

1963 West Coast Tour

RAY CONNIFF'S "CONCERT IN STEREO"— LIVE!



The most exciting sight and
sound attraction today!

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- **THE RAY CONNIFF STORY**
- **PROMOTION AND PUBLICITY AIDS**
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**A
SYNONYM
FOR
SALES!**

CONNIFF

CONNIFF (KÓN-IF) N. (AFTER RAY CONNIFF, 20TH-C. ARRANGER-CONDUCTOR AND COLUMBIA RECORDING STAR) 1. SMASH HIT IN THE RECORD BUSINESS; OR 2. A TOP-SELLING ALBUM, ESP. ONE WHICH IS PERENNIALY POPULAR, RE-ORDERED BY STORES AGAIN AND AGAIN.

Mr. Webster doesn't include this definition in present editions of his dictionary, but in the future, he very well might. For almost three years now, ever since critics wrote their first ecstatic reviews for an (LP) entitled, "'S' Wonderful!," the combination of Conniff and Columbia have spelled sales with a capital \$. And not just one-shot sales either. Members of Columbia's accounting department now look upon Conniff albums with the same affectionate regard which Wall Street investors reserve for blocks of Blue Chip stocks, and with very good reason. Both are a source of healthy dividends year after year after year.



S'WONDERFUL...STILL!

Ray Conniff has good reason for smiles these days. "Conniff sound" albums are now big sellers in record shops all over the country.

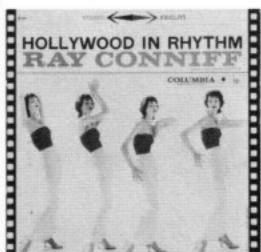
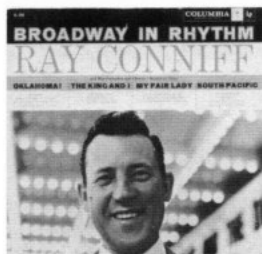
CAVALCADE

The secret ingredient is . . .

As every pop music fancier knows, the "S' Wonderful!" sound which characterized Ray Conniff's first big album for Columbia was compounded of a strong dance beat, a selection of great "standards" and a bright new musical idea: the use of voices scored as instruments with the instruments. Ditto, the "S' Marvelous!" musical mixture which followed and the "S'Awful Nice!" album which came after that. After nine months of consecutive appearances on best-selling album charts and with the CASH BOX award of "Most Promising Up-and-Coming Band Leader of 1957," it seemed to the record trade as if Columbia's Ray Conniff had found himself an arranging formula which could last him for life.

And then he wrote . . .

But the young man from Attleboro, Massachusetts, had other ideas. His next (lp), "Concert in Rhythm," featured the emphatic beat which had made the first trio of (lp)s so irresistible to dancers; used the technique, again, of blending voices with the instruments. But in the area of material, Ray pulled a big switch. Instead of tried-and-true pop tunes, Conniff fans found themselves listening to toe-thumping new dance treatments of well known classical music themes. Dj's and record-critics hurried to their dictionaries for a new set of approving adjectives and "Concert in Rhythm" headed off for the top of the best-selling charts, followed closely by similar Conniff treatments of first Broadway and then Hollywood hits.



MEANWHILE, BACK AT THE ARRANGER'S

plain that the secret of Ray Conniff's three-year string of album successes is not one secret, but a whole arranger's kit full. And herein lies a fine explanation for the impressive sales figures toted up in the books after this Columbia conductor's name: Conniff never limits himself to just one musical idea or one popular-music trend. Ray Conniff has come up with a highly individual "sound" that is truly universal in its appeal — a sound that, in the multi-million-dollar recording industry, has made the name of Ray Conniff a synonym for sales!

