich endete das alte Jahr mit einer Überraschung, als Ray am Silvesterabend anrief und mir und meinen Gästen (inklusive Tricia und Perry La Marca, Sheila und Michael Leach, Irmgard und Ingo Stein und Clemens Krauss) ein frohes neues Jahr wünschte. „Conniff-mäßig“ begann das neue ebenfalls mit großer Freude, als ich ein Video aus Brasilien erhielt mit dem Konzert im Villa Lobos Park in São Paulo, welches am 17. Oktober 1999 aufgezeichnet worden war und im digitalen Pay-TV (DirecTV) Weihnachten ausgestrahlt wurde. Insbesondere der Stereo-Klang des Konzertes ist besonders erwähnenswert. *Abril Music* (Ray's neues Label) überlegt derzeit, ob man Ausschnitte daraus auf CD veröffentlichen wird.

Ray wird in diesem Jahr wieder auf Brasilien-Tournee gehen. Im Moment ist noch nicht ganz sicher, ob diese im Mai (bis Anfang Juni) stattfinden wird - oder aber später im Jahr, wenn Ray ein neues Album aufgenommen haben wird. Ray sagte mir, dies solle rein instrumental sein und ein international bekanntes Repertoire haben.

Das Management vom Sporting Club in Monte Carlo (welches auch das Lido in Paris betreut) hat sein Angebot an Ray erneuert, Konzerte in Monaco zu geben. Wir müssen abwarten, ob die Würfel für uns europäische Fans günstig fallen. Wer schnell informiert werden möchte, möge ab und zu meine Conniff-Seite im Internet aufrufen.

Dort habe ich auch schon seit einiger Zeit auf neue CDs hingewiesen: Drei von Rays seltensten Alben sind kürzlich wiederveröffentlicht worden: *Dance the Bop!* zusammen mit *En Español* auf einer CD und *Ray Conniff In Moscow**. Alle diese CDs können von L&P per Post in Berlin geordert werden.

*Passend zur Wiederveröffentlichung der Platte, die Ray 1974 in Moskau aufnahm, erhielt ich ein Interview aus jener Zeit, welches Clubmitglied Igor Karpov in einem Moskauer Zeitungsarchiv fand. Es weicht vom Üblichen ab und gibt neue Einblicke in Rays musikalischen Geschmack.

Diese Ausgabe enthält mehr als je zuvor Fanpost. Ich bekam so viele Zuschriften bzgl. Rays neuer Weihnachtsplatte 's *Christmas* und seinem 's *Country*-Album, dass ich mich entschloss, davon einen repräsentativen Querschnitt zu bieten. Einige enthielten auch Vorschläge für Rays nächste Projekte. Bill Martin ging sogar so weit, einen Plattentext zu einem imaginären Album zu schreiben...

Serge Elhaik schrieb in seiner *Ray Conniff Story* diesmal über die drei LPs, die Ray 1960 aufnahm - *Young At Heart*, *Say It With Music* und *Memories Are Made of This*; d.h., er gab uns Informationen über die

unterschiedliche Covergestaltung in verschiedenen Ländern und über einige wichtige amerikanische Komponisten, deren Werke Ray zu der Zeit aufnahm.

Eine weitere Rubrik ist in dieser Ausgabe Notenblättern gewidmet, die in den siebziger Jahren mit Ray Conniff auf dem Umschlag (und mit z.T. recht interessanten Fotos) veröffentlicht wurden. Doug (der diese Noten fand und sammelte) und ich stellten fest, dass viele dieser Noten nicht Rays Arrangements waren. Bei einigen sind wir uns allerdings nicht so sicher. So sieht z.B. das Arrangement von „Somewhere My Love“ für Bühnenorchester recht authentisch aus. Nächstes Mal wollen wir uns auf Anzeigen und Poster für Ray Conniff-Platten stürzen.

Besondere Erwähnung verdient eine CD, die zwar direkt nichts mit Ray zu tun hat, aber mit seiner „rechten Hand“, Perry La Marca. Sein Album „First Love“ ist seit Ende 1999 auf dem japanischen und nordamerikanischen Markt. Wer an einem Exemplar interessiert ist, kann sich gerne auch an mich wenden.

Die offizielle, alle zwei Jahre stattfindende „Ray Conniff International Fan Club Convention“ wird vom 25. bis 27. Mai 2001 in Barcelona stattfinden. Aber auch in diesem Jahr gibt es ein Treffen - und zwar vom 26. bis 28. Mai in Dublin. Organisator ist Patrick Moore. Wer interessiert ist an einer Teilnahme, möge sich an ihn wenden. (Fax- und Telefonnummern sind auf Seite 3 aufgeführt.)

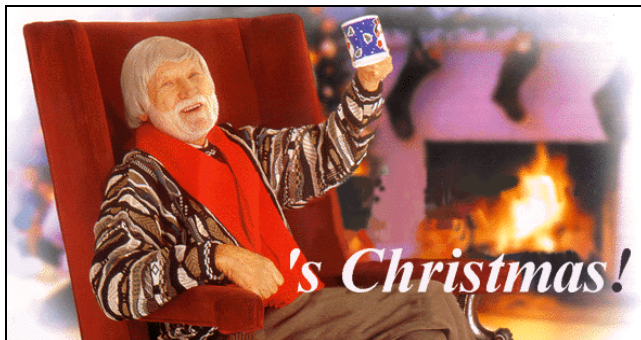
Viele von uns fragten sich in den 70er Jahren, warum plötzlich viele Columbia Records-Künstler fast das gleiche Repertoire aufnahmen, warum sie plötzlich anstelle von „Standards“ Rock- und Popmusik nachahmten usw. Das Ganze geschah unter der Regie von Clive Davis, dem Nachfolger von Mitch Miller. In seinem 1975 erschienenen Buch rechtfertigte er seine Einflussnahme. Ich erlaubte mir, auf drei Seiten ein Kapitel aus dem mittlerweile nicht mehr erhältlichen Buch abzudrucken - eine höchst interessante Lektüre, nicht nur für Conniff-Fans.

Zum Schluss noch einen Glückwunsch an Ray, weil er im Columbia-Schallplattenclub („Columbia House“) der einzige Künstler ist, dessen Platten seit den 50er Jahren in jedem Jahrzehnt spezielle Empfehlungen („Platte des Monats“) erfuhren. Das Jahr 2000 ist da keine Ausnahme. Im März wird sein Album „My Way“ im Katalog besonders herausgestellt werden.

So viel für dieses Mal. Vielen Dank an alle, die an dieser Ausgabe mitgewirkt haben. Allen alles Gute für ein friedliches neues Jahr voller Gesundheit und (ganz bestimmter) Musik.

Herzliche Grüße,





Ray's new Christmas album *'s Christmas* was released in Brazil in the last week of November 1999 on the Abril Music label No. 5208002-2

The picture above is featured inside the CD booklet, which also contains all the lyrics of the songs. This photograph was taken by Michael Johnsen, who also took the great shots of Ray and his dog Ginger for Ray's other new album, *'s Country*.

On the right of this page, you can also see Ginger and one of the Conniff's cat on a lovely Christmas card, which I got from Ray and Vera.

's Christmas is Ray's fourth Christmas album. It features the following tracks in this order:

1. **Jingle Bells**
2. **Então É Natal** (Happy Christmas [War Is Over])*
3. **O Velhinho***
4. **Frosty The Snowman**
5. **Silver Bells**
6. **Sleigh Ride**
7. **The Real Meaning Of Christmas**
(written by Ray)
8. **Santa Claus Is Comin' To Town**
9. **Silent Night, Holy Night**
10. **White Christmas**
11. **What Child Is This? (Greensleeves)**
12. **O Tannenbaum**
13. **Medley: The First Noel & Hark! The Herald Angels Sing & O Come, All Ye Faithful (Adeste Fideles) & We Wish You A Merry Christmas.**

*=Ray Conniff, his Orchestra and Chorus; all other tracks by the Ray Conniff Singers. (For these recordings, Ray had 25 singers in the studio.) Ray plays trombone on tracks Nos. 2, 7 and 12, and Clavietta on No. 7. His voice can be heard on track No. 6.

Total playing time: 38:42 min

There are a couple of minor misprints in the CD leaflet and on the spine sheet, which I hope will be eliminated if and when the CD is released in other countries of the world. E.g., "Adeste Fideles" (incorrectly spelt "Adeste Fidelis") and "O Come All Ye Faithful" are the same song ("Adeste Fideles" is the original, Latin title), but it looks as if they were two different ones. The German lyrics of "O Tannenbaum" should read "DU GRUENST NICHT NUR ZUR SOMMERSZEIT". The leaflet lists Ray as arranger, conductor and producer twice on the same page, and I do not think the expression "photo producer" on an all-English page is correct. And finally, the photographer's name is "Johnsen", not "Jonhsen". Anyway, I am happy to say that not only is the fan club mentioned, but also the Internet address of the Ray Conniff Page. Great!

The liner notes are as follows:

A NOTE FROM RAY

It was wonderful working with 25 singers again on this Christmas album. I just wished everyone who listens to this album could have stood beside me on the conducting podium in front of the 25 singers. It was truly a great thrilling experience.

(signed) **Ray Conniff**



...hope all your holiday dreams come true

**Ray, Vera, Tamara
and the Ray Conniff Singers**

I thought you would like to see this cute picture of Ginger and one of the Conniffs' cats. I hope you can see the mistletoe hanging above them!

Other CD News Items

Barbara and Les Peckham of the Guy Mitchell Appreciation Society, 5 Heathside Way, HARTLEY WINTNEY, Hampshire, RG27 8SG, UK, wrote on Jan. 6, 2000: Sony Special Products are compiling a **double CD containing 50 tracks by Guy Mitchell** - we don't have too much information at this time but it will include all 27 tracks that Guy had in the USA top 100. It will therefore include the usual Ray Conniff hit recordings. Our discographer is helping them with other tracks so we are hopeful that they will include some tracks that haven't been on CD before. We will let you know if any other Ray backings are included.

Doug Mitchell tried hard to obtain a copy of "**Electronico**", a CD mentioned in the last edition of "'s Conniff" on page 26. However, it has been removed from the catalog at *CDConnection* and we don't know of any other source. I am sure that Bob Whitby will eventually track it down if it does exist, and then all the details will be featured here.



Hello all, I am sitting here on my day off with my nine year old daughter who loves the Christmas holidays and loves all the Christmas songs that come with the season. I just received my new 's Christmas CD from my friend in Brazil Laércio and while I type this letter Silver Bells has just started and I am getting chills listening to this fresh sound from Ray. The cover picture of Ray sitting by the fireplace with his dog wearing a Santa hat says so much about Mr. C., the essence of being good and decent throughout life and then enjoying the rewards that come throughout life but particularly during later life.

I remember the first time I heard Ray Conniff's Silver Bells off a Columbia Christmas compilation LP which had all Columbia artists doing a song for the holidays and I must have been 7 or 8 years old and still dreaming of Santa Claus, still having that illusion that life was like living inside Wonka's Chocolate factory. I remember hearing Christmas Bride on the Christmas with Conniff CD and thinking, boy, how romantic to get married on that day. Well, every person I have ever played that song for, whether they like rock, dance music, opera, country, has told me how touched they were by that song.

I have been listening to Ray Conniff music since I was about 4 years old but his Christmas music was so happy, so honest and different from all the other artist that I had listened to during the holidays. Ray transmitted kindness, innocence, hope, joyfulness, that feeling of naivety one feels as a child when you first see that sparkle of bright lights, toys, packages and most of all that wonderful music of the season.

Of course, I am describing the secular side of the holidays, the religious cannot be forgotten, but it is the secular that brings me back to a time when I could not be happier. Going to the stores during those times seemed like an endless roller coaster ride through the most wonderful things life can and will ever offer us.

Well, listening to Ray Conniff's new CD brings me back to that time when life was filled with honesty, goodness, kindness and most of all FANTASY.

When I read the insert of Ray's note to his fans and he says, "I just wish everyone who listens to this album could have stood beside me on the conducting podium," I get a sense that here is a "people's" person who loves his life, loves his fans and appreciates all the years that they have rewarded him by listening and buying his records. He really does wish, I believe, that he could have all his fans by his side so they can hear what he hears.

The irony is that IT IS HE who has REWARDED us in MORE ways than we can ever repay him. In this world of e-mail, beepers, web sites, SoundBits, music without melodies, Internet sites, and so on, we can still pop in a Ray Conniff CD and not ONLY listen to the beautiful music but we can sit tight in our TIME MACHINE and return to a time and place (romanticised or

not) where we were safe, comfortable and filled with melodies that touch our hearts and penetrated our souls.

If I could hand every person in the world just one Ray Conniff CD and get them to STOP whatever they were doing and just listen to the love and decency that Mr. C. is offering to us, we would become better people and live our lives in such different ways.

His music is NOT Easy Listening, Mood Music, it is the music of our SOULS which we all have but YEARN to nurture.

In Miracle On 34th Street, the movie, Santa Claus says the following: I am not just a whimsical figure who wears a charming suit and effects a jolly demeanor. I am a SYMBOL of the human ability to be able to suppress the selfish, hateful tendencies that rule the major part of our lives. If you cannot accept something on faith, then you are doomed by a life dominated by doubt and spiritual bankruptcy.

WHEN I LISTEN TO A RAY CONNIFF SONG, I AM ABLE TO SUPPRESS THOSE TENDENCIES AND FEEL GOOD ABOUT MYSELF AND THOSE AROUND ME. I AM ABLE TO VIEW THE WORLD FROM ANOTHER LOOKING GLASS EVEN IF JUST FOR THOSE MINUTES THAT A CD LASTS.

Mr. C. has given us the legacy of the music, but for many, he has assured his place in our souls and he will help us when we are down, give us a boost and make us feel that life is good, worth living and although there bad things will happen, he is there to guide us with a ZEST and ZEAL that gives up real POWER.

....and then of course, there's the music, the arrangements, the quality. They speak for themselves. Happy Holidays to you all.

Alex Garcia, New Jersey, USA

In my home town Porto Alegre, the new Christmas album became available on December 22, only. Not early enough to sell well before the Season. I have listened to the album and find the quality very good, especially because Ray used 25 singers again. Any news on Ray's next projects? Best wishes,

William Saxer (Zürich, Switzerland)

Dear Manfred,

I received the CD today and have been listening to it all day. I guess I am trying to get adjusted to it. It is different. I like the 25 singers and some of the songs are better than the originals (mostly from the HERE WE COME A-CAROLING LP). However, the Noel Medley is not as good. I miss the guitars in the beginning.

John Connell (December 16, 1999)

Dear Marianne and Manfred,

Thank you so much for that CD which arrived safely this morning. Have to tell you that have been playing it at every opportunity, it's great to hear those 25 Singers once again.

Mike and Sheila Leach (December 8, 1999)

Dear Manfred,

Many thanks for the CD which arrived this morning. We knew it was superb after just a couple of seconds of the first track. We can understand why Ray was so enthusiastic about the 25 singers, we think we have never heard them better and Ray, of course, has made many great albums with the singers in the past! Every track is excellent with a great balance of up-tempo songs and slower ballads. Good to hear Ray's trombone on Happy Christmas (War Is Over) and we enjoyed O Velhinho which was not out of place even though we did not know that piece. Full marks to Ray, the musicians and the singers for putting new life into some good old Christmas songs. And track 13, lucky for us, the Noel Medley, runs for over 6 minutes. Wonderful!

We do hope that this album will achieve a wider release. It would receive regular plays every December for many years to come. It is just about to get its third play today!

