A BILLBOARD SPOTLIGHT

Andy williams

DISCRIMINATE STYLIST/HOMESPUN PERFORMER

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What the very highest rung of the show business ladder can be found that small group of performers who have transcended the classification of singer or entertainer. Such is the influence of these artists that a new designation has been attached to them. Frank Sinatra, for example, started as a singer and is now a power. Judy Garland began as a child star and is now an institution. Belfondi expanded from the realm of folk music to become a business tycoon.

Another word frequently associated with such giants is "empire." Since about 1959 a whole business empire has grown up around Andy Williams. He has been an extraordinarily strong force, a major dono in the musical Establishment. Though almost a quarter of a century younger than Bob Hope, he commands a power perhaps equivalent to Hope's, with only a fraction of the latter's years of adult experience. He has quietly grown from the entertainment area into a complex of financial ventures worth an estimated $15 million (give or take five million).

How he has accomplished this, in the purely economic sense, can be easily explained. Of course, he had a running start, having been a professional singer and making at least a comfortable living for 30 of his 38 years. With a gross income of well over $1 million a year for the past several years, Andy Williams, like the others at this top echelon, has found many ways to diversify his interests.

According to his brother Bob, who with their father has been responsible for all the real estate purchases made for Andy, the holdings are so vast that Andy is not even aware of his ownership of some of them. They include four citrus ranches in the San Joaquin Valley; an avocado/lemon ranch in Ventura County; a shopping center apartment houses, business buildings, and private residences in the San Fernando Valley, all in California.

Most recently he purchased a building at 816 La Cienega Boulevard in Hollywood to house Barnaby Productions, his television production arm, as well as his music publishing companies, Barnaby, Claudine and Noelle Munic.

When a performer reaches a certain stature, manufacturers are eager to make deals that will help sell their products through the use of his name. Through his television fame Andy has become, in effect, a salable item.

Early in 1966, Williams signed a long-term contract with Puritan Sportswear Corp. of Altoona, Pa. The terms called for Puritan to manufacture a line of wool sweaters and shirts under the Puritan-Andy Williams label.

The sweaters, which retail from $20, became an instant success. In the first year of Puritan's association with Williams, some $250,000 worth of sweaters and shirts were sold in department and men's specialty stores around the country. Williams has been an official spokesman, recording radio spots for the company.

So commanding is Williams' position and so great his stature that when his contract with Columbia Records expired last November, he was able to keep the company on a string, continuing to record without a new deal, dickering with other companies, and finally re-signing with Columbia a couple of months ago, after not much less than a year of negotiations.

Williams' methods in attaining this position is considered by many observers to have broken a show business mold. He is non-controversial; he is not constantly in the news with marriages, divorces or front page scandals of any kind. No sinister forces or tainted money ever tried to strongarm him to the top. He has not relied on a reputation as a lovable drunk, nor gained public support rooted in pity as a result of any personal crises in his life. Outwardly, in fact, it would seem that he had simply followed an innate instinct, or perhaps a conscious desire, to play it down the mundane. This is well illustrated by the story in this survey in which David Kaprlik illustrates the family-like personal affection the average viewer or record buyer feels for Andy.

It is not a question of building an image: the image built itself. More accurately, one might say that the images built themselves, for in essence it was a three-stage rocket that took him to the stratospheric heights he has now reached.

He was, as so many observers constantly point out, a simple, small town boy from a typical American farming community. He did become a sophisticated show business giant and idol. He is a musical Midas who lives like the multimillionaire he has become, has a golf tournament named after him, and consults with the likes of Robert and Ethel and Jacqueline Kennedy.

What seems to me relevant about all this is that whatever of the diverse Andy Williamses the listener wishes to relate to, or identify with, he can find what he wants in one area or another of Williams' complex make-up.

This examination of his image in American society
This is the way stars operate.

does not take fully into account the strictly musical aspects of the Williams phenomenon.

As a performer, first and foremost, Williams is a splendid, virtually faultless singer. If he has a flaw, it may be, as aJohnny Mandel evaluation implies, that he is inclined to be unadventurous, to play it a little safer than he needs to. Mandel rationalizes this by suggesting that it is difficult to argue with commercial success. However, at this stage in his career, supported by a business enterprise, dollars without end and a back-log of unshakably loyal public support, Andy could perhaps afford to stray a little further from dead center.