Then came still another variation on the original Conniff concept, and talk of the trade turned to "It's the Talk of the Town," the **LP** which proved that The Ray Conniff Singers had a way with words as well as music. The pattern of performance was new, but the pattern on the charts was the same old story: sales. Since this same fantastic sales pattern was followed with two more very different Ray Conniff albums, "Conniff Meets Butterfield," and "Christmas with Conniff," it's



LIGHTNING START IN ATTLEBORO

First attempt at arranging took 16-year-old Ray Conniff two weeks to finish. Now, working to meet a deadline, he can turn one out in two hours.



The big money arranging-conducting "corporation" named Ray Conniff started out on a dollar-and-three-cent shoestring just about 25 years ago. At that time, Ray was a high school student in Attleboro, Massachusetts, where his father was trombone-playing leader of the Jewelry City Band. 16-year-old Ray, a pretty good trombonist himself, joined with a group of his high school buddies in forming a dance band. The fledgling instrumentalists had no budget for musical arrangements, so Ray bought a three cent stamp, slipped a dollar bill into an envelope and mailed it off to New York in answer to an ad in a music magazine offering a miracle device called "A Lightning Arranger." When it arrived, this miracle device turned out to be nothing but a gadget of revolving celluloid discs indicating key relationships, but it gave Ray the help he needed. Says the arranger-conductor now: "It was the best investment I ever made." With the help of the "lightning arranger," the high school trombonist wrote his very first musical arrangement — a crude, but playable, version of "Sweet Georgia Brown." The boys in the Attleboro band flipped for it and so did local dancers. Ray didn't realize it at the time, but he'd taken the first firm step forward toward an arranging career which would make him one of the biggest names in music.



NEXT STOP: “SWING”

After two years playing trombone and arranging with a barnstorming Massachusetts dance band, Ray headed for New York for arranging jobs with some of the top instrumental groups of the big “swing band” era. From Bunny Berrigan to Bob Crosby, from Bob Crosby to Artie Shaw, from Artie Shaw to Glen Gray, and then, after a two-year stint with the Armed Forces Radio Services, Ray went to work arranging for Harry James.

When the swinging era of the big bands came to an end, Ray faced a series of very lean years: lean in a money-making sense, but not with regard to music-making. With plenty of time on his hands, the young man from Massachusetts applied himself to the challenge of developing a whole new arranging style which would take full advantage of the tremendous postwar advances in recording techniques and also reflect the new musical taste of America’s ever-widening group of record buyers.

It was Mitch Miller at Columbia who gave Ray his first big chance to test out these new musical ideas, creating the orchestral backing for some of Columbia’s top singing stars. The “Conniff sound” formula proved itself from the very beginning. Ray’s first record for Columbia turned out to be Don Cherry’s runaway hit, “Band of Gold.” This million-sale record was followed up by such hits as Johnny Ray’s “Walkin’ in the Rain,” Frankie Laine’s “Moonlight Gambler,” plus the big Johnny Mathis hits, “It’s Not for Me to Say,” “Wonderful, Wonderful,” and “Chances Are.”

FULL CIRCLE OF SUCCESS



Ray leads orchestra and chorus in rehearsal for "Concert in Stereo" performance at the Hollywood Bowl. Open-air program drew 17,640 ticket-buyers despite weather reports of rain.

For three years a top-selling record star in his own right, Ray Conniff has now returned to the musical field where he had his start — creating music for "live" audiences. His traveling "Concert in Stereo" program presents the Ray Conniff Singers and orchestra in a program of hits from his long string of Columbia albums and utilizes a revolutionary new stereophonic sound system designed for Ray by Academy Award-winning sound engineer, Fred Hynes. Audience reaction? Sensational.

"Concert in Stereo" gives a whole new dimension to Ray's music and to his career. In the concert field, as in the record business, the name of Ray Conniff is fast becoming a synonym for sales!



NOW BOOKING — Wire! Write! Telephone!

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640 FIFTH AVE

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RAY CONNIEFF'S "CONCERT IN STEREO" LIVE!



