

's Conniff

The International Ray Conniff Fan Club Magazine No. 3/2002 (August 2002)



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Welcome

to the Summer 2002 edition of 's Conniff.

First of all the good news: Ray is much, much better, I am glad to report. Vera and Ray have temporarily moved to Palm Springs, because there are the experts to treat Ray right. In an email addressed to Doug Ray wrote,

"Hi Doug, I'm taking a computer lesson with Gene Snyder. Gene is showing Vera and I your web page. By the way, I really enjoyed your picture of the trophy room at our home in Hollywood on your web site. Thanks again to you and Manfred for the great job you're doing with information for the fans.

I am doing fine. Please thank all the fans for their prayers for my speedy recovery. Feel free to pass this letter on to Manfred and any of the people who work closely with you on the fan club mailing. Thanks so much and God bless you all. Warm regards, Ray"

Now here is the annoying news: Soon after Ray had paid a visit to Doug's website, it was gone! Fans began to notice problems in September 2001 already when they began receiving intermittent "Page Not Found" errors and images were not loading properly. In July 2002, AOL upgraded servers and in the process corrupted and deleted many pages. By the end of July the entire site disappeared and Doug's disk quota was drastically reduced from 12MB to 2MB. Now Doug managed to upload everything on the "AOL hometown" server, but the old URL (page address on the Internet) is still valid, so that you should not have problems accessing the Ray Conniff page. However, after what he had experienced (no message or excuse from AOL) he decided that sooner or later he would upload all the pages by means of a different server and would only use the old URL to redirect people to the new site. This has to be done, because the URL of the official fan club page is listed on several CD's.

Club member Jorge L. D. Iorio is planning a website where you can find the lyrics of all the songs which Ray recorded with the Singers. If you can contribute some lyrics, then please email them to Jorge. His address is jorgeiorio@ig.com.br. I will probably let you have the URL of his lyrics page in the next edition of 's Conniff.

And once more on the subject of the apostrophe, here is a note from club member Don Fritz, Los Angeles: *As usual, I am looking forward to the next 'S Conniff. By the way, the apostrophe does go before the "S" because it represents missing letters (it is or the contraction it's) from a contracted word. Because the contracted word is used as a title of our publication, it is permissible to capitalize the letter "S". Using the word in a sentence, not as a title, the "S" would technically be lower case. I think that is*

the same conclusion you came to, after all the "advice" you received!

Much space in this edition is given to Serge's Ray Conniff Story, and I hope you will find part 33 as exciting to read as the previous ones.

Although already mentioned in the last edition, the release of "Jean" and "Bridge Over Troubled Water" on another "2 on 1" CD was delayed. I am glad to inform you that it will be available from 24th September.

Those of you who were unhappy with the re-release of "I Love How You Love Me" (released on a "2 on 1"-CD together with "Turn Around Look At Me" on the Collectables label), because the first few bars of "Hold Me Tight" are missing, will be interested in the replies that Ingo Stein received after he had mailed his complaint on that subject. On March 21 he got this email:

Thank you for your recent e-mail. To the best of my knowledge, this is the first complaint we've had regarding the quality of this release.

Please be advised that I have forwarded your e-mail onto our production department for investigation and comment. Best regards, Joe Buesgen Collectables Records Corp.

After a couple of weeks, in early June, Ingo received this email from Mr Buesgen:

Thank you for your recent e-mail. The teams responsible for the production both here at Collectables and at Sony have researched your claim. Unfortunately, the 2-3 seconds to which you refer do not exist on the original master tapes. Best regards, Joe Buesgen Collectables Records Corp.

Well, how did they happen to be on the LP, then? OK, this seems to be the only flaw, apart from missing liner notes. We should be very happy that Collectables finally paid attention to our requests. I hope that they will release many more of Ray's albums.

And last but not least I am sorry I have to ask quite a few readers this awkward question: When did you last pay your subs? I know I am a lousy bookkeeper because my spare time has become very scarce. However, I will look up my files before I send out the Christmas edition, and should some of you not receive a copy, don't blame the post office! Thanks for understanding this matter.

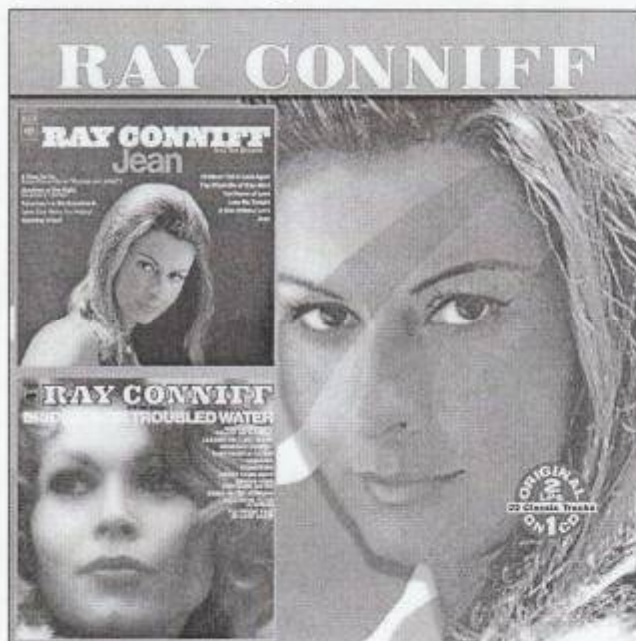
I know that you all want me to wish Ray a further speedy recovery, but please refrain from writing get-well-letters or postcards to him, and if you do, please do not expect a reply.

Thanks to everybody for their continual support of Ray's music and all of you who contributed to this edition.

Best wishes,



I am happy to report that the next "2 on 1" CD by Ray on the **Collectables Records** label will be released on September 24, 2002. It will feature the albums **Jean** (1969) and **Bridge Over Troubled Water** (1970), both by the Singers. Whereas *Jean* has never before been available on CD, *Bridge Over Troubled Water* once became available on CD for a short time in Brazil, where it was titled *Everybody's Talkin'*. Collectables Records kindly let me have a scan of the cover of the new disc, and I think the big picture of Vera is a very attractive one:



Collectables COL 7457

Latest release by **Reader's Digest**:

UNA CARICIA UN SENTIMIENTO a 5 CD set, featuring 101 tracks by Ray Conniff, his Orchestra and Singers, released in Mexico.



The cover may look familiar to my readers, because the same picture was used a couple of times for similar compilations issued by Reader's Digest. Unfortunately, I cannot provide other details than featured on the Internet (see ↗). If anyone managed to obtain a copy of the new set from Mexico, please be so kind and let me have track details. Thanks a lot!