Best regards, Les & Barbara Peckham, Hartley Wintney, UK (December 7, 1999)

Dear Sir,

I am a Ray Conniff fan from way back since I can remember my father introducing his music to me. Every Christmas we would play his Christmas records as we would decorate the tree and then as we would open our presents to Ray's Christmas albums. Ever since then his albums have been my absolute favorites and as they say in the industry remain "Chestnuts" in my heart. Now today I have his tapes and also CD's. As you can see I am a big fan... and I was just searching the web and found that he has two brand new CD's out. To my dismay I cannot find them in the stores anywhere. I looked into buying them online but still no luck. If you could direct me to where I could buy the new Christmas album I would be truly grateful. Thank you very much for your time. God bless and keep a song in your heart. Sincerely, Timothy Logan (from an e-mail received in December 1999)

Hi Manfred,

I'm only writing to you now to say that I also expected that the Xmas CD would come out at least like "Plays Broadway" (where Ray used 25 voices; or at least like "I Love Movies" (in which he only used eight voices, I guess. In both these CD's the sound is strong following the true Conniff style. I regret to have to say that I do not understand where the basses and baritones went on 's Christmas and that I cannot understand why the chorus is more or less in the center channel, and not on the left and right, as usual. At the end of "O Tannenbaum" you can hear Ray saying "OK", so I guess that by mistake they used a wrong (obviously, not the final) mix for release in Brazil. 's Christmas' needs to be re-mixed if this recording is going to be released world-wide to capture the "Ray Conniff Sound". However, the arrangements are timeless and most enjoyable. Best wishes, Claudio Fernandez, São Paulo, Brazil (December 2, 1999)

Hi Manfred,

Thank you very much for the copy of Ray's new Christmas CD you sent, which I received this morning. In my opinion, the songs are still more beautifully sung, with all those singers and their terrific voices, than on the original albums (I generally find it the contrary). Best wishes, Claudine Deman, Forchies, Belgium (December 7, 1999)

Hi Manfred,

Please send our congratulations to Mr. Conniff for his album 's Christmas: the Brazilian song "O Velhinho" is truly done in Ray Conniff style: very, very nice. ... We are waiting for the album from the 50's, as suggested by Mrs. Conniff. Best wishes, Péricles Maldonado, Belo Horizonte, Brazil (December 2, 1999)



Hi, everybody:

These are my impressions on Ray's "'s Christmas" album:

It's not easy to say which is my favorite song of this last album by Ray, because there is an excellent work from The Singers. The rhythmic base (drums, guitar, etc) in general is more melodic with a modern and fresh style. My favorite songs are *Happy Xmas* where Ray demonstrates once again his great versatility in playing the trombone. *O Velhinho*, is the kind of song that I like most from Ray especially because of the combination of voices and the very powerful ending of this song with a strong drum sound.

For a long time ago, I had wanted to have the lyrics of the song *Silver Bells*, which is a great song. Now they are featured on the CD leaflet. This is an universal album for all the Christmases to come, for all the times ahead and will reach a big audience all over the world. I loved the personal touch from Ray when he shouts words in the song *Sleigh Ride*. He is our idol, indeed. This is a very happy song and we at home have had so much fun with this. I would like Ray to record a Christmas album in Spanish. Some of these songs have their lyrics in Spanish or could be instrumental. This could be a real legacy from our Master. It's the perfect gift for us, the Latin people.

A very big Thank-You to Ray and to all the Group. Angel Infante (Venezuela)

The original photography of Ray and his dog on the front and back cover of 's Christmas as well as the cover of the 's Country album was done by Mike Johnsen.

With reference to the cover photo of 's Country he wrote in an e-mail to Doug, "Ray was photographed against a white backdrop and the barn interior and fireplace were "stripped" in later in Brazil (by Abril Music)." He also added, "Working with Ray was a pleasure and a thrill for me."

Mike was so kind and let us have that gorgeous picture showing Ray and himself for the cover of this edition. You might spot a bottle in Ray's hat, but this was placed there just for fun.



Ray Conniff record collectors have always hated two gaps in their CD collections: One between “’s Wonderful” and “’s Marvelous”, and the other one between “Somewhere My Love” and “This Is My Song”. I am happy to say that now the gaps are filled and the coveted albums “Dance the Bop!” and “En Español - The Ray Conniff Singers Sing It In Spanish” were released on one CD, eventually, in early December 1999, after the release date had been postponed a couple of times. Some fans may consider this a weird combination of two totally contrasting albums by Ray, but who cares?

“Dance the Bop!” was Ray’s second album. Many fans still believe that it was recorded before “’s Wonderful!”, because Ray’s style was consequently continued with “’s Marvelous”, but that’s not true. You know, it took a while until “’s Wonderful!” gained its popularity, and as this did not happen overnight, Mitch Miller and Ray were still in the experimenting stage. Just compare the sounds and styles of the recordings of this era, take e.g. the sweet string arrangements of Tony Bennett’s album “Tony!”, the Johnnie Ray recordings which occasionally had the sound of Ray’s “’s Wonderful!” album, or the Dixieland-style recordings with a group called “Somethin’ Smith And The Red Heads”, for example. Additionally, there were those Rock’n’Roll-orientated hits, such as Guy Mitchell’s “Crazy With Love”. In other words, Ray did not have “one” sound only in those days. (He still does not, even today!) He often told me that he would not have recorded the “Bop” album if he had known that “’s Wonderful!” would become the hit album it eventually became, and that the “Bop!” album was withdrawn from the market soon after its release because Columbia feared it would harm Ray’s record sales. Well, and then it became one of the rarest Conniff albums, for which collectors were ready to pay incredible sums! Reportedly, the price to be paid was even higher if the album contained the booklet of dance instructions “How to Dance the Bop!” by dancer Art Silva. Well, even without the reproduction of it, the newly released CD is a must for every Ray Conniff fan and collector! OK, it features a totally different sound, which - almost 43 years after the recordings were made - to me is still fresh and reveals Ray’s ingenuity. Just listen to “The Drop”

or “Honky-Tonk Rock Around”, and you’ll know what I mean. Besides, this album gives you an impression of Ray’s talent as composer. In fact, this is the only album, for which Ray wrote all 12 tracks. *Collectables Records Inc.* have done a wonderful job reproducing (restoring?) the sound in finest quality. It is such a shame that the album was only recorded in mono. Anyway, they also reprinted the original liner notes and cover artwork. The original liner notes first referred to the above mentioned booklet, so they were omitted. Unfortunately, there are a couple of misprints in the (scanned?) text in the CD leaflet, so I am reproducing them here in a corrected version:

There are two factors to be noted about this swinging collection of dance music. First, that ‘bop” dancing began among teenagers on the Pacific Coast and that it has no connection whatever with the jazz term “hop” or “be-bop.” These young people were very young at the time “bop” had its heyday in 1945-6. Here is a case of young people liking the sound of a word and taking it over into their own vocabularies without realizing that it meant something entirely different in another musical field. Actually, the dancing beat here is derived from a country rock-and-roll or rhythm-and-blues.

The second point is that, in Ray Conniff’s originals based on and designed for the specific dance steps within the broad category of “Dance the Bop,” the teenagers have instrumental music of the exact kind, tempo and sound they enjoy. Moreover, while the sound is based on the already familiar concepts, Ray Conniff has added a few electronically-controlled innovations of his own - and those who already know his collection ‘s Wonderful’ on Columbia Records will be aware of his inventive and imaginative arranging - in combining voices with instruments, so that the collection has a sound that is at once fresh and familiar. Ray’s trombone is heard throughout the arrangements, and at two points he can be heard singing (via tape) along with his own playing, an effect that produces a new and fascinating tonal color.

Original liner notes from Columbia Records CL 1004 in 1957

The other album featured on this “2 on 1” CD, “*En Español - The Ray Conniff Singers Sing It In Spanish*” was released after Ray’s Grammy award winning album “*Somewhere My Love*”. Because of the then growing success of his albums in Latin countries, Ray re-recorded twelve arrangements he wrote for his albums “*Happiness Is*”, “*Love Affair*”, “*Somewhere My Love*”, and “*Invisible Tears*” with a Mexican chorus. Although he used the original playbacks of the recordings for these albums (i.e., rhythm group, guitars, piano, percussion etc.), the sound of the singing group did not achieve the high quality of his regular American singers, and therefore the album meant a big disappointment for many of his fans throughout the world, who expected material and the Ray Conniff Sound in the vein of “*Somewhere My Love*”. Well, maybe the LP should not have been released outside Latin countries in those days, but today, this matter may be regarded differently. Somehow, *Collectables* worked wonders. The album never sounded better, and although the voices do not match those of his US Singers in those days, the album features fine, timeless arrangements by Ray. Here are the liner notes, as featured on the new CD:

Ray recorded this album in Mexico City with Mexican singers in order to be sure that he would get the Spanish words pronounced correctly.

Although Ray doesn't speak Spanish he found that by the use of a few key words and phrases, such as *dicción* (diction), *entonación* (intonation), *No están juntos* (it's not together), for example, that he could get the same kind of performance from the singers that he gets in the United States.

At the close of the sessions Ray was most pleased with the results and felt that anyone who hears this album cannot help but feel the spirit and enthusiasm of these fine Mexican singers.

Listen now and try to visualize Ray and the Singers in the studio in Mexico City singing **EN ESPAÑOL!**

← Original liner notes from Columbia Records CS 9408 in 1966.

These "Two Classic Albums on One CD" were released on *Collectables* COL-CD-6091 (Sony Special Products A-31182). The CD itself is a picture CD, featuring the dancing couple from the cover photo of "*Dance the Bop!*".

Remember when placing an order through the Internet, click the Ray Conniff Page first, then go to CDNow or Amazon.com. This way you help finance the Ray Conniff Page. Fans from Germany can purchase copies of this CD from L&P per Post in Berlin at DM 34,99.

Let's keep our fingers crossed that in 2000, *Collectables* will continue re-releasing two Ray Conniff albums on one CD. The next two in line would be "Honey" and "It Must Be Him", what a perfect combination! (Manfred)

Here are the tracks of the Bop / Español CD:

DANCE THE BOP!

Ray Conniff and his Orchestra and Chorus (1957)

WALKIN' THE BOP / THE DROP / JUST BOPPIN' / DOIN' THE TWISTER / THE FLEA HOP / CROSS OVER / WALKIN' THE BOP AGAIN / SWINGIN' THE BOP / HAND AROUND / PLAY A GITTAR SOLO / THE SPINNER / HONKY-TONK ROCK AROUND

EN ESPAÑOL

Ray Conniff and the Singers sing it in Spanish (1966)

HI-LILI, HI-LO / USTED (Mam'selle) / ARRIESGANDO EN AMOR (Taking a Chance on Love) / ESO ES FELICIDAD (Happiness Is) / LAGRIMAS INVISIBLES (Invisible Tears) / DIAS DE VINO Y ROSAS (Days of Wine and Roses) / EL AMOR ES ALGO MARAVILLOSO (Love Is a Many-Splendored Thing) / CHAO CHAO (Downtown) / MI CORAZON (Dear Heart) / TODOS AMAN A ALGUIEN (Everybody Loves Somebody) / ROSAS ROJAS PARA UNA DAMA TRISTE (Red Roses For a Blue Lady) / CREEMOS EN EL AMOR (Three Coins in the Fountain)

News from Argentina:



RAY CONNIFF PLAYS BROADWAY / SIEMPRE LATINO (2 CD set)

(Argentina, Sony Music / Columbia 223018. This 2 CD set was released in 1990, but has never been mentioned in the magazine or discography)

Tracks are as follows: (*Plays Broadway:*) Phantom of The Opera - Theme / On My Own / One / All I Ask Of You / Lullaby of Broadway / Memory / The Best Of Times / The Music Of The Night / Anything Goes / Think Of Me (*Siempre Latino:*) La Mucura / Adios / A Media Luz / Cuando Sali De Cuba / Volver, Volver / Me Olvide De Vivir / Luna De Xelaju / A Media Luz / Di Papa / Amante A La Antigua / De Nina A Mujer / La Guerra De Los Ninos / Adelita

To my knowledge, the very first "2 on 1" CD by Ray was released in Mexico in 1992 on Columbia Harmony CDDE-470634. It featured his albums 'S CONTINENTAL and SAY IT WITH MUSIC. In 1999, it was re-released with a different cover on Columbia CD2E1 486373. The CD is made in Mexico, obviously also for other Latin countries. For example, it became also available in Argentina in November 1999. Fans who are interested in obtaining CD's from Argentina may contact *Mario Luis Kocian Rossi, Sucre 2815, 1428 Buenos Aires, Argentina*. If you write to him, please enclose an international reply coupon. The sound quality is excellent, but why they changed the original sequence of tracks, will always remain a mystery. Here are details:



'S CONTINENTAL / SAY IT WITH MUSIC (SERIE 2 EN 1)

The Continental*/ The Whiffenpoof Song*/ Beyond The Sea (La Mer)*/ Swing, Little Glow Worm*/ The Poor People Of Paris*/ Strange Music*/ Tico-Tico*/ Just One Of Those Things** The White Cliff Of Dover*/ African Safari*/ Morgen*/ Lisbon Antigua*/ Besame Mucho** Stranger In Paradise** Summertime** I've Got You Under My Skin** Too Young** Softly, As In A Morning Sunrise** Deep Purple** Brazil** Night And Day** Temptation** Say It With Music** Green Eyes*

(*from "'s Continental", ** from "Say It With Music")

They altered the original sequence of tracks as listed above.

News from Brazil:

Now available in Brazil: **Encore! 16 Most Requested Songs**. Its No. is *LEGACY COLUMBIA 2-066129*. According to what I heard from Daniel Marchi, the sound quality is excellent, like that of the US release, but the Brazilian CD leaflet does not contain recording dates, notes about the songs etc. Both on the CD and the label the logo *BRILHANTES* is printed. It comes with a cardboard wrapping like that of "The Master"-series in 1995. It sells at around US \$ 6.50. If you want a copy of that CD, you may write to Daniel Marchi di Oliveira (e-mail-address: marchi@domain.com.br), Rua Bueno de Paiva No. 480 Méier, 20.720-05 Rio de Janeiro - RJ, Brazil or contact Laércio Monzani. The CD is also featured on the "Som Livre" web site (www.somlivre.com.br), and can be obtained from them, too.



ber Igor Karpov found it in the archives of the Russian State Library. The English translation was kindly made by Igor's friend Anatoly Iovik. I am sure that you will enjoy it as much as I did. Thanks a lot, fellows! Coincidentally, it reached me at a time when Ray's Russian became available on CD. Details about the new CD are on the next page.

Ray Conniff: In The Kingdom Of Music

For the last years the name Ray Conniff, an American composer and conductor, has been invariably among the first ten biggest names in the world's entertainment field. The annual output of his albums exceeds two million, and he possesses nine gold records, which means that each of these albums was sold more than a million copies.

Yuri Bepalov: Mr. Conniff, this is the first time you visit Moscow. What are your first impressions?

Ray Conniff: Each day in Moscow will remain in my memory for a long time, if not forever, though I have not had enough time yet to see all the places here I wanted to see. I really don't know if I can afford a good look-around at Moscow, for I have come here to work and not to dwell in leisure. The "Melodiya" Studio is recording ten tracks by Russian and Soviet composers with my arrangements. Both singers and musicians are from Moscow. Time is very short, each day is compressed to the limit.

Yuri Bepalov: Are you pleased with the local musicians?

Ray Conniff: Quite. They have a feeling for notes, but are a bit on a slow side with comprehension of what is wanted from them. But it is a matter of habit.

Yuri Bepalov: You are often called the forefather of a new trend in easy-listening music. Can you tell us the names of some composers who influenced you?

Ray Conniff: Leonard Bernstein, George Gershwin, Duke Ellington, Louis Armstrong, Tchaikovsky, Rachmaninov...

Yuri Bepalov: There are masters of symphony and jazz on your list. What is common to them, what caused you to list them in this group?

Ray Conniff: It seems, that there is nothing, which can tie them together. Symphonic music always possesses the air of balance and inspiration, and jazz symbolises leisure, improvisation, ease, almost amusement. The difference between them may be expressed in other way: You may talk, laugh and dance to Jazz music, but at a symphony concert everything is the opposite, not a word, no movements, you can only wrap your head in your hands and forget everything in beautiful dreams, and even actually dream a bit or take a short nap. But these two strangers quite often meet and merge. Take Darius Milhaud's "La creation du monde", for example. That's the real masterpiece of sympho-jazz.

Yuri Bepalov: As well as George Gershwin's "Rhapsody in Blue"?

Ray Conniff: The "Rhapsody" deserves a monument, although it is directly opposite to the first one. Milhaud was in his essence, an anti-romanticist, a neo-classicist, sated with generous sounds, and Gershwin was a naive, romantic American.