The most exciting sight-and-sound attraction today!

**CONNIFF'S
"CONCERT
IN STEREO"
...PRE-TESTED
...PRE-SOLD
PRE-DICTABLY
S.R.O.**

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

This overwhelming box-office response is typical wherever music-man Conniff takes his "Concert in Stereo" troupe, for millions of record fans all over the country are already sold on the inventive new musical stylings of conductor-arranger Ray Conniff — and on the fabulous new electronic development of stereophonic sound. A ticket to Ray Conniff's "Concert in Stereo" gives them both — for the first time — LIVE!

Conductor Ray Conniff follows "Concert in Stereo" rehearsal on earphones before 1959 Hollywood Bowl presentation. On night of the concert, Conniff fans packed the Bowl to the last row.





Esquire
THE MAGAZINE FOR MEN

LIFE

TIME
THE WEEKLY NEWSMAGAZINE

COSMOPOLITAN

PLAYBOY

**SPORTS
ILLUSTRATED**

PRE-SOLD:

via the nation's top disc jockeys

PRE-SOLD: *via full-page Columbia*

Record Club ads in the nation's top magazines.

CONNIFF: A SYNONYM FOR SALES!

"A superb new talent has emerged upon the popular-music scene during the last two years. His name is Ray Conniff, and the LPs he has done for Columbia, in order of their appearance, are: "S' Wonderful!," "S' Marvelous!," "S' Awful Nice!," "Concert in Rhythm," "Broadway in Rhythm," "Hollywood in Rhythm," and an as-yet-untitled one . . . His music sounds about the way he looks — bursting with health and vigor, clean-cut, muscular but gentle." REDBOOK, September, 1959.

PRE-SOLD: *via the nation's most widely read record reviews*

According to a recent report in THE READER'S DIGEST, America's 26 million phonograph owners purchase at least 425 million dollars worth of records every year. According to the trade magazines of this multi-million dollar recording industry, Columbia's Ray Conniff is responsible for a very important part of those dollars.

"S' Wonderful!," Ray's very first album for Columbia, made record-trade history by staying on the best-seller charts of CASH BOX and BILLBOARD for nine consecutive months, and it established a sales pattern followed by every Ray Conniff album since. Ray's also a favorite of the men who play the records on the air. In 1959, when CASHBOX Magazine conducted a national poll of disc jockeys to name the country's "Most Programmed Studio Orchestra," conductor-arranger Ray Conniff won the title hands down.

S'WONDERFUL: LIVE!

Now, for the first time, the hundreds of thousands of "pop" music fans who own Conniff records or have heard them on radio or juke boxes, have the opportunity of hearing the much talked about "Conniff sound" in a LIVE concert. "Concert in Stereo," a program of Conniff at his best, features 18 of the country's top instrumentalists, a 16 mixed-voice chorus plus two exciting new Conniff protégés, soloists Dee Arlen and Mike Wesley. Utilizing pre-tested musical material drawn from Ray's best-selling Columbia albums, it covers the field from "tops in pops" to original Conniff treatments of Broadway show tunes . . . Hollywood hits . . . and selections from the nationally acclaimed "Concert in Rhythm" album, featuring modern idiom arrangements of well loved themes from the classics. This is a program with pulling power for audiences of all ages: teen-agers, college students and adults.

Spotlighted on "Concert in Stereo" solos is new Conniff singing protégée, Dee Arlen.

Another Conniff entertainment "find": ukelele-playing baritone Mike Wesley.

"Concert in Stereo" program features selections from all these hits.



ALL THIS, AND STEREO, TOO!

In tremendous demand as an "in person" concert attraction from the moment his first Columbia album hit the best-seller charts, arranger-conductor Ray Conniff said no to all offers for over two years. The reason, to perfectionist Conniff, was simple. He had developed his fantastically popular new "Conniff sound" to take full advantage of the complex new techniques of stereophonic recordings; with equipment then available it was impossible to reproduce the full, "super-real" sound of studio-engineered stereo in a concert hall.