Lately he has been inclined to wander slightly to the right, using material of teen-oriented origin in an obvious attempt to achieve the elusive million-selling single but adventures to the left along the lines of, say, an album with just a rhythm section, an informal jazz combo, or a name band such as Ellington's, Herman's or Basie's, have yet to appear in the catalog or on the screen, though such experiments have been undertaken with notable success by Frank Sinatra and Tony Bennett.

Enroll Garner is about as far out as Andy has been willing to go up to now, and even that happy venture has not been preserved on records at this writing. I am dealing now only with the years of mass-scale national recognition. It is true that back in 1960 he thought sufficiently highly of Quincy Jones' great jazz orchestra to fly to Paris for an album session with him; but that was long ago, and nothing quite like it has happened since then.)

The above observations and evaluations were at the back of my mind when, very recently, I visited Andy at his sprawling, handsome mansion in the fashionable Holmby Hills area of Los Angeles.

My first question went directly to the core of what I felt to be one of Williams' main accomplishments: How do you feel your show has been upgraded musically through the years, and what do you feel it has achieved for music or television?

"I suppose one of the main things," Andy replied, "was the fact that I helped to improve the sound quality. Ever since the second season, I used the system of pre-recording the orchestral accompaniment and overdubbing my voice later. This has enabled us to get a really good balance and general sound quality. It seems obvious to me that any program that is primarily concerned with music, much more attention should be given to the sound.

"Even during our first season, for the 1962-1963 shows, I used this method in some of the special production numbers. Of course, nowadays they are doing that kind of thing much more because of past experiences and numbers. It takes more time to do it this way, and there is the disadvantage that you don't have the feeling of the orchestra playing behind you; but it works well, and the end result is the only thing that counts.

"During that first year, 1962-1963, the ratings weren't too good at first, though they got better toward the end of the season. We had a whole section on Wall Lake, Iowa, with small town characters, but after about eight weeks we took it out and put in some more music and more comedy.

"NBC canceled after the first 13 weeks, but by the end of the second 13 they were sorry they had canceled.

"After that, I signed with S & H Green Stamps and they sponsored me out 12 specials during the 1963-1964 season, also on NBC. By then, the network had decided they wanted me to stay on and they re-signed me for three years.

"As far as material and guest talent are concerned, I never had any interference or pressure from sponsors or any other source. I have never had to do anything I didn't want to do. I always felt there was an audience for all kinds of music, and for some reason I am very popular with kids, so I haven't had to aim my music especially at any one group.

"During the last few years, also, I think the visual values on the program have improved, and this has helped to attract people regardless of the extent of their interest in music. Andy: "I don't think the show is very special. I did some very experimental things." (Later, his wife Claudine had an addition to Andy's comment: "Andy loves taking chances while the music scene is changing; this special that he just taped is a perfect example. He may lose a few ladies in Wall Lake, Iowa, but it is all new and exciting to him, and I think it will be exciting to the rest of us, too.

Asked whether he felt there was any difference between his television and record images, Andy said, "I don't believe so; at least, not any important extent. Of course, for television I do a certain kind of

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AN AUTHOR'S REFLECTIONS

When I was approached by Billboard to prepare the Andy Williams story, the assignment seemed like a consolation somewhat beyond my capability. In the first place, my personal relationship with Andy had been limited to casual encounters, mostly at cocktail parties after some of his own or some other artist's show. And, as the image that Andy had grown up around him was that of a somewhat bland, noncontroversial personality who could not provide either personally or through his associates, a complete or colorful enough story to constitute a full and honest portrait.

In proportion to the immense popularity he has achieved, character reporting has been relatively little publicity in print. Singers far less successful (artistically as well as commercially) have been the subject of literally scores of articles and book-length documentation. There must be some reason for this, I felt; perhaps a wall he had built around himself to maintain privacy in his personal life, or possibly nothing more than a lack of interesting material.

The more I got into the story, the less credence I gave to these theories. Little by little the picture came into focus.