Yuri Bepalov: You named Duke Ellington among the composers who influenced you. Why?

In December 1974, Ray was the first artist from the Western hemisphere, who was to record an album behind the "Iron Curtain", in Moscow, Russia. The interview below was printed in the weekly supplement of the Soviet newspaper ИЗВЕСТИЯ (to many better known as IZVESTIA), titled НЕДЕЛЯ (pronounced "NEDELIA", meaning "THE WEEK") #50, December 9-15, 1974. It differs from many other interviews of that era, because it focuses on music. Club mem-

ber Igor Karpov found it in the archives of the Russian State Library. The English translation was kindly made by Igor's friend Anatoly Iovik. I am sure that you will enjoy it as much as I did. Thanks a lot, fellows! Coincidentally, it reached me at a time when Ray's Russian became available on CD. Details about the new CD are on the next page.

Ray Conniff: Ellington's bright musical individuality does not allow itself to be put into boundaries of a definite Jazz style. Back in the 30's he created such outstanding pieces, which have not lost their musical value up to now. His boundless imagination gave birth to innumerable sound inventions. Richness and novelty of timbre soundings, unusual harmony and polyphony combinations, unprecedented rhythm variations, - all that had simply conquered me. Ellington wrote both in the jazz dancing style and in a free instrumental manner, including programme suites. This man stands the first in the trend of confluence of symphony and jazz. He is a symbol of an era.

Yuri Bepalov: But The Beatles and Bob Dylan, they also were called "symbols of the era" in the Western press...

Ray Conniff: It was really so. When in spring of 1965 Dylan arrived in London, clad in jeans and pullover, with two guitars and a collection of harmonicas, nobody had an idea that this boy would raise a storm in Europe. But he did. It may be told, that Dylan was a creation of his time, his perception of life was based on keen social flair. He created a world of his own, unique and inimitable, but simple, unconstrained and natural.

The same can be said about "The Liverpool Four". The best part of their songs was outlined with melody. A lot of their songs expressed the moods of youth in search of their place in this world. Some of their songs are still alive in repertoire of other singers in spite of constant monthly changes in music charts in Europe and America. Let's recollect their "protest" songs, which help to fight injustice, to understand life better. One of The Beatles, Paul McCartney, gave birth to a song "Give Ireland Back To The Irish".

Yuri Bepalov: What is your ideal in the art of music?

Ray Conniff: The main thing for me - to create, to work, to deliver to people joy by touching the music. For me music is not only a source of delight, but also a means of communication between the people. There will always be simplicity, dominating in a real music, the essence of the highest perfection. First of all it is necessary to maintain the ability to feel the beauty of life. There are cases, when emotionally scanty people justify their dryness and rationality saying that life becomes more complicated, and there is no place for feelings in it. Personally, I don't believe in this. In centuries, real music will help people perfect themselves. In music there'll be rhythm and movement, emotions and feelings dominating, also passion and melody, and, by all means - harmony. Music will always carry ideas, will al-

ways educate human souls, will always develop beautiful and noble intentions.

Yuri Besspalov: When we look at the geography of your tours, it looks like you don't have a minute to spare.

Ray Conniff: I cannot help saying that I like to work, sometimes 6 to 8 or 10 hours in a row, without breaks. Only when I am on vacations, I can allow myself to occupy myself with my dog, to watch races, or to ride a car myself, when it exceeds one hundred kilometres per hour. I like speed. But I cannot enjoy it often. I'll work in Moscow till December 24, then I'll fly from here to Switzerland to celebrate Christmas. By the way, my wife was born there. Then I'll go on tour again.

Yuri Besspalov: Your wife's name is Vera. Your daughter's name is Tamara. Why do they have Russian names?

Ray Conniff: My wife's parents liked Russian names. These names are really beautiful. Lyubov, Maria, Liza... How beautiful they sound, don't they? The name of my wife's father is Vladimir, her mother's name is Liza, though both of them are not of Russian origin.

Yuri Besspalov: What would you like to wish our readers?

Ray Conniff: Please, give them my best regards and wishes for a happy new year. I hope that this is not my last visit to your country, and I'll be glad to meet again.

Now available on CD: Ray Conniff In Moscow



↑ This is the new cover of Ray's album he recorded in Moscow in 1974. In the same series, music boheme also released CD's by Francis Goya, Caravelli, and Dave Brubeck.

The liner notes of the CD are as follows:

The album which you have in your hands opens a series to be released jointly by the "Boheme Music" and the "Melodiya" Firm. It is based on the unique archive recordings made in the distant and partly forgotten time before "perestroika", when the arrival of such top level artists in the USSR was a great event and therefore echoed widely. Ray Conniff, who by that time had recorded together with his orchestra over 50 LPs with the original arrangements of well-known melodies for less than twenty years, already enjoyed world fame. His coming to Moscow and work with Soviet musicians made a great contribution to the cultural life of our country. The professionalism of our musicians confirmed the high level of performance in the Russian school. Invited to record that disc were the "Melodiya" ensemble headed by Georgy Garanian, the Moscow Chamber Choir conducted by Vladimir Minin and the "Ulybka" vocal quartet. Ray Conniff said about their joint work, "They are real professionals. I have never worked with the singers so willing to work and so selflessly committed to creative endeavors. I myself have always been a strict judge

of my recordings. I am really happy with only few of my numerous discs. I hope that our joint work in Moscow will be close to the best of what I have done earlier. I will be proud to see my name with the names of wonderful Soviet musicians. The melodies of Russian and Soviet composers have been heard at our concerts more than once and have always been enthusiastically welcomed by the listeners. Therefore, I was delighted to be invited to Moscow to record a programme of the works by Soviet composers. My knowledge of Russian music helped me a lot. I have liked it since my childhood when I was learning to play piano. While arranging the works by my Soviet colleagues I tried to grasp the specific features of your songs. It will be the listeners who will judge whether I managed too do this." The programme recorded in December 1974 at the All-Union Studio of Recordings and presented on the CD includes instrumental versions of songs by Soviet composers popular at that time (except the first composition) in Ray Conniff's arrangement. - Boheme Music (BMR)

music boheme CDBMR 907078 / Melodiya MEL CD 60 00453, released 1999

The titles of the Russian tracks were newly translated for this CD, as follows:

1. Ray Conniff In Moscow
2. Keep It Slow
3. Melody
4. The Little Prince
5. A Song of Gena the Crocodile
6. The Wild Horses
7. Moscow Windows
8. Birch Sap
9. A Happy Day
10. Fleeting Moments
11. I Will Not Come Back to You
12. This Can Never Be Again

The CD is available from *L&P per Post** in Berlin for DM 29,99 plus postage. (*Fax: +49-(0)30-4123048; e-mail: lp-perpost@Altavista.NET and lp-perpost@bln.de). My sincerest thanks to the owner of *L&P per Post*, Mr Wagner, for drawing my attention to this CD. On a somewhat sour note I have to tell you that there is a tiny flaw on track 10. It occurs only in the right channel at about 36 seconds into the song. Other than that, the sound quality is superb. (Manfred)

RAY'S LATEST TV SHOW

premiered on Christmas Eve (December 24, 1999) on Brazil television (7 p.m. Brazilian time, Channel 605). The show was repeated on Christmas Day, December 25, at 5 p.m. It is a 84 minute broadcast in Hi-Fi Stereo. It features Ray's open air concert in São Paulo, Brazil, taped by **DirectTV**, a digital pay-TV channel. It was filmed on October 17, 1999 at Villa Lobos Park. The concert was free, and in spite of bad weather conditions there were ten thousands of people attending the last performance of Ray's "'s Country / 's Christmas"-Tour.

Repertoire: 1. PENSE EM MIM, 2. EVIDÊNCIAS, 3. ESTOY ENAMORADO, 4. FESTA DE RODEO, 5. SOMEWHERE MY LOVE, 6. NEW YORK, NEW YORK, 7. STRANGERS IN THE NIGHT, 8. OH, PRETTY WOMAN, 9. PALOMA BLANCA-SING ALONG, 10. LUAR DO SERTÃO, 11. É O AMOR, 12. BEM TE VI, 13. NO RANCHO FUNDO, 14. O VELHINHO, 15. WHITE CHRISTMAS, JINGLE BELLS & WE WISH YOU A MERRY CHRISTMAS (Medley), 16. OVER THE RAINBOW (Stephanie Bennett, harp solo), 17. BESAME MUCHO, 18. GREEN EYES, 19. LA MER (Beyond the Sea), 20. SMOKE GETS IN YOUR EYES, 21. BRAZIL, 22. BAILÃO DE PEÃO, 23. AMIGO, 24. MACK THE KNIFE, 25. CIDADE MARAVILHOSA, and 26. MY WAY (sung by Ray)

Let's keep our fingers crossed that this show will become available on home video and / or DVD. The renditions are flawless, great sound, clear picture. Thanks to Jorge Luiz vaz Carpes for taping and sending it.

By the way, singer Robin Gray is sitting on a stool throughout the concert. She had sprained her ankle a couple of nights before on steps that led up to the stage. They weren't built very well and collapsed.

If you have a tape of this show, watch the part during "Besame Mucho", and you will notice that the sax players look amusedly at Perry at the piano (whom you cannot see). The reason for their grinning smile is that during that song, about 100 gallons of rain water dumped on him and the piano. You know, before the concert started, it had rained heavily, and there were puddles on the canvas ceiling of the stage. Suddenly, a breeze came along, and it happened. Anyway, Perry delivered a flawless rendition, and somehow it's a real shame that this incident remained undocumented in the TV show.

The list of Ray's appearances on Brazil TV featured in 's Conniff No. 4/1999 on pages 6 and 7 seems to be correct and complete. Nobody wrote to me about other shows. However, Daniel Marchi mentioned in an e-mail on January 29, 2000 that Ray's two appearances on the "Programa Raul Gil"-Show were shown again after the appearances of many other artists. This was on the last Saturday of 1999.

THE RECORD EXCHANGE

Mr Piet L. Cramer, Waalstraat 32, 7333 JX APEL-DOORN, The Netherlands (no e-mail address or phone / fax number known to me, sorry) has quite a few Ray Conniff albums (LP's only, mostly from Holland) for sale. If you're looking for a specific item, please contact him. Some of the following ones may be sold already, as we informed fans linked to the Internet meanwhile by e-mail.

Conniff Meets Butterfield (CBS S 53256), 's Marvelous CBS P 62195 (both in mono and stereo), Laughter in the Rain Quad 80588, The Ray Conniff Songbook (2 LP set, CBS S 88596) S 88596, Jean (First FL 1826), Hit Collection (Embassy 31387), The Ray Conniff Collection (2 LP's, Hallmark PDA 017) Hallmark PDA 017, Concert in Rhythm (CBS S 62026), The Happy Beat (CBS BPL 62132, mono), Rhapsody in Rhythm (CBS BPL 62091), Just Kiddin' Around (CBS S 62166), Christmas With Conniff (CBS S 62189), You Make Me Feel So Young (CBS 62228, mono), Speak To Me Of Love (CBS 62293, mono), Friendly Persuasion (CBS S 72417), Invisible Tears (with picture cover) (CBS S 62449), Here We Come A-Caroling (CBS S 62599), Somewhere My Love (CBS S 62740), Honey (CBS S 63324), Ray Conniff's Greatest Hits (CBS S 63671; also: Columbia CS 9839), Love Story (CBS S 64294), You Are The Sunshine Of My Life (CBS S 65625), Harmony (CBS S 65792), The Best of Ray Conniff (CBS 65793), Europa Tournee '69 / Concert in Stereo (CBS S 66419, 2 LP's), Another Somebody Done Somebody Wrong Song (CBS S 808790), I Write the Songs (CBS S 81179), Concert in Rhythm, Vols. 1 & 2 (CBS S 88055, 2 LP's), Welcome to Europe (CBS SPR 27), Ray Conniff (Hallmark SHM 946), and Ray Conniff's Hawaiian Album (Embassy 31197).



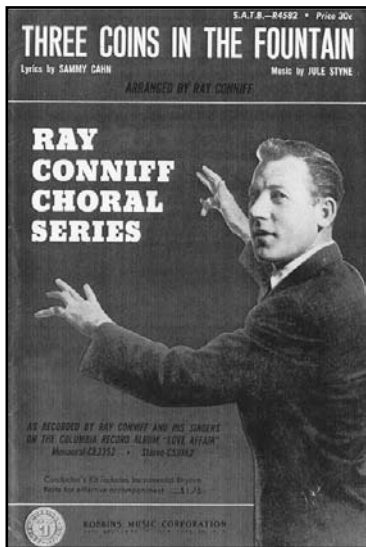
Thanks to Ramon Vilaret from Barcelona, Spain, for drawing our attention to this set!

Does this photo look familiar to you? Yes, it's Ms Bunny Trum-peter from the cover of Ray's album "You Make Me Feel So Young". In Spain, they used the picture again for a 2 CD set titled "30 Boleros Inolvidables". None of the tracks is by Ray...

Normally, I do not feature want lists in 's Conniff for other albums than Ray's, but Daniel Marchi has been of assistance to so many Conniff fans throughout the world to obtain Ray's CD's from Brazil that I want to make an exception this time. Daniel is desperately looking for two albums by Hugo Montenegro, which were titled "Hugo In Wonderland" (a tribute to Stevie Wonder), and "The Rocket Man" (a tribute to Elton John). Both albums were originally released on LP by RCA. Daniel tells me these two albums have never been re-released on CD's. Perhaps YOU can help him? His address is mentioned in the CD Column in this edition.

On the back of Ray's album "Love Affair", there is a note saying, *"The arrangements used in this album - adapted for choral use with from four to four hundred voices, with or without orchestral accompaniment, or for home or solo use with piano accompaniment - are published by The Big Three Group, Robbins - Leo Feist - Miller Music."*

Perhaps you have always wondered what that note meant, and here is the answer! What you see here, is



the cover of the sheet music for "Three Coins in the Fountain", one from the **Ray Conniff Choral Series**, which was sold at 30 cents each. There was also a conductor's kit which included instrumental rhythm parts ("for effective accompaniment", as it said on the cover) for \$ 1.75. These are

original Ray Conniff arrangements made available for the public. Is there anybody among my readers who owns the complete set ?

Due to Ray's enormous popularity, in the 60's and 70's, even sheet music became available. Thanks to Doug Mitchell I can present some of these here and give you some details on them. Of course, this is not a complete list of all Ray Conniff Sheet Music published. Perhaps YOU have some other items and can provide information on them for future editions of 's Conniff. Let's start with

Ray Conniff:
Somewhere My Love - music, words, chords

Published by Robbins Music Corporation, New York, NY

Contents: *Somewhere My Love, Ebb Tide, Hi-Lili Hi-Lo, High Noon, Love Is A Many-Splendored Thing, The Second Time Around, Shangri-La, Taking A Chance on Love, Three Coins In The Fountain, April Love, For All We Know, Friendly Persuasion, Good Night Sweetheart, I Understand, I'm Always Chasing Rainbows, June Night, Just Friends, Mam'selle, Rose Room, So Rare, Song of Love, Stompin' At The Savoy, Tiger Rag and Try A Little Tenderness*

Table of contents says: "These songs have been recorded by Ray Conniff in the following Columbia Record albums: "Somewhere My Love", "friendly Persuasion" and "Love Affair". Robbins Music Corporation © 1966, sold at \$ 2.50.

A short time later in 1967, the same cover photo and title was used for sheet music published in the UK by Robbins Music Corporation Ltd. (Selling agents: Francis, Day & Hunter Ltd.) - see below -. This booklet only featured seven songs (*Somewhere My Love, Love Is A Many-Splendored Thing, Mam'selle, Hi-Lili Hi-Lo, Three Coins In The Fountain, April Love, Friendly Persuasion, and Shangri-La.*) It sold at 5' (which means five Shillings).

Both booklets did NOT feature Ray's arrangements. I am not even sure whether they used the right keys for the notes so that you could play along on your guitar or piano. Anyway, even the instrumentally recorded songs were featured with lyrics. In a way, these booklets may be considered collector's items, but they are no essentials for the Ray Conniff Collection.



The **biography** on page 3 of either publication is identical. It was also used for **Ray's Stage Band Arrangement of Somewhere My Love** (details below). There are only slight differences.