To get the sound he insisted on before starting "in person" appearances, Ray enlisted the aid of Academy Award-winning Hollywood sound engineer, Fred Hynes, and set about designing a completely new kind of stereo system. This is the revolutionary new system used for the first time anywhere on "Concert in Stereo" — a system which, as soundman Hynes put it, "will part their hair in the middle."



Thanks to new stereophonic system developed by Ray Conniff with Academy Award-winner Fred Hynes, "Concert in Stereo" gives audience members same dynamic sound treat as heard on Ray's award-winning stereo recordings.

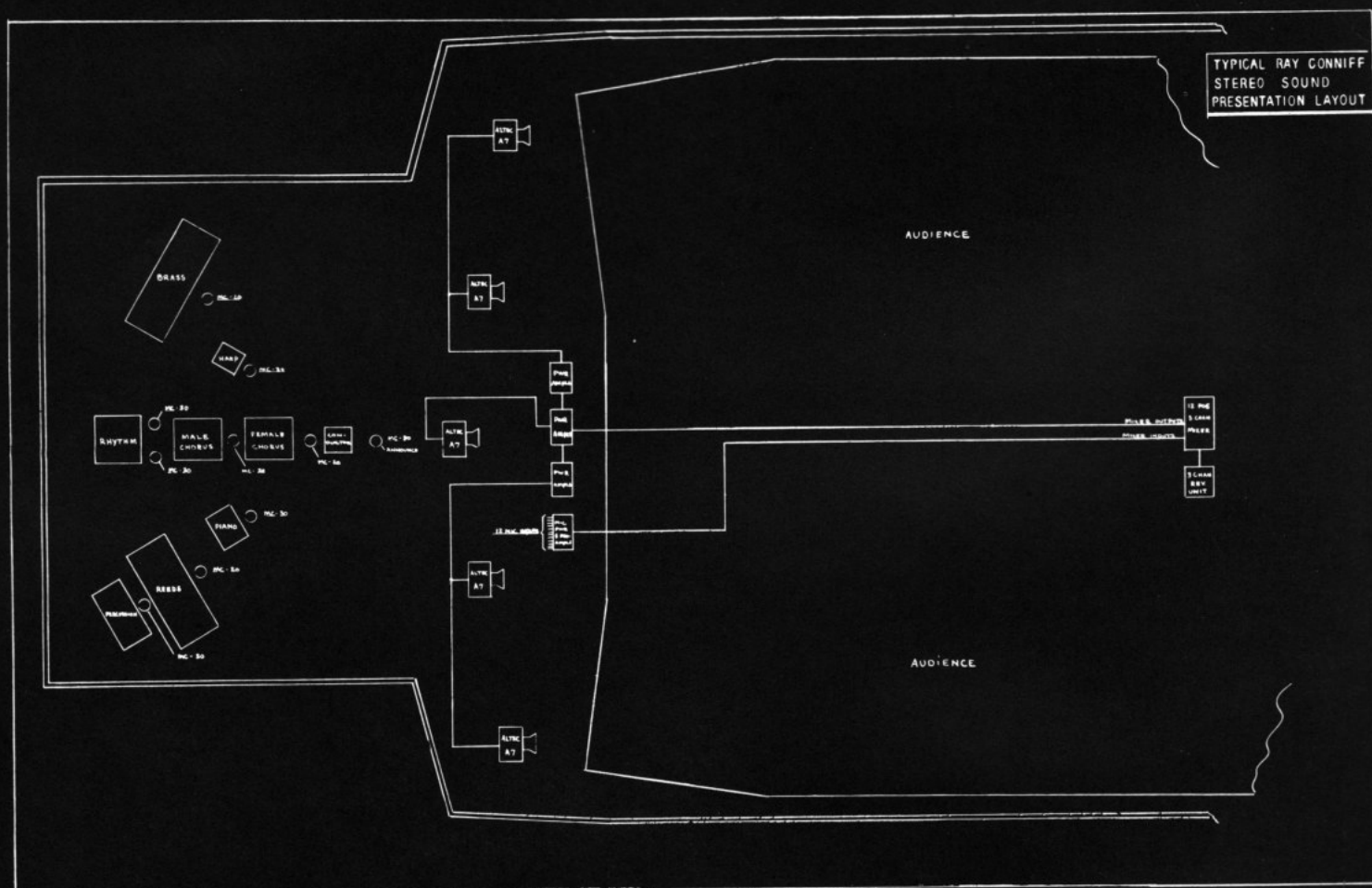
"Concert in Stereo" features the same voices-as-instruments chorus spotlighted on Ray Conniff's best-selling Columbia albums; has microphone setup used in record sessions, too.