Compiling it, as it turned out, was an undertaking not unlike eating an apple: more by accident than design, I began at the outside, talking to men whose relationships with him were mainly of a business nature, then gradually worked my way in, securing the stories and observations of those who had worked with him in the capacities of pianist, arranger and musical director. Next I approached various members of the Williams family, and finally reached the core of the apple, talking to Andy himself and to his wife, Claudine.

What emerged from the weeks of questioning and writing and telephoning was precisely what I should have expected all along. No longer was Andy a cool, colorless, characterless robot, a personality mechanism geared to maintain an image of the all-singing, all-dancing, all-American norm.

I found opinions of him that concurred, and others that didn't. But, he turned out to be a personality understood and misunderstood, liked and occasionally disliked, more hip than square, more happenings than robot, capable of temperamental moods underneath that cool facade, a perfectionist in theory yet occasionally fallible in practice.

Produced and compiled by Leonard Feather
Edited by Elliot Tiegel
Art design/direction by Jerry Dodson

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NOVEMBER 11, 1967. BILLBOARD
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After working as radio stars on WHO, WLS, and WLW—all in the Midwest—the Williams family moved to California in 1943. “We arrived in Hollywood,” brother Bob said, “with nothing—no job, no direction.”

A LIFETIME IN MUSIC SPARKS THE WILLIAMS FAMILY

Andy Williams is one of a handful of artists who can scarcely remember when he was not a professional performer. Because his early career goes back to an era when he was so young that the memory is now dim in his mind, the senior members of his family become the best sources to fill in the gaps.

Andy's parents, Jay Williams and his wife Florence, live in a medium-sized, tastefully furnished, comfortable house in Reseda, Calif. Visiting with them on a late summer afternoon were the eldest of their five children, 49-year-old Bob Williams, and his wife Edna.

“My father was a mixture of French and English,” the senior Williams said. “I was born in Whittensore, in northern Iowa, but when I was nine years—that’s 66 years ago—my family moved to Wall Lake, a small farming community in Sac County with a population of 749.

“When I grew up I went to work for the railway. I was always a railway worker, for 28 years. The only other occupation I’ve ever had was in real estate, and that wasn’t until we moved out to California in the 1940’s.”

Mr. Williams laid claim to no musical background, though he could play the piano. “Most things in town were centered around the church. We would sometimes go to church five times on a Sunday. We had a choir which consisted of mother and me and two of the boys.”

“The boys never missed going to Sunday school,” Mrs. Williams interjected. “That seemed to be the philosophy of family-raising that was subscribed to in a small town.”

Five years after Bob’s birth, Don came along. Four years later, in June of 1927, Dick was born. Andy, whose birthday is Dec. 3, is 18 months Dick’s junior. Last, in September of 1931, the family was at last blessed with a daughter, Jane (now Mrs. Robert Daniels).

During the middle and late 1930’s, the four boys spent much of their time listening to, and attempting to imitate, some of the vocal groups they heard on the radio. The Modernaires were an early influence; later they heard the Merry Macs, the King Sisters and others.
Dick and Andy sang together first at private parties. The duo became a trio when Don joined up. Finally, and reluctantly, Bob, who had just graduated from high school, made it a quartet.

Asked why he made the big jump, 100 miles south-east to Des Moines in 1936, Mr. Williams replied: "What do you do when you're in a small town that offers no hope and no future? You look for something better for the next generation, and a big city seemed like the place to find it."

In Des Moines, while their father worked as a civil service examiner in the railway mail office, he was able to guide them to their first radio job on WHO.

"It was a pretty rigorous schedule," Bob recalled. "We were up at 5 a.m., off to rehearsal at the studio, in the studio at 7 a.m. to run over the numbers with the piano player; on the air at 8 a.m. and then off to school, five days a week."

The boys planned their own programs, figured out their own vocals, and invariably, according to their parents, included a "mother song" in each show. They ended every day with a hymn.

Andy attended grade school in Des Moines. In 1939-1940, during the year the family lived in Chicago, the boys worked on WLW as staff artists, recalls Bob, "with a daily show every morning and the 'National Barn Dance' program Saturdays."

"Next," said Florence Williams proudly, "they were on the largest radio station in the world—WLW, in Cincinnati—for two years, 1941-1942. The boys auditioned for a New York City account—Griffin Shoe Polish—and very soon they had a sponsor, and went to work doing five mornings a week and an extra show Saturdays."