Ray Conniff, una caricia un sentimiento

El amo de las grandes versiones instrumentales y de los exuberantes arreglos de voces, presenta la colección más completa de sus grandes éxitos. "El mar" (La Mer / Beyond the Sea*), "Tico Tico", "Lisboa antigua", "Extraño en el paraíso" (Stranger in Paradise*), "Aquellos ojos verdes" (Green Eyes*), "Bésame mucho" y muchas otras joyas que se visten de gala con este maravilloso sonido, se dan cita para usted en ésta exclusiva colección. Se trata de uno de los más grandes vendedores de discos en la historia de la música instrumental; sus temas han trascendido fronteras y cautivado con su magia a millones de almas en el mundo entero. Reader's Digest tiene ahora el orgullo de presentar RAY CONNIFF, UNA CARICIA UN SENTIMIENTO... Una colección que le ofrece un mosaico completísimo del trabajo e inspiración de éste gran maestro del refinamiento musical. (*Song titles in English added by Manfred)

COLECCIÓN DE 5 CD'S / 5 CASSETTES, 101 TRACKS, CASI 5 HORAS DE DURACIÓN. Precio CD's: \$749.50, En abonos: un pago inicial de \$149.90 y 4 pagos de \$149.90, Precio Cassettes: \$599.50, En abonos: un pago inicial de \$119.90 y 4 pagos de \$119.90.

Other multiple CD sets by Ray Conniff released by Reader's Digest include the following:

→ **MEESTERS VAN DE SFEERMUZIEK: RAY CONNIFF**

3 CD set, released in The Netherland in May 2000; also released as

→ **MASTERS OF MELODY: RAY CONNIFF**

for French speaking European countries in autumn 2000

→ **LA MUSICA QUE HABLA AL CORAZON**

5 CD set, released in Argentina, same cover photo as the set from Mexico

→ **A MÚSICA FALANDO AO CORAÇÃO**

5 CD set released in Brazil in May 2000, same cover photo as the set from Mexico

Abril Music (Brazil) are releasing a series of compilation CD's titled "UMA NOVA HISTÓRIA". It also includes one by Ray. Here are details of the new CD:

RAY CONNIFF:

UMA NOVA HISTÓRIA

(Abril Music 1105054-2, release date: August 12, 2002)

Tracks are as follows:

New York, New York / Emoções* / Evidências* / La Bamba / Unchained Melody / My Way / Besame Mucho / Somewhere My Love / Pense Em Mim* / Detalhes* / Oh, Pretty Woman / My Heart Will Go On / Chariots Of Fire / Jingle Bells*

(All tracks from albums recorded for *Abril Music and Universal/PolyGram.)





1963 was an exciting year in Ray's career: He recorded the already usual amount of three albums, went on a concert tour through the United States, had his second TV show taped, and I must not forget to mention that he received 4 gold album record awards during that year.

He already went into the recording studio in January, but not for an album date, but in order to record three tracks meant for release on singles. On January 17, 1963 the following were cut in Los Angeles: **POPSY**, **SCARLET** and **HOW AM I TO KNOW?** This time the Singers were in the recording studio, but the tracks to be recorded were instrumentals. The orchestra consisted of "The Ray Conniff Sextet" only. Each track featured one instrument for the melody: "Popsy" was played by a harpsichord, which was a very unusual instrument for a Ray Conniff recording in those days; and the other ones featured trombone solos by Ray. This session was especially memorable because after 6 years Ray played two trombone solos during it. He last was heard playing trombone on the "Dance the Bop!" album, e.g. on "Just Boppin'". As you know, Ray had gained his fame during the Big Band Era both by arranging and as a trombonist in the orchestras of Bunny Berigan, Artie Shaw and many others. Here are some more details about his new renditions:

All about the tracks recorded 17-1-1963

Let's concentrate on "Scarlet" first, which was written by Ray. (It was first titled "Bossa Cha Cha Nova", by the way.) The single stated "Ray Conniff, his Orchestra and Chorus" on the label, with the exception of the German release (see above) where it said "The Ray Conniff Singers" on the cover. Unfortunately, "Scarlet" never made it on a current Ray Conniff album. Members of the Columbia Record Club, however, got it in stereo on a bonus LP, titled "The Headliners '64", shown here:

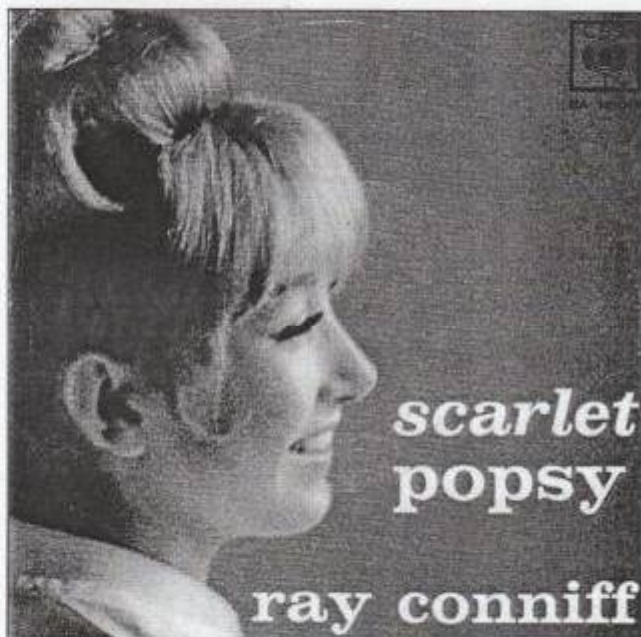


"Popsy" was the designated side A of the single, which in the USA also had a sketch of Ray on the label ↓. I think this was quite unusual.

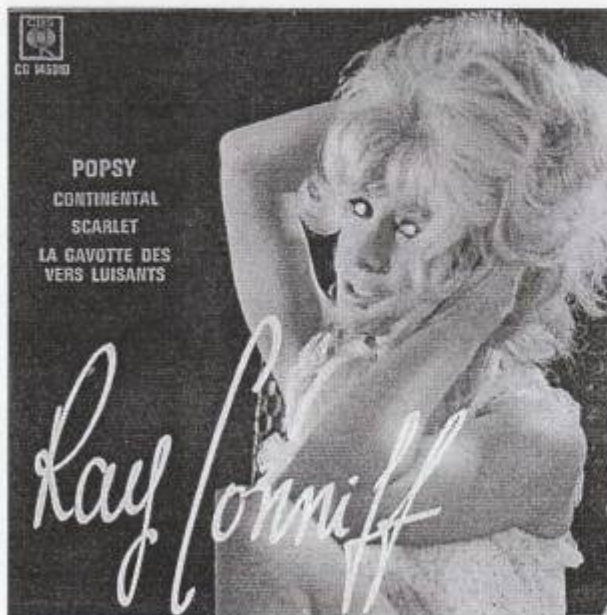
In 1966, "Popsy" was included in a compilation album featuring other singles, previously unreleased recordings and Ray's then hit single, "Happiness Is", which gave the album its title.