Biography as featured in the booklet of 24 songs, respectively 7 in the UK:

When Ray Conniff signals his singing group, it is the beginning of an unforgettable musical journey. It may be the lyrical lure of "Ebb Tide", the tender lilt of "hi Lili, Hi-Lo", the romantic call of "Love is A Many-Splendored Thing", the jumping joy of "Stompin' At The Savoy" or the warm fun of a "June Night" - whether it is an old favorite or a current melody, Ray Conniff and The Singers always tret their listeners to a bright and vibrant new measure of musical enjoyment. Under his leadership, each selection is different - delightful - and distinctively Ray Conniff!

The Stage Band Arrangement begins as follows:

When Ray Conniff turns his talents to a tune, it is the beginning of an unforgettable musical journey. The unique Conniff sound invariably brings on a bright and vibrant new measure of enjoyment. Under the leadership of this gifted musician each selection - whether it is an old favorite or a current melody - is different - delightful - and distinctively Ray Conniff!

Both continue:

Born in Attleboro, Massachusetts, Ray displayed an early interest in music. By the time he entered high

school, Conniff was an accomplished trombone player and, with the aid of a mail order course, he also developed his arranging talents. After graduation Ray lost little time in establishing himself for he immediately headed toward the bright lights of Boston where he worked with the Bunny Berigan, Bob Crosby and Artie Shaw bands. It was during his association with Shaw that Conniff emerged as an arranger of distinction.

In the 1940's Ray joined the Army and was assigned to Armed Forces Radio where he worked with Meredith Willson and Walter Schumann to gain more solid experience in programming and arranging. When he returned to civilian life, Harry James asked him to join his orchestra as an arranger. James' choice was a wise one for Conniff added a special spark to Harry's famous band during one of our most exciting musical eras. In the 1950's Conniff's imaginative musical ideas come to the attention of Artists and Repertoire executives at Columbia Records and Ray was promptly signed to an exclusive contract as a conductor of his own arrangements. Conniff has since become one of Columbia's best-selling artists both here and abroad.

Only the Stage Band arrangement features this paragraph:

In his newest hit recording "SOMEWHERE, MY LOVE" Conniff once again has displayed his unique freshness of interpretation, agile invention and lively blend of musicianship. On the following pages, the publisher is indeed pleased to offer Ray Conniff's Stage Band Arrangement of this outstanding melody.

STAGE BAND Arranged by RAY CONNIFF
ADAPTED FROM THE ORIGINAL COLUMBIA RECORDING

SOMEWHERE, MY LOVE
(LATE 1940s THEME FROM "DOCTOR ZHIVAGO"
BY PAUL FRANCIS WEBSTER AND MAURICE JARRE)

STAGE BAND SERIES

From the
ACADEMY AWARD WINNING SCORE

METRO-GOLDWYN-MAYER
PRESENTS
A CARLO PONTI PRODUCTION
DAVID LEAN'S FILM
OF BORIS PASTERNAK'S
DOCTOR ZHIVAGO

GERALDINE CHARPIN JULIE CHRISTIE TOM COURTENAY ALEC GUINNESS SIOBHAN McKENNA
RALPH RICHARDSON OMAR SHARIF JESSE VARNER ROD STEIGER RITA TUSHNETZKY
ROBERT BOLT — DAVID LEAN — MAURICE JARRE — PASTORAL — METROCOLOR

INSTRUMENTATION
CONDUCTOR: 5 SAXOPHONES 4 TRUMPETS 4 TROMBONES
VIOLINS & C. VIOLA CELLO PIANO
GUITAR BASS XYLOPHONE DRUMS

ROBBINS MUSIC CORPORATION
NEW YORK, N.Y.

PRICE \$3.50
© 1950 M.M.A.
Salem, Pa., U.S.A.

So, what is this arrangement? Those of you who can read music, will realise that this booklet indeed features an *original* Ray Conniff arrangement, but interestingly enough, not one that he actually recorded. In fact, this is an adaptation from Ray's original recording. The instrumentation is for the conductor, 5 saxophones, 4 trumpets, 4 trombones, violins A B C, viola, cello, piano, guitar, bass, xylophone and drums. The music looks hand-written as if it were something prepared for a recording session. This original arrangement was published by Robbins Music Corporation, New York, NY, in 1966. (It was sold at \$3.50).

And finally, let's have a look at a pretty collector's item titled **We've Only Just Begun**, a collection of the following songs: *We've Only Just Begun*, *Snowbird*, *Candida*, *Aquarius & Let The Sunshine In*, *The Windmills Of Your Mind*, *Spinning Wheel*, *King Of The Road*, *Somewhere My Love*, *Hi-Lili Hi-Lo*, *Mam'selle*, *Love Is A Many-Splendored Thing*, *Three Coins In The Fountain*, *It Must Be Him*, *Release Me*, *There's A Kind Of Hush*, *Gentle On My Mind*, *The Good The Bad And The Ugly*, *My Special Angel*, *Leaving On A Jet Plane*, *Everybody's Talkin'*, *Sunny*, *Taking A Chance On Love*, *The Power Of Love*, *Someone*, and *Midnight Cowboy*.

RAY CONNIFF
We've Only Just Begun

WE'VE ONLY JUST BEGUN • SNOWBIRD • CANDIDA • AQUARIUS/LET THE SUNSHINE IN • THE WINDMILLS OF YOUR MIND • SPINNING WHEEL • KING OF THE ROAD • SOMEWHERE, MY LOVE • HI-LILI, HI-LO • MAM'SELLE • LOVE IS A MANY-SPLENDORED THING • THREE COINS IN THE FOUNTAIN • IT MUST BE HIM • RELEASE ME • THERE'S A KIND OF HUSH • GENTLE ON MY MIND • THE GOOD, THE BAD, AND THE UGLY • MY SPECIAL ANGEL • LEAVING ON A JET PLANE • EVERYBODY'S TALKIN' • SUNNY • TAKING A CHANCE ON LOVE • THE POWER OF LOVE • SOMEONE • MIDNIGHT COWBOY

The Big 3 Music Corporation
NEW YORK, N.Y.

517462
\$3.50

One should imagine that the notes both featured in this book of music and in the ones above (such as "Mam'selle" etc.) were identical ones for the same songs, but they are not. Although two of the songs were written by Ray himself (*Someone* and *The Power of Love*), the notes presented here will not enable you to recreate Ray's arrangements and sounds. Anyhow, the arrangements are not Ray's.

Anyway, even if you cannot read music, this latter publication is a real collector's item for Conniff aficionados, because it is a photo album, too. I chose four photos here to give you an idea.

When you open the first page, you can see this very romantic photo with the caption "*Ray and Vera in Switzerland hotel room, while on European Concert Tour, December, 1969*". (Note: That tour actually took place in March 1969.)



Below: Clive Davis (then President of Columbia Records) together with Ray. Please find an excerpt from his book "Clive" in this edition, which is about the choice of repertoire in the early 70's.



Besides a beautiful solo picture of Vera, there is this picture (reproduced here at the top of the right column) with the caption, "*Ray and Vera relaxing in the Trophy room with 7 of Ray's 10 gold albums in the background together with many other awards, including a 'Grammy' for 'SOMEWHERE MY LOVE', 1968.*"



I thought you might also like to see the one below, which is headed, "*Ray and Vera wed, a double ring ceremony, at the 'little Church of the West', Las Vegas, Nevada, August 24, 1968*":



Furthermore, there is one showing Ray and Vera receiving Ray's award for bringing fame through his music to Ray's home town of Attleboro, Mass. (*The award is being presented by Ray's Grammar school music teacher, Mr. John Lang Gibb, 93 years of age and still going strong. This award was presented on the occasion of Attleboro's 275th Anniversary, October 4, 1969.*) Then there is one with this caption, "*Vera inspiring Ray on the lawn of their weekend home overlooking the golf course at Rancho Bernardo, 1968*"; and on the third last page, there is one showing "*Vera and Ray in front of the Brown Derby in Beverly Hills, California*".

This book of music was published by
The Big 3 Music Corporation (No. B3-797)
some time in 1971, I guess. (Manfred / Thanks to Doug)

Before we start with part 27 of Serge's Ray Conniff Story, let me give you the answer to a question he asked in part 26, concerning the number of singers Ray used for his concerts. You know, we found photos featuring 8 singers, but on others, there were 16. I asked Ray about the varying number of singers in his concerts in a telephone call in December 1999, and he said he remembered he tried to create the best sound possible and therefore carried out experiments. For his *Orchestra and Chorus*-albums he had used 8 singers only, but 25 for albums by *The Ray Conniff Singers*. On stage, he thought, 16 would be a good compromise, but then again, he found out that too many voices did not really enhance the effect he had in mind, because up to four singers shared one microphone and there was unwanted interference. Conditions, however, could be different at different venues, such as the Hollywood Bowl, where there was a lot of reverberation. Of course, today, Ray's singers have individual microphones, but in the period of time, according to the technical progress, they shared them, and Ray decided from time to time whether to use 8 or 16 singers on stage, also depending on the music he wanted them to perform. I hope I reported things correctly.

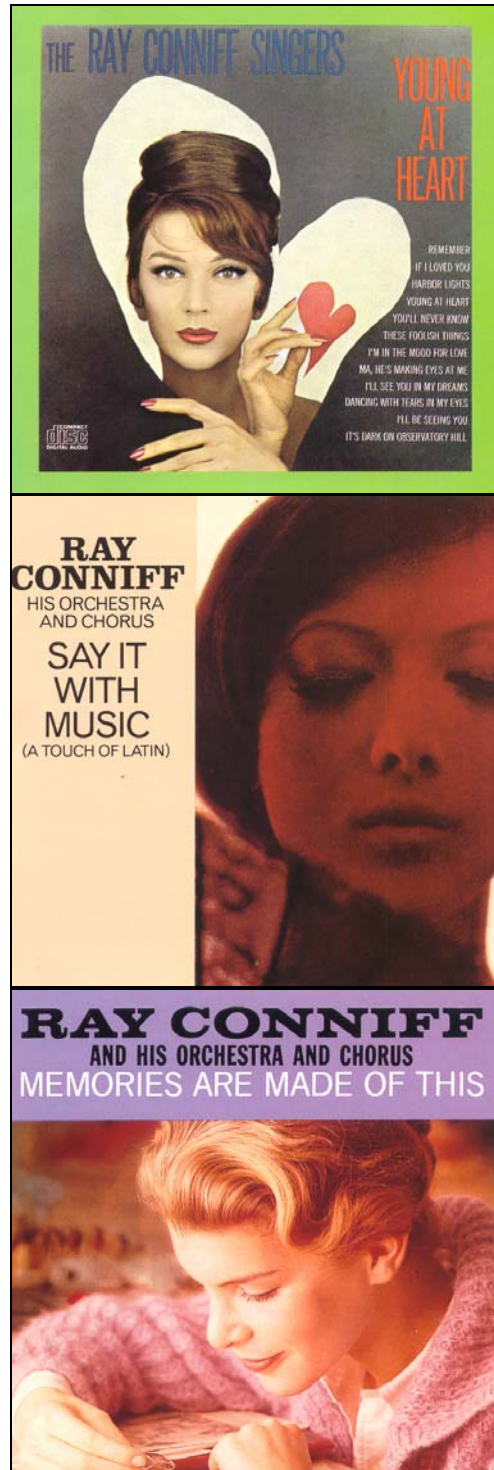
(Manfred)

The Ray Conniff Story

Part 27

by Serge Elhaïk

Focus on the albums Ray recorded in 1960: *Young At Heart*, *Say It With Music* and *Memories Are Made of This*.



1960 was an extremely busy year in Ray's career. Not only did he record three albums, but also went on nationwide tours with his "Concert in Stereo", which he had launched in 1959. An 11 day tour led him to cities such as Los

Angeles, San Francisco, San Diego, Washington and to the Northwest of the United States. In that year, his *Concert* was also broadcast in stereo on TV, although *stereo* was an almost unknown word in those days. Well, I wrote about that subject a while ago already. In this part, however, let's concentrate on three great albums, which have stood the test of time, and which may be regarded as "classic Ray Conniff albums": "Young At Heart" (featuring the Ray Conniff Singers), "Say It With Music" and "Memories Are Made Of This" (both by the Ray Conniff Orchestra and Chorus).

"Young At Heart" and "Say It With Music" have consecutive order numbers, Columbia CS 8281 and CS 8282, and indeed, they were recorded on consecutive days in March 1960. This procedure is not uncommon. "It's The Talk of The Town" and "Conniff Meets Butterfield", as well as "Rhapsody in Rhythm" and "We Wish You A Merry Christmas" - up to his latest albums, "'s Country" and "'s Christmas" were recorded like this. The 1960 sessions began on Friday, March 18, with the recordings for the Ray Conniff Singers' third album. They cut four songs on that day ("Remember", "You'll Never Know", "Dancing With Tears In My Eyes", and "These Foolish Things"). The other eight tracks were recorded on Monday, March 21, and Tuesday, 22. Yes, just four songs per day! From Wednesday to Friday in that week, all twelve songs of "Say It With Music" were recorded. Did you know that the working titles for these albums were "Remember" and "A Touch of Latin"? Well, the latter was eventually used as a subtitle for "Say It With Music"... Before he returned to the studio in September for "Memories Are Made of This", Ray went on the above mentioned US tour.

I asked Ray whether in the early 60's his Singers had to audition for studio recordings or for his live concerts, and he replied, "No, I only auditioned the singers for the concerts. The regular studio singers could not tour with me because they had got recording obligations. For my records I did not have to audition singers, because my contract assured me I would get the best singers. They asked me about my arrangements and suggested certain girls who could really hit the high notes."

assured me I would get the best singers. They asked me about my arrangements and suggested certain girls who could really hit the high notes."

"Say It With Music" was Ray's first "Latin" album, as the subtitle hints, and it featured timeless classics, such as "Besame Mucho" and "Brazil", both of which were meant to be released as a single (Columbia 4-41776) in the States, which, however, never materialised. (In other countries both tracks became single hits.) Up to the present day, both songs are essentials in Ray's concerts.

Ray commented on the Latin influence as follows: *"Early in my career those Latin composers, and the rhythms of South America, Mexico and Spain already had an incredible impact on me. I don't know why, but somewhere back in my bloodline there must have been some Latin blood because I have always been very much moved by Latin rhythms. I started using them very early on, the Latin people always use a very strong rhythm section, and so did I."*

When you study Ray's repertoire of those days, you will notice the works of all the great American composers, such as Cole Porter, Jerome Kern, George Gershwin and Richard Rodgers. However, another big name must be added to this list:

Irving Berlin

So, for a moment or two, let's direct the focus on this composer, who wrote the title song of Ray's "Say It With Music", and whose "Remember" almost would have made it as title song for the Singers' third album.



Only few composers were able to write both music and lyrics at the same time. Cole Porter was one of them, and so was Irving Berlin.

"Say It With Music" was originally written for the opening of the "Music Box Theater" in New York, which Irving Berlin initiated. "Remember" was composed together with the famous waltz, "Always"

when he married Ellin MacKay, a catholic girl, whose father, then

CEO of the Postal Telegraph Company, was against this marriage.

He was born Israel Baline on May 11, 1888, in Russia. He emigrated to the United States with his family, when he was four years old. His father became a cantor in a New York synagogue, but the family suffered severe poverty. Three years later, his father died,

leaving behind eight children. Irving (still "Israel" then) sold newspapers and earned some money as a busker. In his teens, he became a singing waiter in a restaurant in New York, and it was in that time when he produced his first original composition, titled "Mary from Sunny Italy". One day, Jerome Kern remarked, "Irving Berlin has no place in American music; he IS American music!" When asked why he wrote simple melodies, Berlin replied, "I just wasn't clever when I started. I couldn't read music and I couldn't play the piano in any key except F-sharp. Matter of fact, I still can't... By the time I had sharpened the tools of my trade I found that I wrote simple songs because that's how they came out of my head. A certain emotional something went into the songs and I never tried to analyze it too much."