Asked how they happened to move to the West Coast in 1943, the parents had two different explanations. "Somebody told us the boys ought to be in the movies," answered Mrs. Williams.

"Well," said Mr. Williams, "it looked as if we were going to be separated by a war, and we felt it was better to be separated on the West Coast, because we'd have a better chance to be reunited. That was primarily the reason, because we certainly didn't have to leave Cincinnati; the boys were right at the peak of that stage of their career."

"We arrived in Hollywood," Bob said, "with nothing—no job, no direction."

—NOVEMBER 11, 1957, BILLBOARD
Thanks, Andy

from the 1,500,000 members of the world’s largest record club who buy and enjoy your music...album after album, year after year!

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how'd you like to join a brother act?

The Osmond Bros.
In 1965 you invited me to appear on your TV show, as a result my songs became bigger, concert tours became bigger, and my own TV show brought even more aggravation. The only one who thanks you is the Internal Revenue Service. I say, "DANG YOU"
**We love you, Andy.**

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...and all of the salesmen.

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**The Columbia Records Field Organization**

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The Brothers- THERE WERE FOUR, THEN THREE, THEN TWO, THEN ZING! A STAR WAS LAUNCHED

By Don Williams

"Andy stays on top of the current trends, accepts what he likes about the music which is popular at the time, and incorporates it into his singing."

all knew how to read music, but this was something we had to learn.

We really had a ball with Kay, all over the country and also in London in 1952. We were a close-knit organization and Kay, who is an extremely inventive person, was always finding things for us to do.

We had some embarrassing moments while we were doing the act. I remember one night at Ciro's on the Strip. We were trying out a tune called "Caribbean Cruise. It had the most complicated lyrics about the lower Antilles, the lesser Antilles, Bimini and who knows what else. Well, we rehearsed the whole number thoroughly, and then when we got onstage we forgot absolutely everything! Kay was frantically trying to keep it going by tossing us cues, but it was a disaster.

Despite the tremendous success of the group, there was a consensus in favor of breaking it up, though I personally disliked the idea. I loved working with it and had no ambition to be anything but a group singer for the rest of my life. But the others were anxious to go out and be soloists.

Immediately after the break-up, Kay became highly successful as a writer. She did the famous "Eloise" books. Later she did a different type of act, involving three male dancers. Then she more or less went into retirement; she has spent the last 10 years in Rome.

After the break-up, Andy and my brother Dick each wanted very much to do a single. Kay said that she'd help all of us. Dick didn't want any help; he wanted to do it alone. Kay worked with Andy on his first act. We all went to see him in his first engagement, and we cried. It was beautiful.

Andy later went into New York and ran into Bill Harbach, the producer. Bill used to work with us. He asked Andy to come over to try out for the "Tonight Show" with Steve Allen. Andy went over and they loved him. They put him on for a week and he stayed for almost three years.

Bob never wanted to be in the business. He didn't hate it, but he always felt that we were stealing. He didn't think we were any good. He never thought we would make any of the things that we set out for. Show business just didn't really appeal to him, so he got out and went into other things.

Dick did a single, and he sang with groups and he did commercials. He went to New York for the male lead in a Broadway show with Nancy Walker. The show lasted only about three months. Dick had moved to New York and decided to stay. There wasn't much to do, so he did some commercials, which turned into quite a profitable thing. He stayed and has been doing commercials ever since.

I never did a single. I was a group singer all my life, and I wanted to stay that way. I joined several different groups and did television and records. Then six years ago I became an agent which led into personal management.

Andy had a great fundamental drive to stay in the business, but no more so than my brother Dick. Dick really wanted to be a soloist and he is a good soloist, but Andy had more of a commercial approach and more total appreciation of the music business. I believe if you're going to be in show business, Andy's is the approach to take. You don't have to give up too many of your musical or aesthetic principals, but you have to make certain concessions, at least when you start. I don't think Andy has to make such concessions now. He sings pretty much what he wants to sing; however, he is still commercial, thinks commercially and likes what is current today.

My brother, Dick, for instance, hated the Beatles when they first came out. Andy, on the other hand, liked them.