"Popsy" and "Scarlet" were released on single records and on EP's in some countries outside the US. They all came with picture covers, of which I would like to show you some here:



Single from Italy



EP from France, which also featured "The Continental" and "the Poor People of Paris". Doesn't the cover girl remind us of Brigitte Bardot?

In Britain, "Popsy" / "Scarlet" were released about a year later on a 5 track EP, titled "Blue Moon".

"How Am I To Know?" was the second track recorded during this session that featured Ray on trombone solo. Unfortunately, this was only released as side B of a single that had "Sweet Sue, Just You" on Side A. (As you know, "Sue" was performed by Billy Butterfield and Ray. It was recorded later on in 1963 during the sessions of "Just Kiddin' Around", and was also included in the 1966 compilation album, "Happiness Is", mentioned above.) All the copies of this single I came across had a very poor sound, and it is really hard to tell whether near the end of the recording Ray was joined by the Singers or not because of all the distortion. I wished this number would be re-released on a CD. This single was not released with a picture cover, and was out in the US only.

February 1961: The "Gold" Month

After only seven months, Ray Conniff returned to Europe in February 1963. Then he was the honoured guest at the CBS International Convention in Paris, where he received two gold awards for being the most popular non-Spanish orchestra in Spain. On Sunday, February 17, he also appeared on French TV, probably in the weekly Sunday show by Denise Glaser titled "Discorama", during which new albums were presented.

Before he returned home, he sent a cable to Lois Hollands, who then was the president of the first fan club in England, saying that he would have a stop-over at London airport, and as he would have to kill a few hours there, he asked her if she could meet him there. Of course, Lois dropped everything immediately and went to have breakfast and a chat with Ray.

Just Kiddin' Around

As soon as he was back in the States, he returned to the recording studio, in order to record another album with his old buddy Billy Butterfield. However, this time the studio was in New York again. And this came very handy, as he would have to be on the East Coast anyway, because on February 28th he would receive four gold album awards there. But first things first.



This is the cover of a Dutch EP, featuring "Heartaches", "When I Grow Too Old To Dream", "Put Your Arms Around Me Honey" and "Alexander's Ragtime Band"

The "Just Kiddin' Around" album was recorded from Monday, February 25th to Wednesday, February 27th. (Note: I have already written about the two albums with Billy Butterfield in 's Conniff No. 1/1997.) Whereas on "Conniff Meets Butterfield", all solos were played by Billy Butterfield, this time only 5 were performed by him, and 5 more featured Ray on trombone. On two other tracks, both artists could be heard. While the 3 tracks recorded a month earlier were produced by Rann Productions, this album was produced by Ernie Altschuler, production supervisor once again was Bob Ballard. The original US album release showed 13 albums on the back cover, but curiously a) not the previous LP, "The Happy Beat" and b) only "So Much in Love" as a "gold album award winner". However, they could have indicated that three more of Ray's albums achieved this award. On February 28th, 1963 he received

4 Gold Record Awards, at last!

As Lois Hollands reported in the fan club magazine "Conniff & Rhythm" in 1963, every artist dreams of one day owning a gold disc on the mantel piece. Here is what she wrote about Ray's four golden awards then:

Columbia Records awarded four gold records to Ray Conniff at a luncheon at the Twenty-One Club on 28th February, in recognition of the artist's album sales. The gold records, for LP's certified by the Record Industry Association of America with sales over 1,000,000 each, were awarded by William Gallagher, Vice-President, marketing for Columbia Records.

With an audience of press and radio representatives, as well as key executives of Columbia Records, Mr. Conniff was also presented with a gold plaque commemorating his, in 1962 alone, of over 1,000,000 records outside the United States.

Harvey Schein, Vice-President and General Manager, CRI International, stated, in presenting the plaque to Conniff as the best selling artist on the CBS label, that "Ray Conniff is the outstanding Columbia Records best seller outside of the United States, and most likely the most successful record seller of any American artist for any domestic recording company."

David Kapralik, Director of Popular Artists and Repertoire, East Coast, presiding at the Luncheon, introduced the artist as well as Mr Ernie Altschuler, who produces Conniff's recordings.

The four LP's for which the awards were presented were: "SO MUCH IN LOVE", "CONCERT IN RHYTHM", "'S MARVELLOUS", and "MEMORIES ARE MADE OF THIS".

We are all proud and pleased that Ray has at last received such an award, we are even more pleased that he has received not just one, but four of them, we hope the mantel shelf is big enough to take them all. Seriously it couldn't have happened to a nicer chap, we all know that Ray works very hard to give us pleasure, he is a great man of popular music today. Congratulations from us all Ray.

The Second Ray Conniff Show on TV



Ray filmed during the show, making announcements. Although we are not a 100% sure, we guess that the second Ray Conniff TV show was produced in early 1963 to coincide with and promote Ray's tour through the US. It might as well have been taped in

late 1962, you know, but as it features "Heartaches", a song that was on Ray's latest release, "Just Kiddin' Around", we guess that it was taped in early 1963 to promote this album. However, the version featured here was a little different: It featured the whole orchestra and chorus in the background, whereas the album version only had the Ray Conniff Sextet backing without any singers.

Ray's first TV show was a live concert filmed in Pasadena. It aired with the title "Concert in Stereo", and must have been the first show on television with stereo sound. (You know, people had to switch on their radio to hear the second channel.) This time Ray, his Orchestra and Singers went into a studio. There was no audience at all, and all songs were recorded live there, no lip-synch and other tricks applied. The show was taped in black and white. For it, some arrangements were a little altered. Here are details:

THE HAPPY BEAT (a song especially written as the intro of this show; its shuffle beat reminded very much of Ray's rendition of "Volare"). This was followed by BRAZIL, CHOPIN'S NOCTURNE IN E FLAT, and PEOPLE WILL SAY WE'RE IN LOVE. Then Ray introduced the Singers who performed GOLDEN EARRINGS, featuring Ray on his Clavietta. (By the way, there were only eight Singers.) This was followed by HEARTACHES, with Ray on trombone, backed by the Orchestra and Chorus. This was a real swinging rendition and should have been re-recorded for a future album by the Orchestra and Chorus. Next came I'M ALWAYS CHASING RAINBOWS, as featured on "Concert in Rhythm", and a wonderful harp solo by Elaine Fenimore, I'VE GOT THE WORLD ON A STRING. The shuffle beat was back with VOLARE, followed by THE WAY YOU LOOK TONIGHT. Then there was a presentation of famous Conniff arrangements titled "Memory Songs" - not really a medley but short versions of MEMORIES ARE MADE OF THIS (of which a few bars were repeated between the following songs), 'S WONDERFUL, SCHUBERT'S SERENADE and BESAME MUCHO, which had a different ending. (It reminded of the final bars of "Schubert's Serenade".) Then there came a "TV Sing-Along with Ray", in the vein of Mitch Miller's Sing-Along on his TV shows. Ray taught the audience at home how to join the Orchestra and Chorus on MEMORIES ARE MADE OF THIS. The next songs featured a couple of vocal solos. First came Vangie Carmichael and Jay Meyer, who sang a funny version of MA, HE'S MAKING EYES AT ME, then Vangie Carmichael again - this time with Ray on IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE. (Ray also performed it on his "Concert in Stereo, Live at the Sahara/Tahoe" album some years later.)