In 1911, he had a phenomenal success with "Alexander's Ragtime Band". In 1914 he wrote an equally popular song, "Play A Simple Melody". And it was in 1919 that Berlin composed "Mandy" and "A Pretty Girl Is Like A Melody" for the Ziegfeld Follies. Other hits included "What'll I Do" (not the song Ray once recorded), "All Alone", "The Song Is Ended" and "Blue Skies" (in 1927), and one must not forget the 1929 smash, "Marie", which became a hit for Tommy Dorsey in the Swing Era. Who doesn't know "Puttin' On The Ritz" (1930), "Soft Lights And Sweet Music", "How Deep Is The Ocean", or "Say It Isn't So" (1932)? In 1935 Irving Berlin wrote the score for the movie "Top Hat", starring Fred Astaire and Ginger Rodgers, from which everybody knows the fabulous "Cheek to Cheek". I guess that the most well-known song out of Berlin's pen is "White Christmas", which he wrote for the 1942 movie "Holiday Inn", starring Fred Astaire again, Rosemary Clooney and Bing Crosby. Even the shortest biography would be incomplete without a mention of his musical "Annie Get Your Gun". (In fact, Jerome Kern was hired to write the score, but he died before he could start composing.) From this musical come a few immortal hits, including "They Say It's Wonderful", and "The Girl That I Marry". One mustn't omit the show "Call Me Madam" in 1950 and the enormously successful movie "There's No Business Like Show Business", starring Ethel Merman, Donald O'Connor, Mitzi Gaynor, and Johnnie Ray. And finally, did you know that he also wrote "God Bless America"? The name of Kate Smith is closely linked to it.

After such a creative life, Berlin decided to retire from show biz, and both his 80th and 90th birthdays were celebrated with TV shows and messages from US presidents. He passed away in 1989, at the age of 101, leaving behind a fantastic musical heritage.

As you may have learned from the list of hits above, Ray Conniff recorded many fine songs written by Irving Berlin. I listed them below for your interest. Wouldn't they make a great compilation album?

- ♦ MANDY, from "Ziegfeld Follies" (a Ray Conniff arrangement written for "Somethin' Smith & The Red Heads"; Ray backed them under the pseudonym "Jay Raye" on the album "Put the Blame on Mame" in 1957)
- ♦ SAY IT ISN'T SO (recorded by Ray in 1958 for his album "'s Awful Nice")
- ♦ CHEEK TO CHEEK, from the film "Top Hat" (Hollywood in Rhythm, 1958)
- ♦ THEY SAY IT'S WONDERFUL, from "Annie Get Your Gun" (It's The Talk Of The Town, 1959)
- ♦ WHITE CHRISTMAS, from the film "Holiday Inn" (Christmas With Conniff and 's Christmas, 1959 and 1999)
- ♦ REMEMBER (Young At Heart, 1960)
- ♦ SAY IT WITH MUSIC (Say It With Music, 1960)
- ♦ COUNT YOUR BLESSINGS, from the film "Holiday Inn" (We Wish You A Merry Christmas, 1962)
- ♦ ALEXANDER'S RAGTIME BAND (Just Kiddin' Around, 1963), and
- ♦ ALL BY MYSELF (Happiness Is, 1965)

Well, my idea of a compilation album with Irving Berlin tunes is not too far-fetched. In the late 50's there was indeed an EP by Ray on the Philips label, which was titled "Dreaming of Broadway: Ray Conniff Presents Irving Berlin", featuring "Cheek to Cheek", "Say It Isn't So", "They Say It's Wonderful" and "Say It With Music".



Many artists devoted complete albums to Berlin's music, including Frank DeVol, the 101 Strings, Frank Chacksfield, Ella Fitzgerald, and George Melachrino.

OK, let's return to Ray's two albums, which were released in July (Young At Heart) and August (Say It With Music) of 1960

Young At Heart

The way it was released around the world

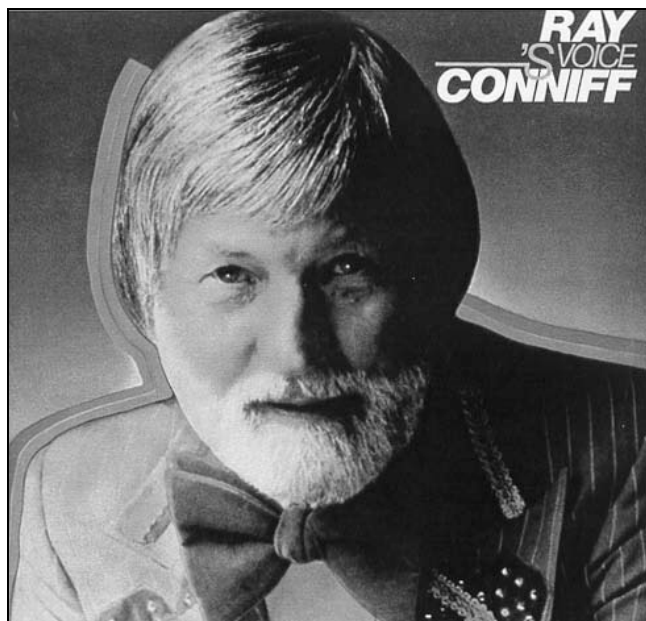


The artwork of the cover was principally the same all around the world: A girl holding a heart in one of her hands, being framed by a big heart. On Columbia, the big heart was in grey colour, with a green frame. (See CD cover two pages back.) On the Philips label, however, it was all black (see above). In Brazil, they did not release the first album by the Singers, "It's The Talk Of The Town", but when "Young at Heart" became available, they made a compilation of both albums, and released it as "'s Voice". This album featured 8 tracks from "Young at Heart", and 4 from "It's The Talk Of The Town". Most of Ray's Brazilian albums' titles begin with "'s" - and his latest ones are no exception - ;the addition of "voice" indicated an album by the Singers, singing lyrics.



It was interesting to see a radical change in artwork when CBS re-released the album in Brazil in the 70's. Ray's photo was used for a couple of albums, but with different colours, every time.

It was interesting to see a radical change in artwork when CBS re-released the album in Brazil in the 70's. Ray's photo was used for a couple of albums, but with different colours, every time.



By the way, "Young at Heart" was the first Conniff album not to be released in France, and I still wonder why. For unknown reasons, this album was never included in the German Ray Conniff album series, titled "Hören und tanzen", although two other albums by the Singers ("It's The Talk Of The Town" and "Somebody Loves Me") were.

The CD release on US Columbia CK 8281 featured the original artwork, and so did the 1999 UK release of this album in the "2 on 1"-series, together with "It's The Talk Of The Town".

Say It With Music

The way it was released around the world



I assume that the beautiful red colour of the girl's picture on the front cover of "Say It With Music" was to indicate heat, and the warm ambience of Latin countries. In Argentina, the original title was translated into "Digalo con Musica", and naturally, it became "'s Music" in Brazil, and curiously, both in the Netherlands and in Germany ("Hören und Tanzen, Folge 9"), it was changed to "Bravo Ray Conniff". The latter did feature the red colours described above, but with a different girl (see ♫). You know, in those days, the LP's for the German market were manufactured in Holland, and this explains the use of the same photograph. (It was interesting to see the stereo version released in the Netherlands having the same artwork as on the US release. Where there used to be the "Columbia" logo in the US, they featured the opening notes of Irving Berlin's "Say It With Music", which I think was a very clever idea.)



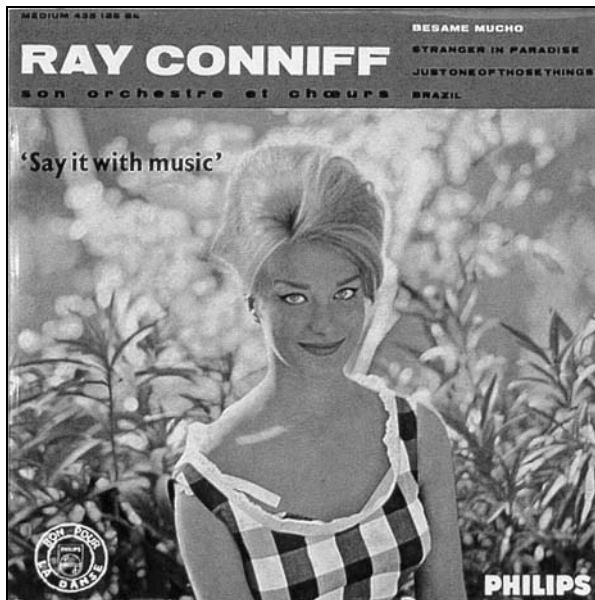
However, the most original and (to me) beautiful cover could be found on the French release in the early 60's on the Philips label. Unfortunately, we can only reproduce it in black and white here, but the artwork in colour is very impressive. Again, this was for a 10" LP, the last in the French Ray Conniff series. As you can see here, they showed a trombone and a saxophone, sheet music, and some lips - all items representing the Ray Conniff Sound.



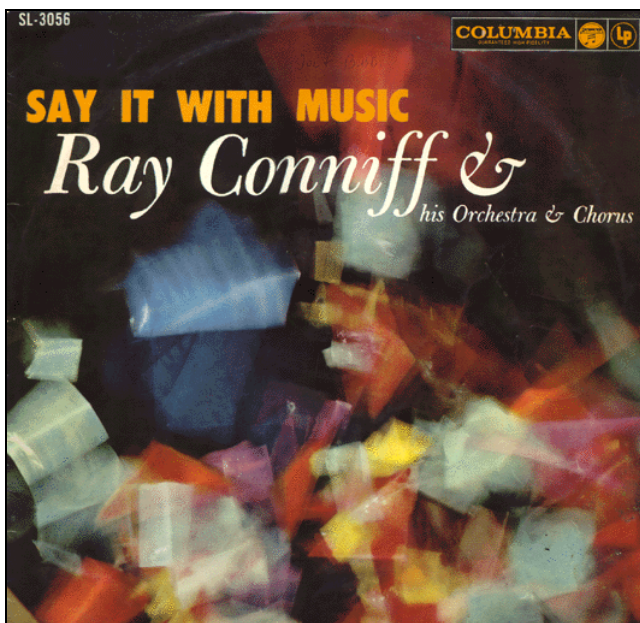
After CBS took over the distribution in all European countries, they only used the original artwork for "Say It With Music". Only, when the album was re-released on the low price "Hallmark" label, the cover artwork was changed for mysterious reasons.

After CBS took over the distribution in all European countries, they only used the original artwork for "Say It With Music". Only, when the album was re-released on the low price "Hallmark" label, the cover artwork was changed for mysterious reasons.

Here are some more interesting covers: The one above is the cover of an EP from France:



And here is the rare cover of an album from Japan:



I do not think there is anyone amongst you who does not own a copy of this timeless, classic album, so I do not have to repeat the tracks, which were written by the finest American composers. More than any previous album, this one proves Ray's arranging talents and creativity. The orchestra and chorus still sound first rate today. By the way, the beautiful trumpet solo in "Summertime" was played by none other than the one and only Billy Butterfield. Unfortunately, I cannot provide further details concerning the personnel.

Before we move on to another million seller, Ray's album "Memories Are Made Of This", I have to mention another important item: In August 1960,

The Ray Conniff Club

was founded by Lois Hollands, who is still sadly missed. She ran the club with Ray's permission, and it took her many months of advertising to get things underway, but eventually, the first newsletter / magazine was published in March 1961. The 3 ½ page publication was titled "Conniff & Rhythm". One of the first club members was Len Morris, whose birthday - coincidentally - is on November 6, like Ray's. He still is a member of Manfred's club. That's what I call loyalty!



The first club convention took place in London in August 1962 which Ray attended. Lois passed away on August 7, 1976. She was only 38.

Memories Are Made Of This

Another winner!

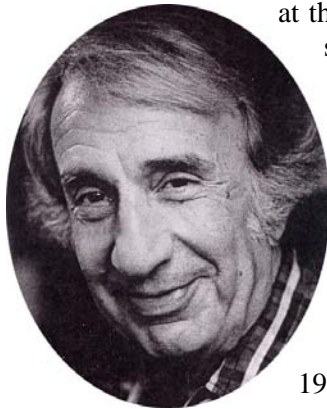
Before Ray went on tour again in the autumn of 1960, he recorded a new album in early September 1960, featuring standards of the past decade. The LP was released on December 19, 1960, and soon became a gold album. Its original working title was "My Foolish Heart", but was changed to the title you know.

The repertoire: This fine album includes some hits of the 50's, such as "Moments to Remember" and the huge hit by the Platters, "Only You", as well as a song written by Elvis Presley, "Love Me Tender". A few years ago Ray had already recorded an arrangement of the title song with singer Mindy Carson, which was a major success, although one must admit that the hit song was Dean Martin's version. However, we can also find high quality themes from the movies here, such as "Tammy" (by Livingston / Evans) and "Three Coins in the Fountain" (written by Sammy Cahn and Jule Styne); not to forget "Around the World" (the last movie theme by Victor Young, written before he died, and for which he posthumously obtained a Oscar in 1956), and "Unchained Melody", which Ray re-recorded in 1997 for his "I Love Movies"-album. Its composer was Alex North, one of the most gifted men of Hollywood, who I would like to draw your attention to for a minute or two:

was Dean Martin's version. However, we can also find high quality themes from the movies here, such as "Tammy" (by Livingston / Evans) and "Three Coins in the Fountain" (written by Sammy Cahn and Jule Styne); not to forget "Around the World" (the last movie theme Victor Young wrote before he died, and for which he posthumously obtained an Oscar in 1956), and "Unchained Melody", which Ray re-recorded in 1997 for his "I Love Movies"-album. Its composer was Alex North, one of the most gifted men of Hollywood, who I would like to draw your attention to for a minute or two:

Alex North

The man who wrote the film music for "Spartacus" and "Cleopatra", was born in 1910 from Russian parents. Like Ray Conniff in the late 30's, he studied music at the Juillard Institute in New York, and later



at the Moscow Conservatory of Music in 1934 and 1935. When he returned to the USA, North studied with one of the most famous composers of contemporary classical American music, Aaron Copland. From 1936, he wrote music for dozens of documentaries for about 15 years, but also music for the theatre and ballets. In

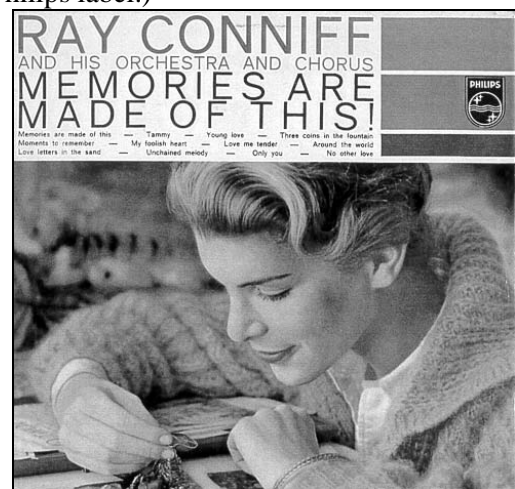
1950, Elia Kazan asked him to come to Hollywood, and thanks to him, he composed his first score for a film titled "A Street Car Named Desire". Other films worthy to be mentioned because of Alex North's scores include "Viva Zapata", "The Rose Tattoo", "The Rain Maker", "South Seas Adventure", "Who's Afraid of Virginia Woolf", and more recently, "Good Morning, Vietnam" (1987), which as you may know, also featured Ray's rendition of "Smoke Gets In your Eyes". Alex North was among the first composers to add jazz elements to his scores. One of his finest efforts will remain the music for "Spartacus", a film by Stanley Kubrik. Before he wrote a single note, he studied the script intently and must have watched the movie about 20 times. He also gained fame for the score of the 1958 film, "Unchained", featuring "Unchained Melody". In 1990, Maurice Jarre used this song again for the film "Ghost". It is interesting to compare Ray's two versions, which basically use the same arrangement. The 1997 version, however, features a piano solo by Pete Jolly. Alex North died in 1991.

The personnel for "Memories Are Made Of This" included a couple of great musicians. Among them were Bernie Leighton on piano, Ray's long-time buddy Billy Butterfield, and Doc Severinsen, two of the most famous trumpet players of that era.