That's the real difference. Andy likes all kinds of music and he appreciates the different approaches, as long as they're good. Andy stays on top of the current trends, accepts what he likes about the music which is popular at the time, and incorporates it into his singing. This is probably why he's as successful as he is.

If we stayed in Wall Lake we'd probably all be farmers today. As far as schooling is concerned, by the time we reached a level of thinking seriously, we were so deeply ensconced in singing that schooling really wasn't the most important thing to us. Show business was the most important thing in our minds. I see it now with the Osmond Brothers. We handle them and they remind all of us of ourselves when we were kids. They're just as show business oriented as you can get.

Andy hasn't changed very much through the years. About three years ago he seemed to gain an assurance and a freedom that he didn't have before. One day I asked him what had happened. He replied, "I just realized that nobody was going to fire me." Otherwise, he's still the same person.
We're proud to be a part of The Andy Williams Story.

The World's Greatest Entertainers Appear at Harrah's, Reno and Lake Tahoe, Nevada

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68,241 lovely people paid $352,449 to love the Andy Williams Show starring Andy Williams and Henry Mancini in 6 markets promoted by the Aiken Agency in the past 15 months [the most recent, a record smashing $74,100 in Evansville, Indiana October 6, 1967].

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Keith Aiken / Larry Aiken / Aiken Agency

Evansville Courier photograph
television, I doubt very much they never really make much of recordings. Andy's career was the success of Steve Lawrence. They left the "Tonight" show for business, a distance from the industry. Business from a distance is not as appealing as being on golf courses. Andy has very few professional colleagues. They are entirely cordial, but I have no trust in them. Andy's family, constantly parties or on golf courses. Andy is very much a quiet, introverted person. He is quietly efficient and may move about without personally entertaining the audience. His vision of the medium seems to be described as the Perry Como type. Andy would not have been on the dramatic stage, but for his talent. He is quiet and introverted, and his talent is in the medium. TV is not a problem to entertainers who are good with their talent and personality. While powerful talents as many Davis Jr., Jerry Lewis, or Milton Berle, are not suited for television, the medium seems to lower-key people. Andy's success is paradoxically in Andy's case. Andy is possibly the most talent of the factors that have contributed to his success.
All Andy. All great.

On COLUMBIA RECORDS®

*Available in continuous loop 4-track stereo tape cartridge. †Available in continuous loop 8-track stereo tape cartridge.
HAZARDS CLOUD SKY BUT NOT PERFORMANCE

Last April, Andy and Henry Mancini were doing in one-nighters, flying in a chartered jet. Toward the end of the tour, a DC 6 was chartered to hold all members of the company, including the band. We were flying from Newark, N. J., to Toronto, Ont., and Andy said right from the start, "Somehow I just don't like the look of it."

We were over Buffalo, N. Y., when we looked out to the left and saw that one port engine had completely stopped. We looked over to the right, and both starboard engines were leaking some black liquid. It was about 2 p.m. and the playing time in Toronto was 8 p.m. We made an emergency landing in Buffalo; then somehow got hold of a 45, put the 45 musicians in it, got three other cars for the rest of the company, and all drove the rest of the way to Toronto—in to play the largest house in the history of the Toronto Ice Arena. The gross was somewhere around $40,000.

Andy and Henry were outstanding—as if nothing had happened.

Was Andy scared? You bet he was. Was I scared? I don't think I've ever said I was too busy calling AP and "CBS" to panic.

Shelley Saltman

THE CONCENTRATING DANCER

For a person who has so many interests, Andy is remarkably relaxed. Yet he has great powers of concentration. If he gets engrossed in something, he gives his full attention to it and forgets that he has a schedule. If he is late, he is late; he has a marvellous attitude that nothing is so urgent that it can't wait.

His ability to concentrate on ideas and develop them is outstanding. This is particularly evident on the concert tours. On one of his early tours with Henry Mancini, I can't quite recall whether he would do the first half of the show with the orchestra, then they would do his tune, "In the Arms of Love," during Andy's performance. They wanted him to become a comic, and he was too much a different personality to fit into the slot. However, he was a funny man, although I don't know for sure if he did become a comic of that kind.

Andy's idea of having Henry come over and tap him on the shoulder during an eight-bar instrumental interlude, and the two would dance a real old-fashioned dance together, was a hit. Andy didn't think it would work, but it did. It was an absolute hit, and he was featured on the show all the time."

