



*Stereo
Action*
THE SOUND YOUR
EYES CAN FOLLOW



DYNAMICA
RAY MARTIN
AND HIS ORCHESTRA

DYNAMICA

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Your Eyes
Can Follow*

RAY MARTIN

and His Orchestra

Produced by Ethel Gabriel

STORY OF STEREO ACTION

THE advent of stereophonic recordings for the home and the equipment on which to play them brought in its wake a whole specialized repertoire of "sound demonstration" discs—recordings which when played on stereo phonographs would provide the hearer with spectacular sonic illusions of motion, directionality and depth (RCA Victor's BOB AND RAY THROW A STEREO SPECTACULAR, LSP-1773, is a prize example). The snarl of racing cars whizzing past the starting line, the New York City subway, a ping-pong game, the bowling alley, the zing of a rifle bullet toward its target, the soft-shoe dance across the stage—these and a host of other novel effects became showpieces for the home stereo listener.

Wonderful as these stereo sound effects may be as aural novelties, they cannot hold the listener's attention for long or over many hearings. The substance of almost all recordings worth living with is, after all—MUSIC.

Stereophonic recordings of symphony, opera, Broadway musicals, jazz and popular music literally added a new dimension to home phonograph listening. Such sound is enhanced not only through being spread across a broad frontal arc covered by the loudspeakers—as against being "squeezed" through a single enclosure; but more especially it is enhanced through the sense of localization and depth perspective. A soloist or instrumental choir, recorded in stereo, can be heard in the living room in the same relative placement as it would be in the concert hall, on the opera stage, or in the night club. The sound of instruments and singers emerges from the speakers in genuine aural perspective. In stereo recordings of opera, Broadway musicals or



drama, movement across or from front to back of the stage is immediately discernible as such to the listener. These elements of directionality, depth illusion and motion are not to be found on monaural recordings; they are properties unique to stereo. This holds true especially for motion.

Though the great classics of the concert hall and opera remain of necessity inviolate, beyond a certain point, when it comes to exploitation of stereo recording techniques, popular entertainment music is something else again. Such music, after all, is meant to *entertain*—to delight and even surprise the hearer. So it is that record producers of the stereo era have been industriously devising ways and means of bringing the special properties of stereo to bear on entertainment music, and in a manner that would add something genuinely new and exciting to this type of listening fare. What RCA Victor has chosen to call STEREO ACTION is its special response to the fascinating challenge posed by the new techniques made available through the development of stereophony for the home. This has involved much more than merely exploiting motion and directionality in terms of shifting instrumental choirs and soloists from one side of the listening room to the other. For meaningful results, it has demanded new concepts in the art of orchestral arranging and a large measure of truly imaginative and creative collaboration between musicians and recording engineers.

The art of "pop" recording has become today, more than ever before, an art of *dramatic enhancement* through every device of microphone placement, reverberation technique, ping-pong stereo, and the like; but little had been done to develop a whole repertoire of pop musical arrangements that would take full advantage of the complete armory of enhancement techniques now available to the record producer. RCA Victor's Stereo Action series marks a serious and carefully thought-out step in that direction. The facts of recording history show that musical enhancement by way of microphone and other audio techniques dates back a surprising number of years.

RCA Victor began experimenting with multi-track recordings of soloists well before magnetic tape came into general use—notably with Jascha Heifetz playing both solo parts of the Bach Concerto for Two Violins and Orchestra (c. 1947) and with the late, great jazz musician, Sidney Bechet, playing all six instruments of a New Orleans combo in *Blues of Bechet* and *Sheik of Araby* (c. 1940).

After the war came the magnetic tape revolution in recording technology, and with it came a greater flexibility than ever before in using various enhancement devices in the field of popular music recording.