Memories Are Made Of This

The way it was released around the world

When you have a look at the cover girl, watching memorabilia, such as a piece of jewellery and a photo album, you are in the right mood for "Memories". This artwork was used for all releases around the world. However, in Brazil, they did not want to break the "'s"-tradition, and thus titled it "'s Love". In Spain, the title was translated into "Las memorias estan hechas de algo". In Germany, it became volume 10 in the "Hören und tanzen"-series. Curiously, the album was not released on the Philips label in France. (Below please find the cover of the Dutch release on the Philips label.)



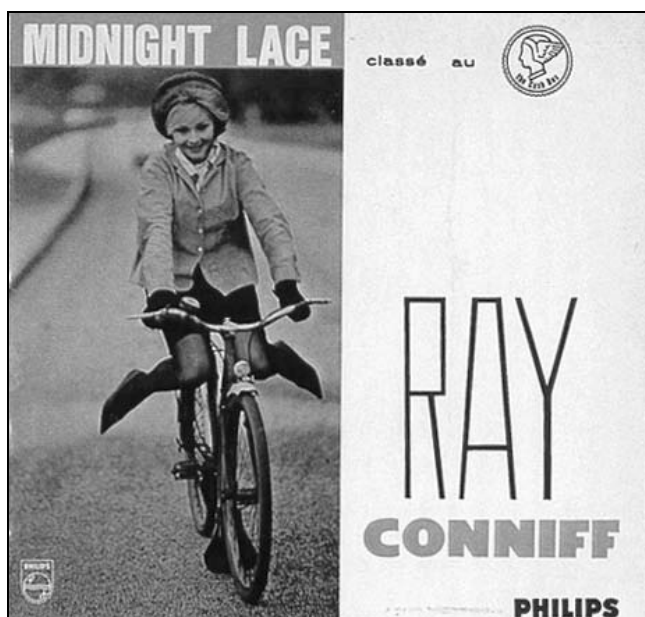
The recording sessions for "Memories Are Made Of This" began on September 7, and ended on September 13. Four songs were recorded during each of three sessions. After the first four were cut, Ray had a different personnel in the studio on September 8, in order to record two different arrangements of the theme from a movie starring Doris Day and Rex Harrison, "Midnight Lace", written by Howard and Lubin. The harmonica solo was played by

Eddie (Lawrence) Manson

He was both a composer, author, arranger and conductor. He was born in 1919 and was one of the best harmonica soloists in the USA who had also played Carnegie Hall Town Hall, and toured Russia with Ed Sullivan. He is also known for his composition, "Joey's Theme". Anyway, whereas "Midnight Lace, Part 1" (which was re-released on Ray's compilation album, "Happiness Is") featured a girl's voice in the background, "Part 2" did not feature any chorus at all, which was unusual for a Ray Conniff recording. When Ray performed this beautiful melody in his concerts, he substituted the harmonica by his Clavietta, giving the song a slightly different sound. As for this instrument, I will write about it in the next part of my Ray Conniff Story, which is about 1961, during which Ray used this instrument in studio recordings for the first time.

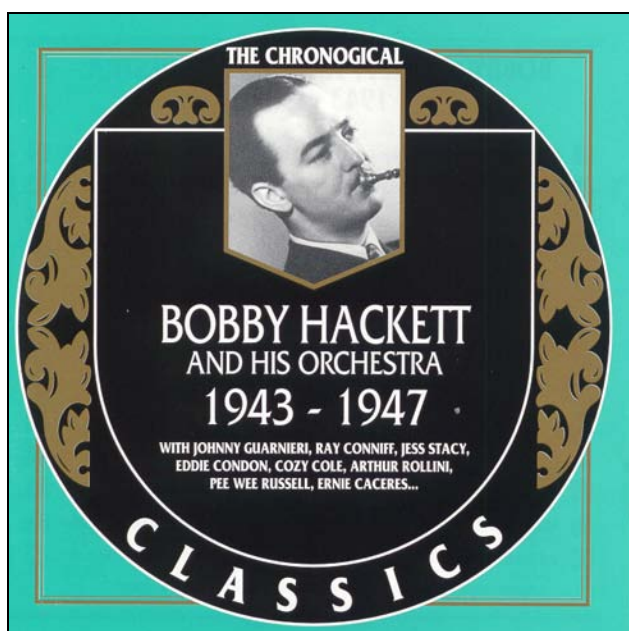
concerts, he substituted the harmonica by his Clavietta, giving the song a slightly different sound. As for this instrument, I will write about it in the next part of my Ray Conniff Story, which is about 1961, during which Ray used this instrument in studio recordings for the first time.

In some countries, the "Midnight Lace" single was released with a picture sleeve. Here you can see the cover of the French one with a photo of Macha Meril. By the way, in some countries (like Brazil), it was even in the charts.



OK, so let's leave it at that for the time being. I hope you enjoyed reading this part and learned a couple of things about Ray's music, and the great composers of the past. Best wishes to you all, Serge Elhaïk

News of the Past



A new CD by Bobby Hackett

For the collectors of vintage material, here's a new CD, featuring Ray Conniff on trombone with the Bobby Hackett Orchestra. **"The Chronological Bobby Hackett And His Orchestra 1943-1947 with Johnny Guarnieri, Ray Conniff, Jess Stacy, Eddie Condon, Cozy Cole, Arthur Rollini, Pee Wee Russell, Ernie Caceres..."** was released in 1999 on the French label *Classics*, order No. 1047. It features 26 tracks altogether. Ray can be heard on the following nine tracks: *But Not For Me*, *Rose Room*, *'s Wonderful*, *Ja-Da*, *Exactly Like You*, *When A Woman Loves A Man*, *Embraceable You*, *I'll Never Be The Same*, and *Sweet Georgia Brown*. The recordings were made in New York on December 23, 1943.

Note: The complete recording session of December 23, 1943 (including false starts, incomplete and unreleased takes) was released on a CD titled "Bobby Hackett And His Orchestra - 1943" in 1989 (JAZZology label [USA] No. JCD-111)

Remembering Bob Haggart (1914-1998)

Bob Haggart, the famous bassist, composer and band-leader, died on December 2, 1998. He was the man who wrote these classic instrumentals: "South Rampart Street Parade" (a Dixieland Ray often played in his concerts), "What's New" and "Big Noise From Winnetka".

He was born Robert Haggart in New York on March 13, 1914. He played bass from 1935 to 1942 in the Bob Crosby Orchestra. In 1940, this band featured Doris Day as vocalist, and among other famous names, Ray Conniff, who played trombone in that band, as you may remember from my column featured in "'s Conniff #1" (1998, page 18). Haggart wrote those three songs above for this band. "Big Noise from Winnetka" was composed in 1938, when Bob Crosby performed at the Blackhawk in Chicago. It soon became a hit on 78 rpm singles. That song probably gained popularity because it featured a whistle solo. And also the bass solo was memorable. Both were done by Bob Haggart himself.

After 1942 Bob Haggart was a freelance musician. He joined the NBC staff for radio, TV and records. In the 60's, he had an own orchestra again and re-recorded his big hits in stereo. From 1968 he and Yank Lawson were the leaders of "The World's Greatest Jazz Band", which also featured such great artists as Billy Butterfield.

Serge Elhaïk

Thanks again for exciting reading, Serge! We're already looking forward to more from your pen! (Manfred)

This letter reached me in early 2000, and I thought many of you would like to read about some other fan's suggestions for a "Ray Conniff Dream Album": *While on vacation in Florida, I had some fun fantasizing about my "dream" Conniff album. So while sitting at the pool with my laptop, I came up with the concept for the CD and list of songs. Taking it a step further, I wrote the liner notes and even some notes on the arrangements. Knowing you may have fantasized about your own wish-list of not-yet-recorded songs, I thought I might share mine with you. To paraphrase Ray, "Happy readin'." Bill Martin, Richmond, Virginia, USA*

KING OF THE LOUNGE

Ray Conniff, his Orchestra and Chorus

Liner Notes:

The music's been around since the dawn of woofers and tweeters. Only now, it has a name. Pop musicologists call it Bachelor Pad or Lounge music. It was born about the same time as high fidelity - in the mid-fifties. A decade later, it was history. But what a decade! Essentially, this music consisted of instrumental covers of what were at the time a stable of instantly recognizable standards and exotics. The music was lovingly - and sometimes experimentally - recorded to maximize the breakthroughs in hi-fi and stereo technology. It was said that single guys with big stereo rigs used this music to both impress and soften their lady friends. Thus the label *Bachelor Pad*. There was lots of this music to go around. Scores of Lounge practitioners sold millions of records. Almost all the legends of the genre are gone. But one lives on: Ray Conniff.

Ray's story is fascinating. After a distinguished career as a big band sideman and arranger, Ray was hired in the early fifties by Columbia Records to pen arrangements for some of the label's top pop acts. Then, in 1956, Columbia invited Ray to create an album under his own name. The result was *'S Wonderful*, both figuratively and literally. But more importantly, the Ray Conniff *sound* was born.

Asked to define that sound, most people instantly refer to voices wordlessly doubling brass and reeds. But these vocal "bah-bah's" and "dah-dah's" are only part of the rich texture of Ray's music. Perhaps more defining was the way he replaced the typical big band rhythm section with an amplified rhythm section not unlike what was found on many of the early rock 'n' roll records of the late 50's.

It was a stroke of genius. Because the Ray Conniff sound suddenly bridged - and sold to - two generations. Ray's records sold to the adults of the day who had grown up in the big band era. The same records sold to their kids, who were drawn to Ray's driving, contemporary beat. (I can personally attest to this. I started collecting Ray Conniff albums as kid of thirteen - and felt pretty cool about it!)

Thus began a long line of gold and platinum instrumental Lounge LPs unprecedented in pop music. Always the innovator, Ray also created a long string of vocal albums - allowing an expanded chorus to sing lyrics instead of bah-bahs.

Unlike most Lounge music, however, Ray's music is as relevant today as it was back in the fifties and sixties. Want proof? Listen to any track on this latest collection. This is classic Ray Conniff - back to his roots in timeless Lounge

There's the oft-recorded Lounge classic *Miserlou*, a melody that itself almost reads like a string of great Conniff arrangements. There are other great Bachelor Pad tunes here as well. Like *Love for Sale* and *The Breeze and I*.

In fact, the toughest part of this project was finding enough of these songs that Ray had not *previously* recorded. Which explains the presence of two of the tunes.

The first is a new digital re-recording of Ray's unbeatable arrangement of one of the all-time Lounge favorites - *Caravan*. This cut is hot today. So imagine how hot it was when this arrangement was recorded back in the early sixties. An unexpected inclusion is Ray's take on *Livin' La Vida Loca*, a recent hit that shows just how cool his sound is when applied to material circa the end of twentieth century. It is also a tip of the musical hat to Ray's throng of Latin fans all around the world.

So sit back and relax. Or get up and dance. Ray Conniff is about to prove that he is still King of the Lounge. Long live the King!

List of Selections:

- 1 **Miserlou**
- 2 **Baubles, Bangles and Beads**
- 3 **Moonglow/ Theme from Picnic**
- 4 **Livin' La Vida Harlem Nocturne**
- 5 **Caravan**
- 6 **Love for Sale**
- 7 **Quiet Village**
- 8 **The Breeze and I**
- 9 **Tequila**
- 10 **Theme from Peter Gunn**
- 11 **In the Hall of the Mountain King**

Some thoughts on the arrangements:

Miserlou: Exotic, lots of Latin percussion - slow tempo and moody. It begins quietly, then builds in both volume and tempo to an ending like "African Safari."

Baubles, Bangles & Beads: Would be neat to sort of parody the Jimmy Joyce arrangement of this song done for the Kirby Stone Four, since I have always felt that Joyce was parodying Ray. Very up-tempo, shuffle beat.

Moonglow and Picnic: A mid tempo song using the girls along with alto saxes, with perhaps a second chorus piano solo. Very pretty!

Livin' La Vida Loca: All I can say about this one is it should be big, very up-tempo with Latin percussion. Imagine a Latin version of "Frost Festival."

Harlem Nocturne: Another moody song in the vein of "Lullaby of Birdland"

Love for Sale: A piano rhythm vamp throughout starting with the boys and trombones, followed by the girls and trumpets, a jazzier second time around with piano solo before a big ending.

Quiet Village: Every Latin percussion instrument in the Northern Hemisphere would be used here - along with voices so wet with echo it sounds like the whole thing was recorded in a rain forest!

The Breeze and I: Classy, brassy and with the grand flamenco rhythm like the instrumental version of "Three Coins in a Fountain."

Tequila: This could be fun. I envision a surprisingly slow tempo to this song built around the rhythm vamp from "Also Sprach Zarathustra". The arrangement gets bigger and bigger until at the end we close with something like the ending on "I'll see you again."

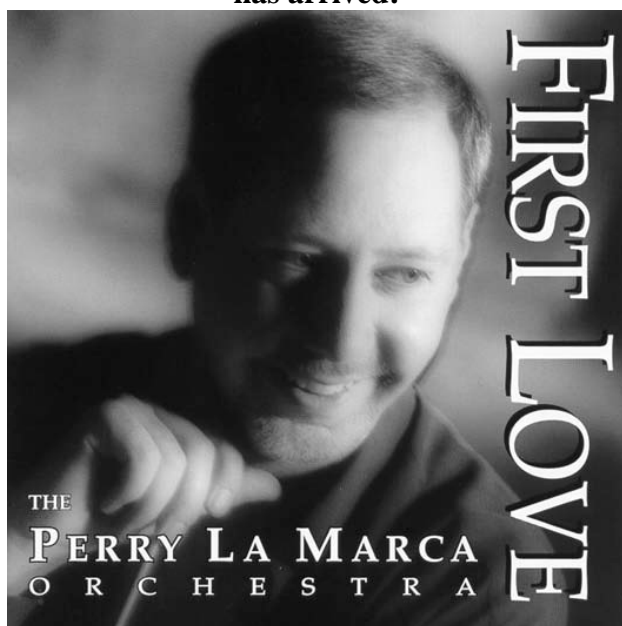
Peter Gunn: This one is big and loud, too. Boys and girls take turns singing the melody over a driving Conniff Beat. Another big ending—much like the song itself.

Hall of the Mountain King: Imagine this song played at the tempo and with the rhythm vamp from "Cisne Cuello Negro, Cisne Cuello Blanco". Tack on another big ending.

To Ray Conniff fans the name **Perry La Marca** has almost become a household name since the 1991 album, *"'s Always Conniff"*, and many of us have also become real fans of this gifted piano player. However, he is more than just that. You know, Perry also teaches at Harbor College in L.A., where on December 5, he had the honor of having Ray, conducting Perry's singing group. (Please read the special report of this concert by Rick Iwasaki on the next page.)

I am sure that you would like to learn more about Perry and his fields of activities, and therefore I would like to devote this page of "'s Conniff" to the multi-talented artist (who I am happy to say belongs to the circle of my friends) and his album, **"First Love"**, which was released both in the US and in Japan in December 1999. Executive Producer Minoru Nakamura (who runs the Paul Mauriat Fan Club, and who is also a member of Ray's), gave his kind permission to reproduce the liner notes from this beautiful album, which he headed,

**The New Era of
Easy Listening Orchestral Music
has arrived!**



Order No.: MPPD2002

Paul Mauriat, Ray Conniff, Percy Faith. Throughout the 60's and 70's, these artists gave life to the genre known as "Easy Listening." Music enthusiasts everywhere were delighted by the gorgeous sounds and superb orchestral arrangements of this era. Mauriat's signature "Love is Blue" made an especially big hit in Asian countries and the rest of the world. The 60's and 70's were known, to some, as the age of Easy Listening. Yet it was not to last. With the advent of electronic music in the 80's and 90's, many large orchestras subsided and their celebrated leaders were forced to leave the stage. But now in 1999, Easy Listening fans everywhere can look forward to a new young, artist on the horizon.

Perry La Marca, born in 1960, became a fan of Easy Listening upon first hearing a Ray Conniff album in 1966. His musical career started with piano lessons at age 6, and continued with a mastering of the classical works by age 12. As a university student, Perry studied privately with the renowned film composers John Williams and Bruce Broughton. Between 1981 and 1989, he worked as an arranger for various music syndication companies producing easy-listening orchestral arrangements heard on radio stations throughout the United States and in Europe. In 1991, Perry began working with Ray Conniff, eventually becoming his Recording Supervisor and Assistant Conductor. In addition, Perry has composed original music for the 1992 "America's Cup" and been engaged in the production of music for the Disney series "Hercules" and "Buzz Lightyear."