On one of the reasons that explains Andy's long success on television is the fact that he is quiet and introverted.

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I contrived Andy Williams for the "Tonight Show" in 1954. Steve Lawrence and Eydie Gorme were already set for the show, but Bill Hartsoch and I thought that we should set up another boy-girl team to give the program a little wider variety. Andy was hired, along with Pat Kirby, another very fine singer. Pat was really as good as the other three, but apparently had little or no ambition. She was more interested in marriage and raising a family.

The "Tonight Show" with the four singers, and me as host, started on the NBC network Sept. 27, 1954. Williams remained with us until the program went off the air, Jan. 25, 1957.

The first thing I dug about Andy in those days was—besides his voice, of course—his taste in music. Andy and I have been influenced by Kay Thompson—well, of course, as his own innate good judgment—that he liked the New Yorker sophisticated special-material or show-tune sort of thing. I assumed that because his musical tastes were so high, he would probably, therefore, never be a truly popular singer. Another thing that made me feel this was that he employed no vocal tricks, nor performance gimmicks of any kind. He didn't move much while singing in those days, and while I highly approved of his performance on the show, I felt, as I say, that his style would probably guarantee him great critical respect, but would deny him wide popularity.

A third reason that I did not anticipate the marvellous success that Andy would ultimately enjoyed was that both on and off the stage he was a quiet, unassuming sort of fellow.

Other singers might project the image of a swinger, a drunk, a man-of-the-world, a child-molester, or God knows what, but Andy's image was that of the gentlemannly boy next door. It says something good about the taste of the American music public, I suppose, that despite these three factors Andy has nevertheless become a singing star of the first magnitude.

Random thought: Andy personally was not a sophisticated sort of fellow at all, but he looked somewhat like Noel Coward (considered the height of sophistication), and therefore, to some, might have seemed more worldly wise than he actually was. I remember once jokingly referring to him in the old days as "the teenage Noel Coward.""

He recorded a whole album of my songs on the Cadence label quite a few years ago with the liner notes by Kay Thompson.

Although there is the common assumption that Andy Williams' voice is a beautiful instrument which he really knows how to use. —George Shearing

Andy Williams' voice is a beautiful instrument which he really knows how to use.

—George Shearing

TONIGHT SHOW Launches a "Teen-Age Noel Coward"

By Steve Allen

I hired Andy Williams for the "Tonight Show" in 1954. Steve Lawrence and Eydie Gorme were already set for the show, but Bill Hartsoch and I thought that we should set up another boy-girl team to give the program a little wider variety. Andy was hired, along with Pat Kirby, another very fine singer. Pat was really as good as the other three, but apparently had little or no ambition. She was more interested in marriage and raising a family.

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Other singers might project the image of a swinger, a drunk, a man-of-the-world, a child-molester, or God knows what, but Andy's image was that of the gentlemannly boy next door. It says something good about the taste of the American music public, I suppose, that despite these three factors Andy has nevertheless become a singing star of the first magnitude.

Random thought: Andy personally was not a sophisticated sort of fellow at all, but he looked somewhat like Noel Coward (considered the height of sophistication), and therefore, to some, might have seemed more worldly wise than he actually was. I remember once jokingly referring to him in the old days as "the teenage Noel Coward."

He recorded a whole album of my songs on the Cadence label quite a few years ago with the liner notes by Kay Thompson.

Although there is the common assumption that Andy Williams, second left, and his "Tonight" gang in a non-musical moment. Andy on the right and Gene Rayburn, the announcer, reach for samples of Oriental food.
Andy Williams was first signed to Cadence Records on Dec. 1, 1955. Kay Thompson was responsible for his coming with the label.

At the time, Andy was appearing on the Steve Allen "Tonight Show" with Eydie Gorme and Steve Lawrence. We cut our first record together on the same day that he signed the contract—at Webster Hall in New York on East 11th Street. The tunes were "Wind, Sand and Star" and "Christmas Is a Feeling in Your Heart." I did the arrangements and conducted the session. Unfortunately, the record did not sell.