With the coming of stereo and the development by RCA Victor and others of doing master recordings on 3-channel stereo tapes ("triple-tracking"), special new techniques became an everyday part of phonograph record studio production. Every 3-track original has, of course, to be blended to a 2-track working master tape for use on home 2-channel stereo phonographs or tape machines. So, in the process of "blending down," many things that may not have come off in the recording session can be set right in the re-recording. Even before stereo, "post-equalization" and "post-reverberation" were commonly applied in instances where a master tape from a recording session may have left something to be desired. Of course, tape editing techniques play a great part in this, too, so that the combination of all of these devices and techniques adds up to a product created as much by the studio engineers as by the performing musicians. With this wealth of knowledge and dramatic device at their beck and call, it seems only natural that the art of "musical-dramatic" enhancement, applied so successfully over the past decade to monaural entertainment recording, should begin to turn to stereo, no longer as just a novelty gimmick, but as a medium to be used with genuine creative imagination. It is with this in mind that RCA Victor has embarked on its Stereo Action series of recordings that highlight the special listening dimension provided by motion-in-stereo. Some of the "stereo highlighting" on these recordings will be apparent at once to the listener—wherein plectral, percussive, or solo *legato* elements in an arrangement are manipulated in motion and/or in apparent perspective against a tonal background that shows them and the stereo medium to the most striking possible advantage; but this is merely a first step in the development of a new dimension in the art of orchestral arrangement and entertainment presentation on records, one that should over the years establish a dimension in home musical listening that is truly a law unto itself—to be experienced only in Stereo Action, and only through the art of recording as developed by RCA Victor for the 1960s and beyond.

DAVID HALL
Music Editor, HiFi/Stereo Review

STORY OF THE ALBUM

Congratulations for being one of the first to have Stereo Action! No doubt musical excitement is your ticket, and you're the kind who likes to sit up and do some two-eared listening. *DYNAMICA* is probably the most action-filled music since Nero's famous fiddle solo.

The man who puts the dynamite in *DYNAMICA* is arranger-conductor Ray Martin who, until 1957 when he took up residence in the U.S.A., was one of Britain's top music personalities in the field of records, TV and motion pictures. To Ray music is action. Now, through the medium of Stereo Action, he's found an even wider scope for his unusual and imaginative scoring.

Each tune in this album was specially chosen on the basis of how well it would lend itself to two-speaker motion. Then the arrangements were plotted with the care and split-second precision of a master choreographer creating a new ballet. The actual recording sessions were a "Summit Conference"—a happy collaboration by Martin, an orchestra composed of New York's finest sidemen, the superb Engineering staff and the Artist and Repertoire staff of RCA Victor. This is one summit conference that really came off.

A GUIDE TO LISTENING

SIDE 1

THE FLIGHT OF THE BUMBLE BEE . . . Flutist Julius Baker is the "bee" in a honey of an arrangement. Listen as he flits furiously back and forth between speakers, with the string action following in hot pursuit. (BMI 2:01)

MOOD INDIGO . . . Three guitars account for much of the action in the Duke Ellington favorite. Setting out on the one speaker, they swoop to the next, then continue to shuttle from side to side throughout the arrangement. (ASCAP 3:25)

BYE BYE BLUES . . . A 22-piece string section is in constant motion in this lush and lovely setting. The closing piano passage adds a surprise fillip. (ASCAP 2:49)

HUMORESQUE . . . Stereo Action puts the humor in *Humoresque* as a big, biting brass section scampers to and fro with all the agility of a tennis ball; at the end guitars and trombones join the match. (BMI 2:16)

STORMY WEATHER . . . The real "down-and-out" feeling of Harold Arlen's classic is emphasized in the wandering alto sax solo by Phil Bodner. Voices and guitar move lingeringly, too—as if blown by the wind. (ASCAP 2:40)

PAGAN LOVE SONG . . . This is one hula that really *shakes!* From the opening cascade of the Hawaiian guitar, there isn't a static moment. Listen for trombones and strings in motion, and watch for the surprise ending. (ASCAP 2:16)