<small>Class of Service</small> This is a first message unless the address shown is indicated by the square symbol.	WESTERN UNION TELEGRAM <small>1951</small>	<small>STANDARD TIME or other of destination</small> 47)
OB251 KA352		
K CDU349 24 PD INTL=CD PARIS VIA WUCABLES 16 1614=		
LT RAY CONNIFF=		
17346 WEDDINGTON STR ENCINO (CALIF)=		
FELICITATIONS GRAND PRIX DISQUE ACADEMIE CHARLES		
CROS POUR ENREGISTREMENT STEREOGRAPHIQUE EN 3D STOP		
DIPLOME ACADEMIE SUIT=		
MEYERSTEIN=		
TRANSLATION: CONGRATULATIONS ON WINNING THE CHARLES CROS ACADEMY (Paris France) GRAND PRIZE FOR HAVING THE BEST STEREOGRAPHIC SOUND OF RECORDS, ACADEMY DIPLOMA FOLLOWING.		

WHAT IS "LIVE" STEREO?

In its simplest terms, live stereo is "sound in 3D;" sound amplified with a full range of tonal color to reach every seat in the house. Utilizing the same multiple microphone setup on stage as used for recording sessions in Hollywood and New York stereophonic studios, the "Concert in Stereo" system transmits the sound of orchestra and chorus through multiple amplifying channels and speakers. An engineer and balance man sit at a control board in the audience in the center of the main floor and balance the sound much the same as do an engineer and balance man on a record date. The result? The big, full three-dimensional miracle of stereo — LIVE!

One of the most popular segments of "Concert in Stereo" is a special "stereo demonstration" showing the audience, channel by channel, what sounds come from where.



HAVE STEREO, WILL TRAVEL

Complex as it was to design, the "Concert in Stereo" sound system is completely self-contained and adaptable to almost any hall or auditorium. It takes only two hours to install — thirty minutes to dismantle. And there's no chance of unexpected electronic failure stopping the show. An intercom system is in operation at all times between conductor, stage manager, light man, engineer and balance man, and spotlight booth. If anything goes wrong, a spare channel can be switched into operation in a matter of 20 seconds.



*Special Rann Stereo
Sound System
(exclusive with Ray)
uses these components.*



The imaginative staging of "Concert in Stereo" makes this all-music program as exciting to watch as it is to listen to. Instrumentalists and vocalists perform on a series of graduated platforms; the music is enhanced by the dramatic visual effects of a newly developed multiscopic lighting system. Regular production crew includes an expert Hollywood lighting man whose job it is to synchronize color and sound throughout the program. Typical of conductor Conniff's perfectionistic concern is covering every detail — he didn't hire a lighting man until he found one who could also read music!