The eight Singers doing a great job on "The Ray Conniff Show"

The show concluded with DEEP IN THE HEART OF TEXAS, OKLAHOMA! and a lovely tune, also especially written by Ray for this TV show, titled CONCERTO FOR LOVERS.

I am sure that Ray used the same personnel for his 1963 tour. Also, the repertoire was similar. Here are details of his

Concert in Stereo - Tour

of Washington, Oregon and California with a final performance at the Shrine Auditorium in Downtown Los Angeles:

The songs performed included the following: *The Continental* / *The Way You Look Tonight* / *The White Cliffs Of Dover* / *Smoke Gets In Your Eyes* / *My Prayer* / *Never On Sunday* / *The Green Leaves Of Summer* / *Que Sera, Sera & True Love (featuring Sally Stevens and Dick Castle)* / *Mack The Knife* / *Memories Are Made Of This-Medley: 's Wonderful & Schubert's Serenade & Besame Mucho* / *The Yellow Rose Of Texas (clarinet solo by John Bambridge)* / *Brazil* / *Tico Tico (piano solo by Mario Janaro)* / *My Heart At Thy Sweet Voice* / *Warsaw Concerto* / *Volare* / *Peg O' My Heart* / *Scarlet* / *I'll Walk Alone* / *Ma, He's Makin' Eyes At Me* / *It's So Nice To Have A Man Around The House (featuring Vangie Carmichael and Ray)* / *Rhapsody In Blue* / *Deep In The Heart Of Texas* / *People Will Say We're In Love* / *The Surrey With The Fringe On Top* / *Oklahoma*.

Of course, quite a few songs from "The Happy Beat" were included to promote the album, which was released in January 1963, and also "Peg O' My Heart" as a preview for the next release, "Just Kiddin' Around".

The personnel included the following people: Ted Romersa (tenor sax), Bob Fitzpatrick (trombone), Fred Falensby (tenor sax), Dick Cherry (trombone), Ernie Tack (bass trombone), Fred Cooper (alto sax), John Lowe (baritone sax), John Bambridge (alto sax and clarinet), Elaine Fenimore (harp), Gil Hintz

(guitar), George Buenger (guitar), Mario Janaro (piano), Ken Greig (bass), Lennie Rosenberg (drums), Alan Weight (trumpet), Doug Marsh (percussion), Ralph Osborn (trumpet), Kipp Dubbs (trumpet); Singers: Jay Meyer, Vangie Carmichael, Sally Stevens, Dick Castle, John Grund, Rica Moore, Pat Collier, Gene Brent. General manager: Doug Niemann, Director of Production: Bob Ballard, Technical Director & Sound Engineer: Bill Blanton, Jr., Company Manager: Ray Rovin, Executive Secretary: Gloria Mikeler.

After this highly successful tour Ray must have gone on vacations for a while, because it was not until September that he returned to the studio to record a new album. From Tuesday, November 24th to Thursday, November 26th he recorded

You Make Me Feel So Young



Contrary to "The Happy Beat", which concentrated on contemporary songs, the new album featured mainly standards besides three songs from the 50's. However, the sound was almost identical with that of "The Happy Beat". Let me give you some information on the repertoire chosen:

The title tune, one of Frank Sinatra's big hits, was re-recorded by Ray in 1998 when he paid homage to Ol' Blue Eyes who had passed away in that year. The re-recording of YOU MAKE ME FEEL SO YOUNG was almost identical with the one recorded 35 years earlier. Only its rhythm was a little more modern.

On MY OLD FLAME we can listen to Ray's Clavietta again. What a superb solo! The song's composer Sam Coslow had worked for Paramount in the 30's and wrote many songs for films starring Bing Crosby. And perhaps you remember that Ray once wrote an arrangement of "My Old Flame" for Harry James (vocal: Helen Ward), which was included in a 1944 radio broadcast from Hollywood. Shows like these were recorded by the Armed Forces Radio

Services (A.F.R.S.) and were later released on the *Hindsight* label both on LP's and CD's.

PATRICIA, IT'S PATRICIA was one of Perez Prado's greatest hits. Ray's recording had the same shuffle beat as "Mack the Knife". Here are some details on **Perez Prado**:

In the 90's, many people in Britain were familiar with his typical sound because a TV commercial by



Guinness used "Guaglione" played by Perez Prado. This was a hit for him in 1958. In France, by the way, it was titled "Bambino". Once it was used in the 90's commercial, the track soared in the UK Top Ten!

Furthermore, the commercial for the *Royal Mail* had "Patricia" in the background, and last but not least, they could hear "Mambo No. 5" in a *Felix Cat Food* advert.

Prado was also named "The King of the Mambo". He was a native Cuban, born on December 11, 1916 (i.e., a month after Ray's birthday). He was a great pianist, but also organist. First he worked in La Havana in the 40's. In 1946 he founded his first band. In 1947 or 1948 he moved to Mexico City before he went to the USA in the early 50's where he became famous as the pioneer of the Mambo, which is a combination of Mexican music, Cuban Rumba and American Swing. Prado composed a string of hits, including "Mambo Jambo", "Mambo No. 5", "Mambo No. 8", and "Why Wait". He soon signed a contract with RCA, and had two No. 1 hits for this label in the 50's. The first one was "Cherry Pink and Apple Blossom White" in 1955, featured on the soundtrack of the Jane Russell movie "Underwater". The trumpet solo was played by Billy Regis, by the way. The second hit was the above mentioned "Patricia" in 1958. In the 60's, Rosemary Clooney joined Perez Prado for a whole album, titled "A Touch of Tabasco". After these successes Perez Prado was an international star. During his tours around the world, he also performed at the famous *Olympia* in Paris in 1958. He also composed a tune titled "Paris", dedicated to the French capital. In the 80's, Prado returned to Mexico, where he died on September 14, 1989, at the age of 72.