SIDE 2

SHADRACK . . . Much of the action is taken by the voices, trombones and guitar, the latter moving rapidly from side to side. Still there remains a special surprise treat at the end. (BMI 2:06)

INDIAN SUMMER . . . Celeste and harp create a cooling introduction to a vibrant arrangement; oboe and voices move across the length of the big orchestra. (ASCAP 2:04)

MALAGUEÑA . . . A wandering gypsy guitar, piccolo and castanets literally rove across the room in the opening of this dramatic arrangement. Later, voices and percussion step into action against a rich orchestral background. (BMI 3:10)

THE MOON WAS YELLOW . . . French horn moves back and forth at the opening, then a flute solos across the channels, after which the bongos get into the act and there are no holds barred. The sound moves faster than the eyes can follow—but that's Stereo Action for you. (ASCAP 2:23)

LULLABY OF THE LEAVES . . . More than the tempo is bouncy in this rendition. Bouncing from side to side are harp and guitar. (ASCAP 2:15)

CRY ME A RIVER . . . The flowing motion of the voices adds an odd and eerie quality to the bluesy feeling created in this arrangement. (ASCAP 2:36)

Recorded in Webster Hall, New York City. Recording Engineer: Ernest Oelrich. Mastering: Richard B. Gardner.

MIRACLE  **SURFACE** This record contains the revolutionary new antistatic ingredient, 317X, which helps keep the record dust free, helps prevent surface noise, helps insure faithful sound reproduction.

IMPORTANT NOTICE — This is a TRUE STEREOPHONIC RECORD specifically designed to be played only on phonographs equipped for stereophonic reproduction. This record will also give outstanding monaural performance on many conventional high fidelity phonographs by a replacement of the cartridge. See your local dealer or serviceman.

Another Stereo Action album you will enjoy:
It's Magic Marty Gold and His Orchestra LSA-2290



RCA VICTOR *Stereo Action* The Sound Your Eyes Can Follow

Stereo Action is a new concept of music in motion; a new dimension in recorded sound. Stereo Action brings you unmatched fidelity through the full sound spectrum, plus the exciting new illusion of sound in motion. Soloists and entire sections of the orchestra appear to move thrillingly back and forth across the room. Stereo Action is musical movement so real, your eyes will follow the sound.

dynamica

Ray Martin and His Orchestra

Malagueña
Mood Indigo
Bye Bye Blues
Shadrack
Cry Me a River
Pagan Love Song
The Flight of the Bumble Bee
Lullaby of the Leaves
Indian Summer
Humoresque
Stormy Weather
The Moon Was Yellow

jon lewry

RCA VICTOR



DYNAMICA

LSA
2287
(L2PY-3755)

1
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—THE FLIGHT OF THE BUMBLE BEE
(Rimsky-Korsakoff)
 - 2—MOOD INDIGO (Ellington-Mills-Bigard)
 - 3—BYE BYE BLUES (Hamm-Bennett-Lown-Gray)
 - 4—HUMORESQUE (Dvorák-Arr.: Ray Martin)
 - 5—STORMY WEATHER
(H. Arlen-T. Koehler)
 - 6—PAGAN LOVE SONG
(N. Herb Brown-A. Freed)
- Ray Martin and his Orchestra

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Stereo Action

RCA VICTOR



DYNAMICA

LSA
2287
(L2PY-3756)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

- 1—SHADRACK (Trad. Arr.: Ray Martin)
 - 2—INDIAN SUMMER (V. Herbert-A. Dubin)
 - 3—MALAGUEÑA (E. Lecuona)
 - 4—THE MOON WAS YELLOW
(F. E. Ahlert-E. Leslie)
 - 5—LULLABY OF THE LEAVES
(B. Petkere-J. Young)
 - 6—CRY ME A RIVER
(A. Hamilton)
- Ray Martin and his Orchestra

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Stereo Action