AND . . . A TREAT FOR THE EYES

**A TREAT FOR THE EARS
A TREAT FOR THE EYES
PRE-SOLD
PRE-TESTED
PRE-DICTABLY S. R. O.**

*Ray Conniff's "Concert in Stereo" is booking now.
For available dates, write:*



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Where? When?
This part is up to you ↓

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LIVE!**

The most
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COLUMBIA





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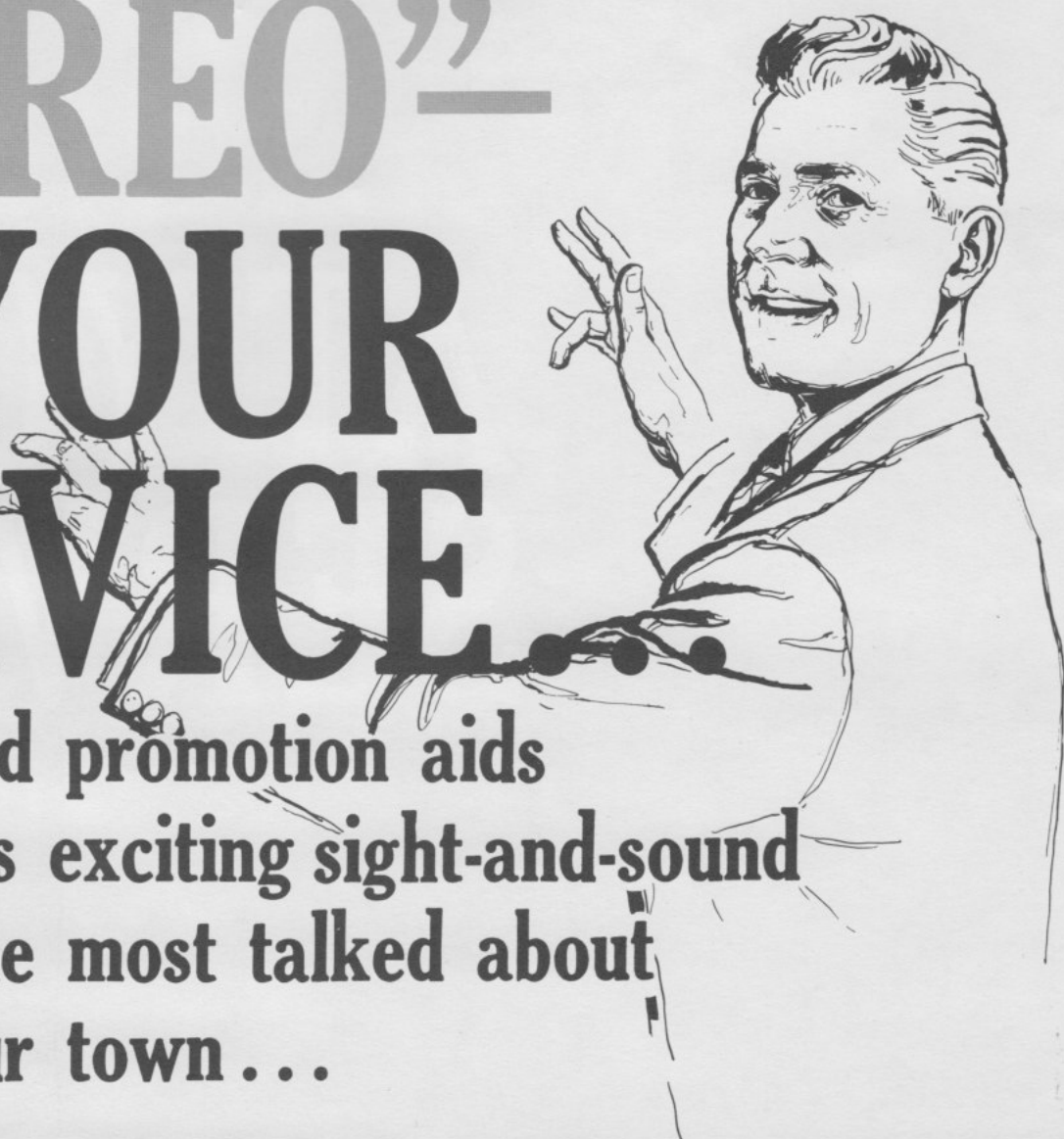
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RAY CONNIFF'S "CONCERT IN STEREO"— AT YOUR SERVICE

Publicity and promotion aids
to make this exciting sight-and-sound
attraction the most talked about
show in your town...