AN AFFAIR TO REMEMBER was a movie starring Vic Damone, who also sang the title song. New York native Harry Warren (1893-1981) was the prolific composer of the soundtrack. The musical world owes the following tunes to this genius: "You'll Never Know" (recorded by Ray on "Young at Heart" and "Just Kiddin' Around"), "Boulevard of Broken Dreams" (recorded by Ray Conniff with Tony Bennett for the album "Tony!"), "I Only Have Eyes For You" (recorded by Ray for "Somebody Loves Me" and "I Write the Songs"), "September in the Rain" (arranged by Ray for Harry James in

1951), Chattanooga Choo Choo (recorded by Ray for "The Happy Sound of Ray Conniff"), "Serenade in Blue" (arranged by Ray for Harry James in 1951), "Jeepers Creepers", "I Know Why", "At Last" and many more...

Hoagy Carmichael (1899-1981) was the composer of IN THE COOL, COOL, COOL OF THE EVENING. This American composer also was a pianist and singer. He wrote such standards as "Stardust", "Georgia on My Mind", and "The Nearness of You". The lyrics came from the pen of the fabulous Johnny Mercer. "In the Cool, Cool, Cool of the Evening" was featured in the 1951 film, "Here Comes the Groom" and won the coveted Academy Award for Best Song that year.

If you are a fan of Ray's work for the Big Bands, you may well know that Ray had touched that song in 1952 already, when he wrote an arrangement for Rosemary Clooney, backed by the Harry James Orchestra. It was released on the album "Hollywood's Best", which has been re-issued on CD on the *Collectables* label only recently.

CARAVAN and SOLITUDE were the very first compositions by **Duke Ellington** that Ray recorded with his orchestra and chorus.



Ellington was born in Washington in 1899, and after he had founded his first band in 1923, he was engaged to play at the legendary Cotton Club in Harlem in 1927. Soon Duke became the composer of such legendary music as "Mood Indigo" (1931), "In a Sentimental Mood" (1935), "Caravan" (1937), "Don't Get Around Much Anymore" (1942) (which was recorded by Ray with singer Eileen Rodgers in the late 50's), "I'm Beginning to See the Light" (1944), "C-Jam Blues", "Satin Doll" etc. By the way, "Take the A-Train", the signature song of the Ellington Band was in fact composed by Billy Strayhorn who had joined that band in 1938 as pianist and composer.

An excellent medley of "C-Jam Blues" and "Take the A-Train" was recorded by Ray during his 1991 Japan tour, but unfortunately never released.

THE THIRD MAN THEME was a fantastic success for its composer, Austrian zither player Anton Karas. He had been a trained locksmith, but after he came across a zither he became a virtuoso on that instrument. One evening in 1949, as he was playing in a tavern in Grinzig, he was heard by the film director Carol Reed who was in Vienna to shoot some scenes of his film "The Third Man". So Reed asked Karas to go to England when the movie would be finished to work on the musical score. After having seen the film many times, he composed the famous theme for Harry Lime, the protagonist in "the Third Man". The film won the Award of the Cannes Film

Festival in 1949, and Karas' theme gained world-wide success. Soon Karas opened his own tavern in Grinzig where he became one of Vienna's attractions. Unfortunately, some time later he had to close that tavern due to financial problems. Anton Karas (1906-1985) may have had this one success only, but it will remain one of the most famous themes of cinema music ever.

WHAT KIND OF FOOL AM I? features a great guitar solo by Al Hendrickson, who will accompany the Ray Conniff Singers on quite a few of their consecutive albums, such as "Speak to Me of Love", "Love Affair" and "Invisible Tears". He was also in the staff of "Friendly Persuasion", Ray's next album with the Orchestra and Chorus. Al was one of Ray's sidemen in his days in the Artie Shaw Band. "What Kind of Fool Am I?" was the hit song from the musical show "Stop the World, I Want to Get Off", which premiered in London in 1961, then moved to Broadway in 1962. It was written by Leslie Bricusse and Anthony Newley.

The second last song featured on this Ray Conniff album is WITH MY EYES WIDE OPEN, I'M DREAMING. For a long time it was an opening theme of a TV show in France in the 60's.

The last song is the longest one and has a surprise ending, which is most amusing: FRENESI was one of the greatest successes of Alberto Dominguez, who also wrote "Perfidia". "Frenesi" was also a hit for Artie Shaw in 1940. He recorded it after he had heard it in Mexico. On Ray's version we can hear a fine trumpet solo by Conrad Gozzo, who was soloist for Artie Shaw in the 40's. John Lowe played the flute solo.

By the way, "Frenesi", "Caravan", Solitude" and "Patricia" were suggestions made to Ray by members of the Ray Conniff Club. Another proof that Ray really listens to his fans!

The album was produced by Ernie Altschuler, as always with Bob Ballard as production supervisor. The album was released in the USA in January 1964.

YMMFSY on the Charts

It entered the Billboard charts on February 14th at position No. 123, then going to such positions as 104, 103, 100, 145, 116, 91, 87, peaked at 73, going back to 119, 142, 145, 135 etc. It entered the Cashbox charts on February 1st, 1964 at position No. 78 and went to 59, 42, 36, peaked at 33, then went back to 35, 43 etc. That was in the "mono"-charts! In the "stereo"-charts it reached positions 40, 29, 26, 28, 35 etc.

Further details

The photo artwork was by Frank Bez. The cover girl again was Bunny Trumpeter, whose picture was also shown on the US cover of "Somebody Loves Me". The album was released both in mono and stereo.



The US release had a leaflet enclosed titled "Ray from A to Z", which featured all the song titles from his albums in alphabetical order.

This time the cover photo was used for all releases throughout the world. Only the back of the LP's varied: In Germany, France and Holland, the liner notes and the original photograph of Ray holding a baton or sheet of music (which clumsily was removed) were omitted. The British release had a different back cover, too. The 1993 CD re-release was intact.

However, the long title of the album seemed not suitable for a couple of countries, and that must have been the reason why they re-titled it in France ("Jeune, Jeune, Jeune"), Mexico and Argentina ("Juventud en Ritmo") and Brazil ("s Young"). The sequence of tracks was altered in Brazil, too. The first track (not the last one as on the US release) was "Frenesi" - probably because it was a Latin tune.



LP from France ↑



LP from Brazil ↑



Single from France. ("Caravan" and "Frenesi" were also included in an EP, featuring "My Old Flame" and "Third Man Theme" as well)



The same single, the way it was released both in the Netherlands and in Germany

Top of the Pops in 1963

Each year, Cashbox, the American musical magazine, published its annual disc jockey poll, in which the DJ's rated the popularity of recording artists. In 1963, the voting results for the top female and male singers were as follows: *Connie Francis and Frank Sinatra*. The most played single throughout the year was *Tony Bennett's "I Left my Heart in San Francisco"*. Top album was *"The First Family" by Vaughn Meader*. The most programmed male singer was *Frank Sinatra*, followed by *Ray Charles and Tony Bennett*. For the girls *Connie Francis* was followed by *Brenda Lee and Eydie Gorme*. The most programmed orchestra was *Billy Vaughn*, and *Lawrence Welk* was the most programmed band. In the actual poll ratings Ray did very well, in the different

sections of the poll, the first ten places were listed. Ray took honours in two of the sections, being placed at position number six in the vocal groups and then at the position of number eight in the most-programmed orchestras. In one of the sections, the most-programmed albums *"The Happy Beat"* was number twelve on the list.