But Perry is truly a musician of the Easy Listening generation. His musical style began its development during his childhood as he absorbed the essence of the masters of the 60's and 70's. He then honed his craft through years of study and experience, resulting in the highly evolved style you hear today.

For years, Perry has been fascinated with the people, culture and popular music of Japan. His interest has resulted in the project titled "First Love". For "First Love", we have successfully chosen many Japanese hit melodies well suited for his orchestral style.

"First Love", the title track, and "Moving On Without You", both originally recorded by debut artist Hikaru Utada, were two of 1999's biggest hits throughout Asia. "Love Since 1999" and "Friends" are themes from a Japanese TV drama that received high Nielsen ratings. Additionally, "Friends", with its beautiful melody by popular Japanese artist Mariko Takahashi, was recently recorded by Roberta Flack. Morning Musume, the chart-topping group consisting of 8 female teenagers, also became famous through a popular TV program. "Memory" provides a showcase for Perry's skillful and beautiful string arranging. "Moon" is the popular hit melody by singer-songwriter Yumi Tanimura. Also a favorite, "Timing" was recorded by both Taiwanese singer Vivian Hsu and the Japanese comic group Black Biscuits. "Can You Celebrate?" is the festive anthem by Namie Amuro. Miki Imai's "Pride" and Tatsuro Yamashita's "Christmas Eve" have become musical standards in Japan. And, at last, the final three cuts are timeless hits first introduced by one of Perry's most admired artists, Paul Mauriat. Although "Penelope", "Last Summer Day" and "El Bimbo" capture much of Mauriat's original ambiance, they also reflect Perry's sensitivity and uniqueness.

Please enjoy this debut recording of The Perry La Marca Orchestra. Perry's ability to combine the beauty and grace of 60's and 70's Easy Listening with the vitality and spirit of 1999 will certainly establish his position in modern music. Clearly, we have arrived upon the next generation of Easy Listening.

-Minoru Nakamura

Tracks are as follows: 1. **First Love** (4:05), 2. **Love Since 1999** (2:58), 3. **Friends** (4:49), 4. **Movin' On Without You** (3:13), 5. **Moon** (4:28), 6. **Tenshi No Tameiki** (5:06), 7. **Morning Musume Medley** (Manatsu No Kosen, Memory Seishun Na Hikari) (5:43), 8. **Can You Celebrate?** (4:17), 9. **Timing** (3:32), 10. **Pride** (3:06), 11. **Christmas Eve** (3:14), 12. **Penelope*** (4:49), 13. **Last Summer Day*** (3:33), 14. **El Bimbo*** (3:37)

*Tributes to Paul Mauriat, who wrote the following lines for the album:

It gave me great pleasure to listen to Perry La Marca's album. I think that this excellent musician is on the right road to follow on from the older generation. Good luck!

-Paul Mauriat

Production notes / personnel:

Arranged and conducted by Perry La Marca
Mixed by Martin Brenner and Michael McDonald
Recorded by Mike Sandberg and Michael McDonald
Recorded at The Little Note and Word Company, J.E.

Sound and Private Island Trax
Recording Supervisor: Tim Curran
Production Coordinator: Yumi Matsushima
Cover Design by Tricia Nowling La Marca
Photography by David Winterhalter for Purely Visual
Keyboards and synthesizer programming: Perry La Marca

Piano solos: Bobby Nafarrete and Byron J. Smith
Drums: James McCarty
Bass: Bruce Salvati
Guitars: Jim Lum and Gerard Lenglet
Percussion: James McCarty and Kurt Hamernik
Timpani: Kerstin Schmidt
Saxophones and clarinet: Lee Callet
Flute and Piccolo: Rena Urso
Trumpet and Flugelhorn: Pat Mullen
Background vocals: Laura Savitz**, Lisa Semko**, Erin Theriault** and Mike Breon
Strings on "Tenshi No Tameiki" and "Last Summer Day" led by Kathleen Robertson
Brass on "Tenshi No Tameiki" and "Last Summer Day" led by Wendell Kelly
Oboe solo on "Friends" by Linda Muggeridge

** Also well-known names for Ray Conniff aficionados!

Please check out the web site of MPP Records at

<http://www.mpprec.com>

The CD can be purchased through Amazon.com and CDNow. If you order a copy, please click the Conniff Page first, then use the link to Amazon.com or CDNow. This way you help finance the site. Thanks.

Stephanie Bennett, who has been harpist in Ray's orchestra for a decade, also has a couple of CD's available. Please check out her web site

<http://www.harpworld.com>

In order to show his gratitude to Perry, Ray reciprocated on December 5, 1999, by conducting Perry's singing group of Harbor College in L.A. Here's a report of that concert by club member Rick Iwasaki:

Hello Manfred,

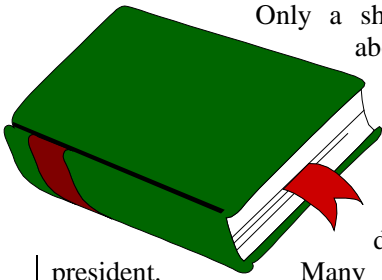
Sorry for my long silence. Today I decided to write to you to let you know I'm still here and I'd like to write about the special event I attended Sunday afternoon, December 5, 1999. You know Perry La Marca teaches music at a college called Harbor College and his singing group "Studio Singers" had a concert at the college recital hall. I happened to be there and guess what - who was to appear as special guest conductor? Yes, Ray! Ray Conniff himself! When my wife and I got to the hall around 3:30pm, I could hear they were still rehearsing. And the show was to start at 4:00 pm. So we sneaked into the hall and watched and listened to the group led by Ray rehearsing. After that another group had a brief rehearsal and the show finally started past 4:30 pm. Recital Hall at college seats 200 people and most of the seats were filled. After the first choir group's performance under different instructor and intermission, it all started. It started with, of course "New York, New York". He brought some of his professional musicians and a couple of male singers to join college players. Ray sometimes with his trombone and Clavietta led through the total of 13 songs including many tunes from the "My Way" album, "E o Amor", a Brazilian song, "The Real Meaning of Christmas", "My Heart Will Go On", the *Titanic* theme song and finally his own singing "My Way".

Poor Perry, he was wanted at many different instruments and even joined the singers on some of the songs. He was all over the stage and the stage was so small he could not move from his piano to where the singers were without running all the way around the audience. Ray finally made a joke about it. There was a problem, I think with "Yesterday Once More" for everyone to miss a cue to start. Ray jokingly blamed himself for a false start but it was part of the fun. When they finished the last song "My Way", there was a standing ovation and the hall was filled with such a big applause it sounded like an audience of 1,000 people not 200. After the concert Ray entertained many people's request for autographs and I had a good opportunity to talk to him. He said over the years Perry has done many favors for him and this was one way to repay him. Wasn't it nice of him?

They had only two days of rehearsing with Ray and he said when he hires professional singers, he demands a lot from them but there was so much he could ask from them this time. Perry also said it was a good opportunity for his students to experience music at a higher level. There were young singers who did not know who Ray Conniff was when it started, I heard, but I witnessed these young singers who came to Ray to thank him for the great opportunity to perform with him. How lucky for them! Of course they were not Lisa or Laura but Perry worked very hard to put together the whole thing and did a good job. Overall we all enjoyed the Ray Conniff sound and his participation there.

Best regards, Rick Iwasaki

(Thanks for this report, Rick. I guess many of us would have loved to have been there, too.)



Only a short time ago, I learned about the existence of a book by Clive Davis. He was Mitch Miller's successor at Columbia Records. And suddenly things changed considerably when he became president.

Many people criticized him in the '70s when he introduced new marketing strategies. His influence was obvious when artists like Ray suddenly recorded contemporary repertoire. In his book he justified his policy and I thought that many of you would like to read the excerpt reproduced on these pages. (In fact, it is from page 210 to 216.) The book, which is no longer available, was titled **"CLIVE - Inside the Record Business"***.

(*by Clive Davis with James Willwerth, William Morrow & Company, Inc., New York 1975)

As we approached the second half of the decade, the decline in middle-of-the-road momentum became noticeable. Mathis had left the company to go to Mercury Records for a large guaranty and royalty (where he had no chart success at all). The Sing Along concept sang itself out and became only a memory. And Top Forty was becoming almost exclusively rock-oriented. Broadway writers were writing fewer and fewer hit songs. Tony Bennett's great streak in the early sixties, which had included "I Left My Heart In San Francisco," "I Wanna Be Around," "If I Ruled The World" and "Who Can I Turn To," was now in jeopardy. New vitality was needed. MOR albums needed a new approach.

I began studying the material Conniff, Faith, Williams and Bennett had been recording; a distinct pattern emerged. Only Williams was really keeping current. He was open to the new, younger writers that were emerging. He kept in touch with composers like Burt Bacharach, Jimmy Webb, Paul McCartney and John Lennon. Andy is a thorough professional; he always understood that Records was a distinctly different medium from Television. He knew that his weekly television show added hundreds of thousands of sales to each of his albums, but he never rested on that. He realized that his television show also benefited from continued success with single records. As his career progressed, he first had his own big hits with songs like "Moon River," "Days Of Wine And Roses" and "Can't Get Used To Losing You." He was then the quickest to realize that being the first to record the Academy Award-winning song gave him the closest identity with the song. If that was not possible, he would still be the first on the market with the song as the title of an album. This led to his great-selling albums "Dear Heart," "Call Me Irresponsible," "The Shadow Of Your Smile" and "Born Free."

Movie songwriting then got bogged down for a few years. Academy Award songs didn't have their former appeal, and Williams had to look elsewhere. He

had the right instincts. He went to the writers of today, not for rock songs, with which he might feel uncomfortable, but for contemporary songs that had universal appeal: "Alfie," "Michelle," "Yesterday," "You've Got A Friend," "How Can You Mend A Broken Heart?" "MacArthur Park." These songs were often hits for other artists, but Andy's fans wanted to hear him sing them too. He would continue to look for his own trademark songs - those he broke as singles for himself - and he would find them: "Love Story," "Love Theme From 'The Godfather'," "Music To Watch Girls By." But his sales were greatly aided by his staying attuned to the fast-changing record market.

I urged Andy to include only the most well known of contemporary songs in his albums. I had carefully studied the sales of his albums and it was a matter of mathematics: sales increased in proportion to the number of identifiable titles on the album cover. It became almost a formula. I figured out that each well-known title in an Andy Williams album was worth between 5 and 10 percent of the album's sales. Three unknown songs, for example, might hurt sales by 15 to 30 percent. Other packaging elements such as cover art, or an album's title, also affected this. It was clear that the best of Andy's covers showed him in close-up, with his blue eyes prominent. A black and white cover or one that had him looking too hip or mod would hurt. Cover art could affect about 20 percent of potential sales; the pull of a title had approximately the same value. If the cover and title were strong, the rest of the album - that is, the song content - totaled a 60 percent variable.

It became possible, therefore, to be quite calculating about middle-of-the-road albums. Naturally the approach was criticized as manipulative; when the formula became apparent, I encountered hostility and misunderstanding. A&R men felt threatened by it, radio stations were hostile and some artists thought it forced them to become commercial machines. For A&R men, the approach seemed a threat to their creative judgment; MOR albums limited to current hits narrowed both their prerogatives to select the music for their artists and the approaches they could take in producing it. The radio stations feared an avalanche of the same songs, making their programming more difficult. They were quite vocal about this - but I knew that the problem was being exaggerated. Besides, our primary job was not to service radio stations, but to sell records.

The most important consideration, of course, was the artist's feelings. Ray Conniff was extremely hesitant to use the approach. His audiences were not into current songs, he continually said. And his albums tended to sell over periods of five to ten years; if he put contemporary hits in them, they might have a shorter life. Nonetheless, I convinced him to try this - and he walked away from his middle-of-the-road competition. His sales became considerably greater than those of Lawrence Welk or Billy Vaughn or others of a similar musical reputation. The life of his album sales was not shortened at all. Conniff eventually became the most

exacting practitioner of the principle, even demanding exclusivity of titles for his albums.

Percy Faith, like Conniff, worried that his catalog sales would shrink if he turned to "covering" hits. More important, this offended his artistic sense. I cannot go into the studio and do this, he said. I've got to put my own writing into these albums. The money doesn't mean that much, but my artistry does. I can't go into the studio and just cover hits by other people. I've got to spread my own wings!

I understood; and I tried not to be too heavy-handed about this. It isn't really a question of money, I said, it's your career that's at stake. If you have a hit single, your album will sell. But if you don't - which is likely - you'll be a "has-been" unless you get into current writing. If you want to get on the charts, you'll have to try this. We eventually worked out a compromise. Percy did two or three albums "my" way, and then recorded an album "his" way. The contemporary albums outsold the other better than two to one. In fact Today's Themes for Young Lovers tripled his ordinary sales and eventually became his number-one catalog seller as well.

The formula became so obvious to me, particularly since rack jobbing had come to dominate the industry. Albums now appeared in plastic skin-wrapping. As a result, record consumers couldn't play an album in the store. MOR consumers now looked at the cover to see what titles the artist was performing - the more current and identifiable the titles on the album, the more likely they would be interested enough to buy. Eleven hits on a Percy Faith album clearly had more pull than, say, five.

The issue came into sharp focus when Andy Williams wanted to record an album of original songs produced, and, in some cases, written by Mason Williams. It was to be a "concept" album - which was always a turn-off in the MOR market. The artist might be deeply into the idea, but the public rarely understood. Andy said that he wanted to do a range of songs extending from "birth to death," a musical way of talking about life. He was very enthusiastic about this, which made my job even more difficult. For he was one of our top artists, and a drop of five or six hundred thousand from his normal million-or-so sales mark would make a visible dent in profits. This was toward the end of 1970; I was beginning to worry about how Andy would do without weekly television exposure.

It's one thing for a contemporary artist to do a concept album, I said, but without a single hit your air play will be only middle-of-the-road stations. The concept won't get across in a skin-wrapped album. If a single breaks out, the album will do well. If one doesn't, you'll be left with an album of mostly unknown compositions. Believe me, the sales will be shockingly low!

As I've said, Andy is a pro. He thought this over and suggested a compromise. One side of the record was to feature the Mason Williams "concept"; the other

would have songs like "Bridge Over Troubled Water" and "Raindrops Keep Fallin' on My Head." I really didn't want to do it. Sales would be affected badly even by this, but he felt so strongly about this "concept" that I went along with him. We titled the album Bridge Over Troubled Water - but, true to form, it had exactly half the sales of an album filled with current hits. The point was not lost on Andy.

It seemed such an obvious way to increase sales; ironically, I found that only Columbia was doing it. Other MOR artists were recording current hits but they were also using albums to attempt to break out new singles or simply showcase unknown compositions. I didn't advertise the formula - no point in sharing your secrets - but I couldn't believe that no one else was practicing it. One reason may have been that other companies couldn't deal with the internal pressures the formula caused. I had to keep answering questions. My sales people and A&R men, radio programmers and artists kept coming back again and again; I'd spend hours and sometimes days talking to managers and the artists. Fortunately Jack Gold, who was head of Columbia West Coast A&CR and who also produced albums at one time or another for Conniff, Faith, Nabors and Streisand, understood the idea thoroughly and was very useful in helping me translate it into actual practice. Bruce Lundvall, the head of Marketing, also saw the value of the approach and ably shared the burden of it. We had to make sure the key point communicated to the artists was that these albums were no substitute for trying for a hit single every ten weeks. That's where creativity of the A&R man and the artist could be tested. If the song was unknown and could be a hit, try it as a single. Don't waste a valuable album-cut space for a failure that would hurt sales. If the single became a hit, then it would be the title of the next album; if not, then leave it alone.

As commercial as the approach seemed, I felt that it also had artistic merit. For this down-the-line approach contributed enormously to the longevity of many artists. More and more, Columbia became the predominant middle-of-the-road label. Because of it, Jerry Vale regularly outsold Jack Jones or Sammy Davis, Jr.; Ray Conniff added years to his career, outlasting Billy Vaughn; and Vikki Carr had a whole new recording life open up when she joined Columbia after leaving Liberty in 1970.