Ray Conniff's "Concert in Stereo" gives audiences a one-of-a-kind treat for eyes and ears. It gives concert managers and sponsors a one-of-a-kind promotion opportunity: full cooperation from the mammoth Columbia Records' field organization.

Artist exploitation is as important to the record industry as it is to the motion picture business. Because Ray Conniff is one of the top attractions on the Columbia label, his live "Concert in Stereo" appearances receive strong promotional support from Columbia branches and distributors all over the country. These promotion-minded and promotion-gearcd Columbia field representatives will cooperate with you in every way possible to make "Concert in Stereo" a success in your city.

Columbia promotion men will cooperate in:

- setting up special "Concert in Stereo" window displays in local stores . . .
- arranging with local disc jockeys to make generous mention of "Concert in Stereo" on the air . . .
- distributing "Concert in Stereo" streamers and store-cards to local dealers . . .
- working with dealers in setting up "Concert in Stereo" contests with Ray Conniff records and/or concert tickets as prizes . . .
- utilizing press contacts for special news and column mentions of "Concert in Stereo" . . .

In short: make Ray Conniff's "Concert in Stereo" the most talked about show in your town.

For the Columbia Records branch or distributor in your area, turn the page

CONNIFF'S
"CONCERT
IN STEREO"
AT YOUR
SERVICE

**CONNIFF'S
"CONCERT IN
STEREO"
AT YOUR
SERVICE
COLUMBIA
RECORDS:
BRANCHES &
DISTRIBUTORS**

ALBANY (Dist.)

Roskin Brothers Inc.
1827 Broadway
Albany, New York
Albany 3-3291

ATLANTA (Dist.)

Comstock Distributing Co.
1323 Spring Street, N.W.
Atlanta, Ga.
Trinity 6-8879

BALTIMORE (Branch)

Columbia Record Distrib., Inc.
Aiken St. at Curtain Ave.
Baltimore, 18, Maryland
Hopkins 7-9320

BOSTON (Branch)

Columbia Record Distrib., Inc.
36 Cumington St.
Boston 15, Massachusetts
Kenmore 6-6120

BUFFALO (Dist.)

Roskin Upstate Corp.
730 Main Street
Buffalo, New York
Mohawk 2047

CHARLOTTE (Dist.)

Southern Bearings & Parts Co.
500 N. College Street
Charlotte, North Carolina
Franklin 5-5731

CHICAGO (Branch)

Columbia Record Distrib., Inc.
2240 No. Milwaukee Ave.
Chicago 47, Illinois
Humboldt 6-4700

CINCINNATI (Branch)

Columbia Records Dist. Inc.
3745 Spaeth Street
Cincinnati 23, Ohio
Liberty 2-2620

CLEVELAND (Dist.)

Seaway Columbia of Ohio, Inc.
3142 Prospect Avenue
Cleveland, Ohio
Express 1-7300

DALLAS (Dist.)

Straus-Frank Co.
8401 Ambassador Row
P.O. Box 10131,
Dallas, Texas
Fleetwood 7-3911

DENVER (Dist.)

B. K. Sweeney Co.
1601 23rd St.
Denver, Colorado
Keystone 4-6211

DES MOINES (Dist.)

Quad-City Distributing Co.
213 Third Street
Des Moines, Iowa
Atlantic 8-3285

DETROIT (Branch)

Columbia Record Dist., Inc.
7640 West Chicago
Detroit 4, Michigan
Webster 3-0010

EL PASO (Dist.)