OK, people, let's stop here for this time. In the next edition I'll focus on Ray's 1963 album, *"Speak to Me of Love"* - again by the Ray Conniff Singers. Until then - best wishes,

Serge Elhaik

Thank you for another exciting part of the story of Ray's career, Serge. How do you keep all these details in your mind without a computer? Speaking of which - now that I theoretically could search the Internet 24 hours a day, because I have a flatrate, I now and then really do and come across the most amazing things. You know, the other day I misspelled Ray's name deliberately and searched for "Coniff" - and thus came across a web page devoted to **The Bell Sisters**, and to my surprise found "Ray Conniff" mentioned there a couple of times. It was total news to me to learn that Ray had played his trombone in an orchestra that backed the Bell Sisters. Here are details:

The Bell Sisters

Cynthia and Kay Strother (RCA, 1951-1958)



Bermuda, *June Night* (Nov. 12, 1951), *The Poor Whip-Poor Will* (Move Over, Move Over), *Wheel Of Fortune* (Jan. 24, 1952), *Rutza, Rutza* (Hurry, Hurry), *Boo-Hoo* (March 29, 1952), *If'n, There's A Ship Comin' In* (Aug. 29, 1952), *Piece-A-Puddin'*, *Hi-Diddle-Didle* (Sept. 22, 1952). Most of these sessions were conducted by Jack Pleis. The personnel included Alton Hendrickson, Arthur Herfurt, Simon Zentner, Ernest Theodore Romersa, Milton Holland, and other great artists.

If this wasn't news to you at all and you have some of their recordings in your collection, please let me have details. Thanks a lot.

Bell Sisters Website at

www.bellsisters.com/more-about-recordings.html

According to this website, a few of these recordings were released on the following CD's:

Bell Sisters - **50's Golden Jukebox: Stars In Your Eyes** (Direct Source Special Products 042212) (U.S. Release: June 2000) / Bell Sisters - **The Fabulous Fifties, Vol. 2** (Warner Music Australia 8573837282) (Australia Release: September 2000) / Bell Sisters - **Your Hit Parade: The '50s Forever** (Time-Life HPD-31) (Release: Unknown) / Bell Sisters - **Those Wonderful Years: Mr. Sandman** (Vol. 14) (JCI 7014) (Release: 6/20/1995)

Those were the days when there were 45 single records and EP's (4 track 45's)! Unlike most releases in the States and in the UK, they were released with picture covers like the ones shown here. Have you ever seen all of them? The scans shown are from various sources - private collections, and from the Internet (especially ebay-auctions and websites). I also added a couple of sheet music and LP covers that you might not have seen before. The listing does not follow a system. Thus I hope the surprise of discovering something unknown is even bigger. I hope you will enjoy watching these, and if you think you have a rare item like these in your collection, please send me a scan or photo of it.



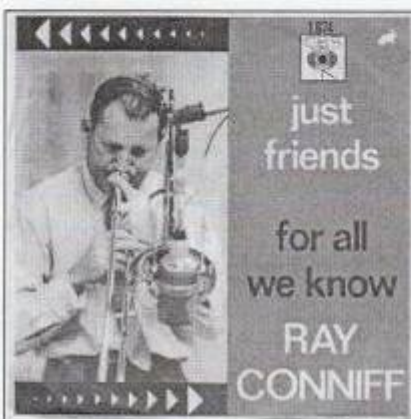
↑ Single from Germany, featuring the non-album track "17". The cover photo shows a scene from "The Night of the Generals".



↑ Single from Germany, featuring the non-album track "Games That Lovers Play".



↑ Single from Germany, featuring two non-album tracks with Ray's Dixieland band and chorus. (Note the misprint: It should have been "Muskrat")



↑ This single was released in Holland. Both tracks are from "Love Affair".



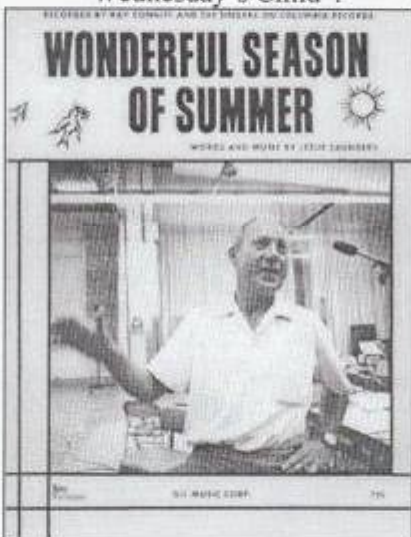
↑ Single from France, featuring the non-album track "Wednesday's Child".



↑ This single cover from Germany shows a scene from "The Quiller Memorandum".



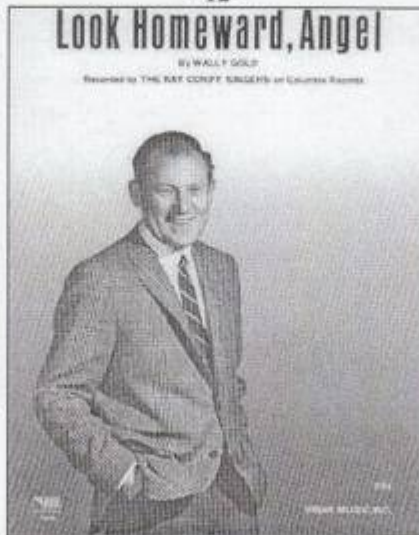
↑ This single from Holland features two non-album tracks. This is the cover of sheet music, which sold at 75 cents. →



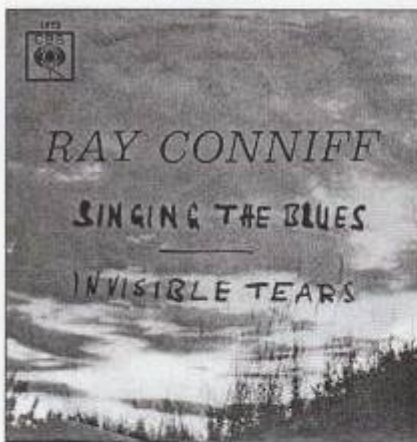
↑ This EP is from Australia. All four tracks are from "This Is My Song".