The next record made was "Walk Hand in Hand" backed with "Not Any More" on March 15, 1956, at the Capitol Studio. This record was also unsuccessful. Then on July 2, 1956, at Webster Hall, we recorded a vocal version of Eddie Heywood's "Canadian Sunset" b/w "High Upon a Mountain." This was Andy's first hit and really served to launch him on his successful record career. On Aug. 30 at Fine Sound we recorded "Baby Doll" b/w "Since I've Found My Baby." We did it over again the following day at Webster Hall. This record started out very well; however, certain religious segments made quite a fuss about the film "Baby Doll" and suddenly the record sales stopped abruptly. Had it not been for this, I believe the record would have been moderately successful.

On Jan. 23, 1957, we recorded "Butterfly" b/w "It Doesn't Take Very Long," which was actually a cover record. Charlie Gracie had the bigger version, but Andy's record did very, very well. On April 5, 1967, at Beltone Studios we recorded a song from Nashville, "I Like Your Kind of Love" b/w "Stop Teasin' Me." "Love" was written by Melvin Endsley, who was also responsible for "Singin' the Blues." This record turned out to be a very substantial hit. On Aug. 6, 1957, we recorded "Lips of Wine" b/w "Straight From My Heart" at Capitol Studios—a bomb. On Dec. 12 we recorded another song from Nashville, "Are You Sincere" b/w "Be Mine Tonight." "Are You Sincere" was written by Wayne Walker and it turned out to be a substantial hit.

On July 19, 1958, at Capitol and again on Aug. 1 at RCA, we recorded "Promise Me Love" b/w "Your Hand, Your Heart, Your Love." Nothing happened. Several months later Andy came to me with the idea of recording the "Hawaiian Wedding Song" with a new lyric by Hoffman and Manning. We coupled this with "The House of Bamboo" and did a session on Nov. 3, 1958, and again four days later. This turned out to be a substantial hit and became strongly identified with Andy.

By this time Andy was becoming fairly important and was on the road a great deal. We didn't do another single until Aug. 23, 1959. At this session, we recorded four songs—"Lonely Street," "Summer Love," "The Draw," and "You're the One." "Lonely Street" was the song that motivated the session and turned out to be another important hit. It was backed with "Summer Love." Other two songs were never released. "Lonely Street" is another song from Nashville, which I first heard at the Every Bros' home on one of my trips to that city. On Nov. 19, 1959, we recorded "The Village of St. Bernadette," a song from England written by Eula Parker b/w "I'm So Lonesome I Could Cry" by the famous Hank Williams.

The Village of St. Bernadette turned out to be a very respectable hit. I believe that of all the things Andy and I did together, I like this the best. I remember distinctly saying, after we finished the session, that if this record did not sell a single copy, I would still have been proud to have made it.

Next we released the film theme "Wake Me When It's Over." The song was written by Cahm and Van Heusen and was backed with "We Have a Date." (Andy's TV show theme song at that time) by Hoffman.

Manning and Kaseck. Both sides were recorded in Los Angeles.

On May 18, 1960, we recorded "Do You Mind" b/w "Dreamsville"—nothing. On Oct. 17, 1960, we cut "(In the Summertime) You Don't Want My Love" b/w "Don't Go to Strangers." "Summertime" is one of the early Roger Miller songs. Although the record didn't do very well, Andy used the song a great deal in personal appearances and on television, and it too became somewhat identified with him.

On March 9, 1961, we recorded "The Bilbao Song" b/w "How Wonderful to Know." "Bilbao" was originally written by Brecht and Weill for a show of the late 1920's called "Happy Isla," but it was included in the American production of "The Threepenny Opera," which became one of off-Broadway's most successful productions. The song attracted so much attention that Johnny Mercer was commissioned to write the English lyric which Andy recorded.

Two other single sessions were done—one on Nov. 13, 1957, at Allegro where the tunes were "Strolling" and "Doll Face." The other was on July 9, 1960, and released on July 25 at Bell Sound; the tunes were "Dream Foot Dream" and "I'd Like to Know" (written by Paul Anka). None of these were ever released.

We released a couple of singles with tunes that had originally been recorded for LP's. One was "So Rare" b/w "Twilight Time" and the other "Under Paris Skies" b/w "Let It Be Me." With the exception of "Wake Me When It's Over" and "We Have a Date," I conducted and arranged all the songs.