Albert Mathias Co. (FAX)
113 S. Mesa
El Paso, Texas
Keystone 3-1687

HARTFORD (Dist.)

Roskin Distributors, Inc.
275 Park Avenue
Hartford, Connecticut
Butler 9-9361

HONOLULU (Dist.)

Craig Corp.
318 Kamani Street
Honolulu 13, Hawaii

HOUSTON (Dist.)

Straus-Frank Co.
4000 Leeland St.
P.O. Box 358
Houston, Texas
Capitol 2-1201

INDIANAPOLIS (Branch)

Columbia Records Dist., Inc.
2420-22 Stewart Ave.
Indianapolis 20, Indiana
Clifford 1-2213

JACKSONVILLE (Dist.)

Columbia Southeast
822 N. Myrtle Ave.
P.O. Box 2126
Jacksonville, Florida
Elgin 6-7659

KANSAS CITY (Dist.)

K-C Columbia Dist. Co.
3230 Roanoke Rd.
Kansas City, Mo.
Westport 1-7854

LOS ANGELES (Branch)

Columbia Records Dist. Co.
2120 South Garfield Ave.
Los Angeles 22, California
Raymond 3-9511

LOUISVILLE (Dist.)

Sutcliffe Co.
609 W. Main Street
Louisville, Kentucky
Juniper 3-0251

MEMPHIS (Dist.)

Columbia Midsouth
1070 Union Avenue
Memphis, Tennessee
Broadway 2-3049

MILWAUKEE (Dist.)

Morley Murphy Co., Inc.
5151 W. State St.
Milwaukee, Wisconsin
Glenview 3-7200

MINNEAPOLIS (Dist.)

Columbia Midwest
31 Glenwood Ave.
Minneapolis, Minn.
Federal 9-8043

NEWARK (Branch)

Columbia Records Dist., Inc.
350 Halsey Street
Newark 2, New Jersey
Market 3-9140

NEW ORLEANS (Dist.)

Interstate Electric Co.
3733 Conti St.
New Orleans, La.
Amherst 3733

NEW YORK (Branch)

Columbia Records Dist., Inc.
353 Park Avenue South
New York 10, New York
Murray Hill 5-9200

OKLAHOMA CITY (Dist.)

Miller Jackson Co.
111 E. California St.
Oklahoma City, Oklahoma
Forest 5-1486

PEORIA (Dist.)

Kaiser-Columbia
828 S. Adams Street
Peoria 2, Illinois
Peoria 6-4681

PHILADELPHIA (Branch)

Columbia Records Dist., Inc.
919 North Broad Street
Philadelphia 23, Pa.
Popular 3-3660

PITTSBURGH (Dist.)

Eckhardt & Co., Inc.
5989 Centre Avenue
Pittsburgh 6, Penn.
Emerson 2-3501

PORTLAND (Dist.)

Boyd Corp.
48 West Cove St.
Portland, Maine
Spruce 4-0326

RICHMOND (Dist.)

B. T. Crump Co.
1919 West Morland St.
Richmond, Virginia
Colony 6-2481

SALT LAKE CITY (Dist.)

Standard Supply Co.
225 East 6th South
Salt Lake City, Utah
Elgin 5-2971

ST. LOUIS (Branch)

Columbia Records Dist., Inc.
2151 59th Street
St. Louis 10, Missouri
Mission 7-5101

SAN ANTONIO (Dist.)

Straus-Frank Co.
162 Coliseum Dr.
P.O. Box 600
San Antonio, Texas
Capitol 6-0101

SAN FRANCISCO (Dist.)

235 15th Street
San Francisco, California
Market 1-8545

SEATTLE (Dist.)

Craig Corp.
1021 East Pine
Seattle, Washington
East 4-3939

SPOKANE (Dist.)

Columbia Electric and
Mfg. Co.
East 3420 Ferry Avenue
Spokane, Washington
Key Stone 4-0611

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