↑ This 4-LP set from Peru shows Ray, Vera and Tamara on its cover.



↑ Single from Holland "Look Homeward Angel"
← Sheet music



Two cover variations of the same single.

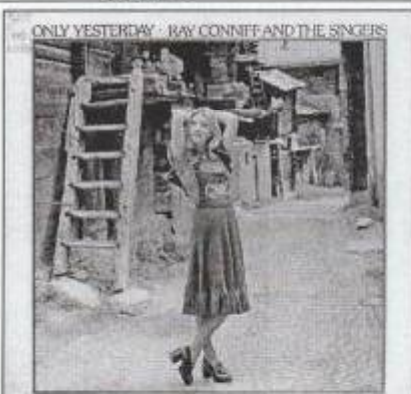
↑ Left: Single from Germany; right: Single from Holland ↑

↑ EP from Germany, featuring 4 tracks from "Mary Poppins".

Here is an ultra-rare EP from France. It features all 4 recordings by Ray Conniff and the Rockin' Rhythm Boys. It was on ebay for one day only! The picture cover is from the movie "Rock! Rock! Rock!" with Johnny Burnette whose 2 EP's are issued in the same series. →



↑ This cute single cover is from Italy. It shows a drawing of Stella Stevens and Dean Martin, who starred in the movie "How to Save a Marriage and Ruin Your Life"*. This single features Ray's recording of "Winds of Change" from the soundtrack album and the non-album track "We're a Home". (*The soundtrack album, by the way, featured both a vocal and an instrumental version of this song.)



↑ Front cover of "Only Yesterday" (back cover ↑), an LP from Japan, from Chris Couldrey's collection. This is the "Another Somebody Done Somebody Wrong Song" album with the addition of "My Little Friend", which in the USA and elsewhere was released on "Love Will Keep Us Together".



↑ "It's Wonderful!" as first released in France (10" LP, 10 tracks)



↑ I have seen quite a few "Broadway" EP covers, but never this one from the UK with "Kleenex" on it.



↑ "Rhapsody in Rhythm" as released on a 7" 33rpm record in Japan.



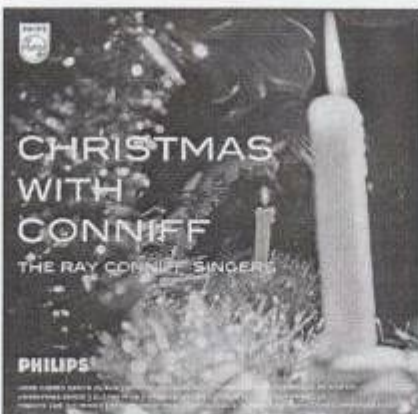
"Somewhere My Love":
↑ interestingly, this single from Holland bears "Lara's Theme" on the cover. / Sheet music of a big band arrangement by Ray. →



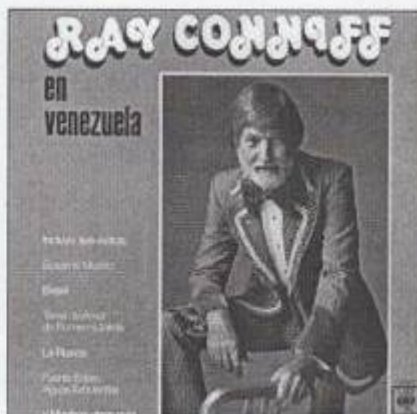
↑ This is the 10" LP version of "Say It With Music", as released in France in the early 60's.



↑ "Ray Conniff In Moscow" was released a couple of times in Russia. This is the only release to our knowledge that does not feature a picture on the front cover.



↑ Ray's first Christmas album was released with this beautiful cover in Holland. Is it more beautiful than the original one?



↑ Perhaps this is the rarest Conniff album of them all. It is a compilation of studio tracks with the exception of "Brazil" and "Besame Mucho" which must have been recorded during a tour of Venezuela onstage.

- Please find more rare single covers in Serge's "Ray Conniff Story, Part 33" in this edition.
- Did you know that on the cover of Ray's "Always In My Heart" album super model Renee Simonsen is featured?
- Doug's official Ray Conniff Internet Page features quite a few interesting cover variations in the CD / album and single sections.
- Any contributions of this kind from you will be appreciated!

An unknown Ray Conniff album?



This LP from Brazil is titled "Paineiras - 25 Years of Songs with Ray Conniff". "Paineiras" is the name of a holiday resort with a nightclub where Ray had given concerts. At the bottom right it says "e a flor da Paineira". Who wouldn't have thought that this was a live album, taped at Paineira"? It was offered to club member Barrie Parker last year, and before he decided to pay a relatively high sum for it, he asked the "experts", people who are able to read Portuguese, that is, whether there was any indication that this was an item of interest for Ray Conniff aficionados. So he had the liner notes translated. Eventually he got the result. They said: *This album was especially produced for the Paineiras do Morumby Club, which celebrated its 25th anniversary on August 17th 1985, when the Ray Conniff Orchestra performed at its party. All the 13 international hits in this album were selected from the recordings done by Ray Conniff, in the last 25 years for CBS. The first track on side A "A Flor da Paineiras" (The Flower of Paineiras) is a tribute to the Paineiras do Morumby Club and was especially composed and produced for this celebration. Were we the wiser now? Not really. The person who offered this album had pointed out that only 500 copies of this album were made. To make a long story short, Barrie paid the price and did get a collector's item, but not the one hoped for. The first track is sung by an unknown chorus and does not resemble Ray's style and sound. All the other 13 tracks were taken from Ray's studio albums. They include "Brazil", "Stranger in Paradise", "La Mer", "Somewhere My Love", "Green Eyes", "Lisbon Antigua", "Cidade Maravilhosa", "Begin the Beguine", "Rhapsody in Blue", "Moonlight Serenade", "Hey Jude" etc. Well, the price paid was not really justified, but on the other hand, this is an album only few people own.*

Besides, there is this great photo showing Ray (playing the Clavietta) and his Orchestra and Singers on its back:



The Record Exchange

There are fans who - apart from Ray's regular albums - want each and every compilation that has been released anywhere in the world. In the last edition of 's Conniff I listed details on a new 5 CD set released by Reader's Digest in Argentina, titled

LA MUSICA QUE HABLA AL CORAZON

(cf. 's Conniff #2/2002, page 8). If YOU are interested in obtaining one copy of this set, please contact **Mr Mario Luis Kocian Rossi, Sucre 2815, C 1428 DVY Buenos Aires, Argentina**. Sorry for giving you a wrong fax No. in the last edition on page 19. Mario's correct fax No. is +54 (0)11 4784 6974.