Another artist who enjoyed "new life" was Johnny Mathis. Mathis had been the pop vocalist for about six years, beginning in 1956. A whole generation danced and romanced to "Chances Are," "It's Not For Me To Say," "Wonderful, Wonderful," "The Twelfth of Never," "A Certain Smile," "IVfisty" and "Maria," among others. In fact, his album Johnny's Greatest Hits still holds the record of having been on Billboard's best-selling-album charts for the longest consecutive period - eight years.

As I mentioned earlier, Mathis had left Columbia to go to Mercury around 1963. His contract was for three years; his success there was minimal. I had al-

ways been a strong admirer of Mathis's unique style and I successfully campaigned to get him to rejoin Columbia. I then studied his Mercury albums and saw that most of the songs recorded were not major copyrights. Without single hits there, I wasn't surprised to see his sales drop to a hundred thousand. We got to work immediately and applied the "formula." Albums like *Love Is Blue*, *Those Were The Days* and *Love Theme From Romeo and Juliet* included songs such as "Little Green Apples," "This Guy's In Love With You," "By The Time I Get to Phoenix" and "Walk On By." Every song had been a blockbuster hit and Mathis fans returned in droves, followed by a host of new ones. His sales tripled and the three albums he recorded each year sold about one million units altogether.

I took a very active interest in Johnny's career. His voice was ageless and he was still young. When he started in 1956, he was only eighteen years old. When he rejoined us, he was twenty-nine. I first showcased him to the entire Columbia organization at the sales convention in Puerto Rico in 1968. His magic was still there. Then I introduced him at the NARM convention so that the entire industry - manufacturers, distributors, rack jobbers and retailers - could see his youth and artistry. His performance sparkled; he received a cheering, standing ovation.

I was constantly trying to reach the new record buyers for him. I felt that today's youth should know of him and get into his voice. So I asked him to incorporate some of the best rock songs into his act; and he did, using Santana's "Evil Ways," George Harrison's "My Sweet Lord," the Carpenters' "We've Only Just Begun" and Carole King's "It's Too Late." All this helped to expand his audience. Then, as 1970 was drawing to a close, I decided to take a gamble.

I had become closely identified with contemporary music. I was also working very hard with our middle-of-the-road artists, but because my participation was mostly behind the scenes, it was not very visible. The signing of artists like Joplin, Blood, Sweat & Tears and Johnny Winter got the publicity, not the contemporization of such performers as Williams and Mathis. Yet Columbia's MOR roster was considerable; our investment here was substantial. And these artists had millions of fans. Why should a Mathis or a Vikki Carr play only to Waldorf-Astoria audiences of five hundred at a time - with a prohibitive price tag of about seventy-five dollars for a dinner for two and an evening's entertainment? Why not take over Madison Square Garden and put on a show for eighteen thousand people? Contemporary groups could fill it; I thought that Mathis and Carr could also.

We announced the evening in a New York Times advertisement: Columbia Records Presents Johnny Mathis, Vikki Carr, Percy Faith with an orchestra of 60. The local New York promoters raised their eyebrows at the risk - our gamble involved almost one hundred thousand dollars. Despite the fact that the artists were performing for no fee, there was no way that we could

make any money. But the cause was a good one - to bring excitement to MOR music.

We followed the Times advertisement with posters all over the city and radio-time buys on New York's middle-of-the-road stations. The MOR disc jockeys took up the cause. This was their music and they were delighted that we were really getting behind it. I was told that if I gave New York radio station WNEW an interview, we'd get an hour's special. I agreed, and the station's well-known disc jockey William B. Williams talked with me about the event and then played only Mathis, Carr and Faith records for an hour. Ticket sales mushroomed. Two days before the concert, we were assured of a sellout.

We left nothing to chance. We brought in the finest engineers and sound experts to make the vast, unpredictable Garden into a beautiful sound chamber. We installed a revolving stage, bathed in colorful lighting, so that everyone would see well. I acted as master of ceremonies and introduced each artist. It was a memorable evening in every way, as was the gala midnight supper held at New York's glittering Rainbow Room to celebrate the occasion.

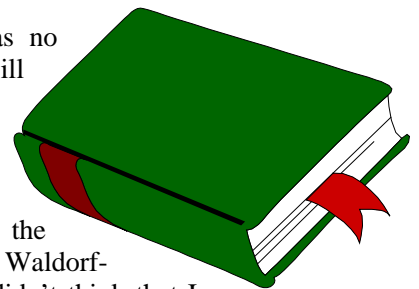
Mathis rejected one last idea I had for him. It was 1972 and I was very impressed with the hit records Thom Bell had been producing with the R&B groups The Stylistics and The Spinners - both of whom sang very much in the Mathis tradition. I arranged for Mathis and Bell to meet and then do an album together. I felt that although Mathis should continue to please his current fans, most of whom were white, he should also be exposed to larger black audiences. RSCB and Top Forty were blurring into each other. Black stations would program Mathis now, given the right record. He should also perform more in the black community. "You're going to laugh at this idea," I said one day, "but I think you should play Harlem's Apollo Theatre for a week."

"For a week?" he said. "The Apollo? I'd have to do seven or eight shows a day!"

"Why?"

"I played the Apollo when I started out. You had to do that."

I laughed. It was no longer true. The bill would have been more like two shows each night, perhaps three on the weekend - about the same as he did at the Waldorf-Astoria. But Johnny didn't think that I was serious, and I never got him up to One Hundred and Twenty-fifth Street. It's too bad. He would have done beautifully.



A photo of Clive Davis and Ray can be found in the "Sheet Music" column in this edition on page 15.

A letter from **Robert Walker**, Gloucester, England:

Dear Manfred, I have in the last couple of weeks I have received a copy of Ray's new album; 's Country. Really, words fail me. The maestro has done it again! A great album with ten great tunes. The 'Conniff Sound' for modern ears. The real 'spine tingler' (or goosebump inducer) for me is 'No Rancho Fundo' with 'Pense em Mim' a close second. Ray's trombone solo on 'Pense em Mim' is heaven itself! The one thing that really amazes me is how many good songs and melodies originate down South America way. (How different from the 'pop' scene in North America and Europe today.) I never have a problem with unfamiliar tunes on any of Ray's albums. When Ray brings a tune to life it quickly becomes an 'old friend'. This is particularly true of all the tracks on 's Country. (One request: Could we please have an up to date photograph of Ray in the studio with the singers on a future album?) As to the subject of possible future albums I would like to make a small suggestion; Walt Disney was born on the 5th of December 1901, which means that his centenary isn't far off. I do not know if there are any planned celebrations or events in the USA to recognise this, but this could be an appropriate contemporary theme for Ray to do an album around. There is of course a great wealth of tunes with enchanting lyrics from Disney's animated films which span many decades. A 25 voice chorus perhaps? In the meantime I look forward to hearing the sound of that chorus on the new Christmas album. I hope that you have an enjoyable Christmas and peaceful new year. I am sure that all fans would wish the same to Ray and his family as the 'Conniff Sound' enters the new millennium. Best regards, Robert Walker (Gloucester, England, November 3, 1999)

(From an e-mail I received on December 22, 1999:) Hi, Manfred, Here is a message for you, Ray, the Musicians and the Singers: Hi, guys, I have been a Ray's fan for 33 years. Now I'm 44 years old, and I give thanks to God every day for giving me two miracles: the first miracle is life, and the second one is the pleasure of listening to Ray Conniff's recordings, specially the last one I have in my collection of 36, which is the 1995 production of Ray Conniff's 40th Anniversary, with a wonderful selection of the most famous Latin American themes. The ones I enjoyed most were as follows: *Diosito Santo*, *Procuró Olvidarte*, *La Media Vuelta*, *Mujeres*, *Sangre Española* and specially the final Medley. I personally believe this is one of the best productions he's ever made along his career, and I never get tired of repeating this at least two or three times a day. Ray, I know you receive day by day a great deal of mail, so I couldn't expect you might answer every one. But I couldn't waste the chance to tell you: Thanks a million for all the years you've been making part of my discotheque, and making my life pleasant. Yeah, when I feel sad, I put on any of your long-plays or cassettes, and definitely they are the best medicine for my spirit. Once in the past, I asked Manfred to tell you: Please, try to choose a little bit of your agenda in the New Year to come to Colombia. Here you have a great deal of fans, and it would be a big surprise and a privilege to see you and your orchestra performing in some of our cities. Something else, Ray: give my best wishes to your wife Vera, and specially to your daughter Tamara, though I haven't met her personally, I suppose she's now a beautiful woman. For all your musicians, the singers, and the production crew who make your recording projects possible, here I send you my heart in these Holidays. Thank you for being a very important part of my life. Goodbye Ray, Merry Christmas, Happy New Year, and Happy New Millennium. God bless you. Sincerely yours, **Guillermo Delgado**, Calle 144 No. 18-41 Apto. 201. Bogotá, Colombia, South America.

Hi Manfred, I finally got my copy of the "Bop" CD from Collector's Choice. The two albums really don't fit well together on a CD. It seems that the only reason they were packaged together was because they had not been released before. I would have preferred Dance The Bop with Ray's recordings under the "Jay Raye" pseudonym, because they have the same style. As I write these lines I'm listening to "The Flea Hop" which is one of my favorites from the album. The album is better than I remembered. Although it will probably be played only a tenth as often as 's Wonderful or 's Marvelous, I'm happy to have it in my collection. It is nice to see that Collectables has taken an interest in reissuing Ray's albums. We should get fans to bombard Collectables with requests for an "It Must Be Him / Honey" 2-on-1. Take care, **Doug Mitchell** (December 15, 1999)

Dear Manfred, I want to thank you for the note that you published about my interest in some of the Ray Conniff singers in the last magazine. I am sure that I will be able to receive some material about them, now. Please allow me to clarify the following: John Hicklin is really **Ron** Hicklin. (Sorry for the error, Carlos!) It grieves me a lot not to be able to find some video or pictures of the recording sessions with those singers. I have noted that in the period between 1970 and 1979 there is little information about Ray Conniff. Best regards, **Carlos M. Ramella** (E mail: carlos.ramella@flasaagency.com.ar) (December 7, 1999)

Hey, Manfred, What about a sample of Ray's new CD? You'll find it on <http://www.somlivre.com.br/lojavirtual/produto.asp?sku=010378++++&mscssid=57DT8Q7HLXSH2HXT00QM100UAQ9SFQ48> and then click on the song title. Best Regards, **Daniel Marchi**

Note by Manfred: In fact, you can look up the "Som Livre" web site (www.somlivre-com.br) and search their database for "Conniff". You will find the above mentioned page and click on loud-speaker symbols so that you can listen to a few bars of Ray's recordings.

Dear Manfred, I was a member of Ray Conniff's International Fan Club when Ms. Lois Holland was the President, in the seventies. I've read your comments about "Homenaje a Ray Conniff" in the Amazon.com web pages. I would like to ask you about the next Ray Conniff's releases on CD's, after the last one "The Hawaiian Album". He has changed his record label and is no longer with Columbia Records. What will be happen about his next releases? (Honey, I Love How You Love Me, the superb Great Contemporary Instrumental Hits, Love Story, We've Only Just Begun, I'd Like To Teach The World To Sing, Theme From Godfather, Alone Again, Harmony.... and many others...). Best regards, **Carlos Emmerich**, São Paulo, Brazil

Hi Carlos, sorry, I have no further news concerning this matter, but please see Doug's letter above and write to Collectables!

Manfred, I have enjoyed Ray Conniff all my life since his first recording. I purchased the first tickets to a concert in Dallas, TX in 1960 (I think). I would like to send a thank you for the 40 years of total enjoyment Ray has given me. I have a Conniff CD in my auto CD player which pumps me up every day. **John Sazama**, Arlington, TX, USA

(February 10, 2000) Dear Manfred, just like to say how much pleasure it is to be part of the fan club. I enjoy quality music which Ray has provided for so long now. I was sent the new 's Country CD which is brilliant, all the tunes different and arranged to perfection. After the second time listening I was hooked. My favourite albums are 'Rhapsody in Rhythm', 'Say It With Music' and 'It Must Be Him.' Out of curiosity I was thinking has Ray ever recorded a Frank Loesser tune? Maybe you could mention to Ray to do a 'Loesser album', he wrote some great music, such as 'Guys & Dolls, etc. Best wishes from **Robert Jones**, Southampton, UK

Hi Robert, to my knowledge, Ray touched a Loesser tune only once, when he arranged "Pet Me Poppa" for Rosemary Clooney. Fans, correct me if I'm wrong! (Manfred)

**'s Conniff
The International Ray Conniff
Fan Club Magazine**

is a publication for the discriminating collectors and admirers of the music of
Ray Conniff.

It is compiled and edited by
Manfred Thönicke, president of
The Ray Conniff International Fan Club.
Honorary president is **Ray Conniff**

© **March 2000 (Edition # 1/2000)**



Subscription rates for four editions of 's Conniff :

- ♦ If you live in Germany, please remit DM 40.00 (account No. 1208 452 852 Haspa (Hamburger Sparkasse) [BLZ 200 505 50]) or send a Eurocheque to Manfred Thönicke* for that amount.
- ♦ If you live in the UK, please send a cheque amounting to £ 16.00 to Michael G. Leach*.
- ♦ If you live in any other European country, please remit DM 45.00 or € 22.95 to Manfred* (either by international money order or in cash by registered mail). Members from Belgium are requested to remit the equivalent to Claudine Deman*. Her bank account No. is 360-0031493-71.
- ♦ If you live in the USA, please send a check amounting to US \$ 30.00 to Warren M. Pischke*.
- ♦ If you live in any Latin American country, Asia or Australia, please pay the equivalent of DM 50,00 (check at your bankers) to Elias or Chris, or contact Manfred for other ways of effecting payment.
- ♦ *as for addresses: see below

President and editor-in-chief,
distribution in **Germany**:

Manfred Thönicke
Haynstr. 8
D-20249 Hamburg
Germany
Tel: +49-(0)40-47 27 27
Fax: +49-(0)40-47 23 97
email: thoenicke@aol.com



Manfred's Ray Conniff Web Site:
<http://members.aol.com/thoenicke/index.htm>

Resident writer:

Dr Serge Elhaïk
15 rue Isambard
F-27000 Evreux
France
Tel. / Fax: +33-(0)2-32 24 05 20

Distribution in the **UK**:

Michael G. Leach
1 Court Cottages
Churcham
Gloucester GL2 8AF
England
Tel: +44-(0)1452-75 05 22
email: mike.leach@btinternet.com



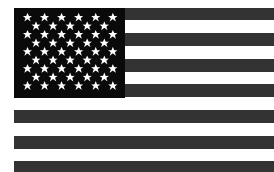
Distribution for Continental **Europe**:

Mme Claudine Deman
c/o S.A. Pharmacie Deman
105, rue Vandervelde
B-6141 Forchies
Belgium
Fax: +32-71-542166
email: claudine.deman@skynet.be



Distribution in the **USA**:

Warren M. Pischke
4272 N. 88th St.
Milwaukee, WI 53222
U.S.A.
Tel. & Fax: +1-(414) 461
2760
email: atlanx@execpc.com



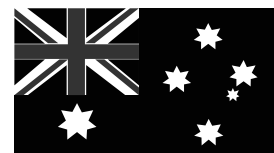
Distribution for **Latin America**:

Elias Ramos Gaia
Rua Kansas, 1208
04558-003 São Paulo - SP
Brazil
Tel.: +55-(0)11-9146 0144
Fax: +55-(0)11-5505 2900
email: egaia.perfil@onetoone.com.br



Distribution for **Australia and Asia**:

Chris Couldrey
9 / 2 Pitt Street
East Redfern
NSW 2010
Australia
email: chrisc@nextcentury.com.au
Chris' Australian Ray Conniff tribute page:
<http://www2.nextcentury.com.au/chrisc>



The Official Ray Conniff Fan Club Page
(<http://members.aol.com/dmitchell9/index.htm>)

compiled by:
Doug Mitchell
P.O. Box 2214
Washington, DC 20013
U.S.A.
email: dmitchell9@aol.com