Club member Gianni Granatello used to collect Ray's CD's in duplicate but now has decided not to do so any longer and to find good homes for them. If you missed any of the Columbia releases (ranging from 's Wonderful! to You Make Me Feel So Young), please send a letter to **Mr Gianni Granatello, Via Sicilia, 3, I-96100 Siracusa, Italy**.

The CD Column (continued)

Sorry if I am recommending an album here that when it was recorded and released in 1962 it obviously aimed at the public that bought Ray's albums. This album is by Les Baxter, his orchestra and chorus.



First of all, its title "Voices in Rhythm" reminds of Ray's albums, and doesn't the cover photo remind you of Ray's "Friendly Persuasion"? The album is available again from Collectables Records (released

on August 13, 2002) on COL 6322. I guess that Baxter used some of Ray's singers for this album. It does not have the quality of Ray's albums but is a very interesting addition to people who like the combination of chorus and brass.

Willkommen

zu der Sommer-Ausgabe 2002 von 's Conniff. Zuerst die beste Nachricht: Ray geht es wesentlich besser. Vera und er sind für einige Zeit nach Palm Springs gezogen, wo sich Ray unter der Aufsicht von Experten einer Kur unterzieht. Erst vor Kurzem bekam ich über Doug Mitchell einige Zeilen von ihm - und zwar per Email! Ray hat nämlich Unterricht in Sachen „Internet“ erhalten und sich dabei die Ray Conniff Fan Club Website näher angesehen und Doug Mitchell ein dickes Kompliment ausgesprochen. Kurz darauf verschwand allerdings die Seite aus dem Internet.

Und das ist die schlechte Nachricht. AOL löschte ohne Kontaktaufnahme mit Doug einfach nach und nach alle Internetseiten und verringerte die erlaubte Speicherkapazität von 10 auf 2 MB, was natürlich nicht für die umfangreichen Seiten ausreicht. Inzwischen ist der Schaden halbwegs behoben: Man kann die Ray Conniff Seiten wieder aufrufen, doch Doug erwägt nun, die Seiten auf einem anderen Server hochzuladen und auf der bisherigen Seite nur noch die neue URL (Internet-Adresse) zur Weiterleitung zu präsentieren. Meine RC Seite ist jetzt bei t-online (wie bereits in der letzten Ausgabe gemeldet) und bietet nach wie vor lediglich letzte Neuigkeiten. Dazu gehört auch die Veröffentlichung zwei weiterer Alben auf einer CD des Collectables Label. Es handelt sich um „Jean“ und „Bridge Over Troubled Water“. Die CD soll in den USA ab 24. September zu haben sein. Außer einer neuen 5-CD-Box von Reader's Digest Mexiko sind mir keine weiteren Veröffentlichungen gemeldet worden.

Die meisten Seiten dieser Ausgabe gehören Serge Elhaik, der über die Ereignisse der ersten zwei Drittel des Jahres 1963 im Rahmen seiner Ray Conniff Story schrieb. Dazu gehört die Verleihung von 4 goldenen Schallplatten und weiterer Preise genauso wie die Aufzeichnung der 2. Ray Conniff Show fürs Fernsehen, eine weitere USA-Tournee und 3 Alben, von denen Serge in dieser Ausgabe „Just Kiddin' Around“ und „You Make Me Feel So Young“ näher erläutert. (Beim nächsten Mal schreibt er über „Speak to Me of Love“.)

Und eine andere Kolumne ist mit dieser Ausgabe ins Leben gerufen worden: Auf drei Seiten präsentiere ich seltene und ungewöhnliche Schallplattenhüllen.

Ich danke allen, die ihre Clubbeiträge regelmäßig gezahlt haben. Ich muss gestehen, ich habe nicht mehr so viel Zeit wie früher zur genauen Buchführung, werde diese jedoch vor dem Versenden der Weihnachtsausgabe vornehmen. Es tut mir leid, dies schreiben zu müssen: Aber sollten einige von Ihnen /Euch die Ausgabe 4/2002 nicht erhalten, dann trägt die Post keine Schuld daran...

Zum Schluss noch eine Aussage aus Rays Email: Er dankt allen Fans und Clubmitgliedern für die guten Wünsche, die er in letzter Zeit erhalten hat. Er bittet jedoch darum, Abstand von weiterer Post zu nehmen, da er nicht in der Lage ist, die zu beantworten.

Herzliche Grüße,

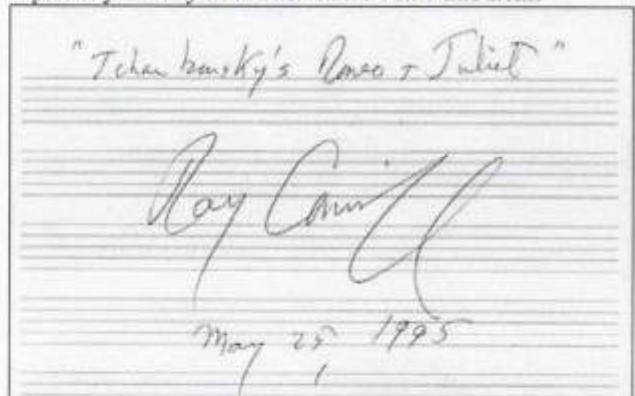
A new double CD by Jerry Jerome

In 1944, Ray played trombone in the band of Jerry Jerome. In 1997 two of those recordings with Ray (“When I Grow Too Old to Dream” and “Arsenic and Old Face”) were released on a double CD titled **Something Old, Something New** (Arbors 19168). CD No. 1 featured tracks recorded during the war years, whereas CD No. 2 featured brand-new material. Between the tracks, Jerry Jerome spoke introductions and also mentioned Ray. The same formula was adopted for a sequel double compact disc, titled **Something Borrowed, Something Blue** (Arbors 19213), which was released in March 2002. This time Ray is featured on three tracks, “Girl of My Dreams”, “Opus” and “Rainbow Blues”. Unfortunately, his own original “Conniff Riff” (especially written for Jerry Jerome) has not been re-released yet.



For one of the next editions of 's Conniff I plan to publish a comprehensive list of CD's released by the Big Bands which should belong to a Ray Conniff Collection so that one can gain a musical overview of his career. By the way, I do not have any CD's by Art Hodes in my collection that feature Ray, and it seems that the ones I would like to have in my collection (“The Complete Blue Note Art Hodes Sessions” [64 tracks, including alternate takes], and “The Best in Two Beats”) have been deleted. Can anyone help me, please?

The most amazing things can be found on the Internet, especially in ebay auctions. There I saw this item:



It clearly is Ray's handwriting on this manuscript paper with the date May 25, 1995. Did Ray write a second arrangement of Tchaikovsky's “Romeo and Juliet”? The original recording for “Concert in Rhythm” was made in 1958. Can anyone explain this matter to me?

's Conniff
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Fan Club Magazine

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Honorary president is **Ray Conniff**

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