Andy was always interested in releasing LP's, but in the beginning I didn't feel he had reached the stature necessary to sell them. However, since he was on the Steve Allen show, and thinking the publicity we might be able to get from the show would be of assistance, the first LP we made and released by Andy was a selection of songs by Steve Allen—"Lonely..."
**EARLY DISKS: A MILLION SELLING SINGLE AND LABEL X**

Much has been written about Andy Williams' success as a recording artist, and of the nine gold disks he's received in recognition of his LP sales. Occasional mention has also been made of the fact that despite the great volume of his single sales, ranging often into the hundreds of thousands, he has never quite hit the million mark required for a gold single award.

Uncovered facts belie this last assumption. The very first record Andy ever made was a single that sold far more than a million copies.

It was "Swaying on a Star," the Academy Award winning song introduced by Bing Crosby in 1944 in the motion picture "Going My Way." The reasons for no gold record were that the version in which he took part was credited to Bing Crosby—with vocal backgrounds by the Williams Brothers. Plus, the industry wasn't handing out any gold disks.

"We were on that date with Bing and Decca gave us label credit," Andy recalls. "Our fee was $100. Not $100 each—that was the grand total for the four of us!"

Though its appeal was as much visual as aural, the Kay Thompson and the Williams Brothers act did not go unrecorded. "I remember," says Andy, "in December 1947 the A.F.M. was about to impose its second recording ban. We were working at Ciro's, and just a couple of days before the ban went into effect, we cut a couple of numbers for Columbia—'Jubilee Time' and 'Louisiana Purchase.' Dick Jones was the a/r man."

Contrary to the publicity stories, the Thompson-Williams act did not stay together continuously for five years. "Actually we broke up twice with Kay. We worked together for about two and one-half years. Then there was an interim when I did nightclub work alone. Shortly after this first breakup, Jimmy Hilliard, who was running the RCA subsidiary known as Label X, signed me.

"Around that time I was thinking in a sort of folk bag and did a lot of research on folk songs. I found that a lot of this material tended to be quite monotonous melodically, but there was a thing I liked called ‘Groundhog,’ which I recorded for Label X. A group of Negro children were on this track. At the same session I recorded ‘There Is a Time.’ Harry Geller wrote the arrangements. Nothing came of this date, though the two numbers are still on the shell. As I recall it, I re-did one of the tunes in another key, and the a/r man, who had no sense of pitch, split together two takes in two different keys!"

"I cut one other session for Label X, with Van Alexander arranging and conducting. The songs were ‘I Don’t Know Why I Should Cry Over You,’ ‘Here Comes That Dream Again’ and ‘You Can’t Buy Happiness.’"

"Later on, the act with Kay was supposed to be reorganized for a Broadway show, choreographed by Bob Alton. But Bob was under contract to MGM and couldn’t get a release, so the show project never materialized; but we got back together again, and went on the road for another year or two before disbanding finally."

After the second breakup, Kay Thompson, who had known Archie Bleyer for some years, was instrumental in arranging for Andy's signing with Bleyer's Cadence Records. Andy recalls the Bleyer era thusly: "I realized that what I had done for Label X wasn’t the right kind of product—in fact, the proof of this is that even years later, when I was selling big on Columbia, those sides were never reissued on RCA. But Archie taught me a lot about musical values."

"He is a wonderful, very fair, very honest man, and he had a great influence on me. He would sit around for hours philosophizing about what made a record good, and how you went about making it communicate."

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**NOVEMBER 11, 1967, BILLBOARD**

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**EARLY Efforts for a boyish-faced singer.**

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**AW-21**

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I LOVE ANDY

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never settling for less than best
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JOHNNY MATHIS
Now back with the COLUMBIA RECORDS Family.
Methodical designing paves way to artistic abundance

By Alan Bernard

Andy is deeply concerned about the record business as a means of keeping with young people and the contemporary market. He's found that middle ground, jazz-folk air, shows it over $500,000 and makes his rounds frequently, and pays attention to the country and western things. "Music to Watch Girls By" was one of those pieces of material, like "Biblbao Song" and "Strangers on the Shore," in the middle, neither fish nor fowl.

Even his "bomb" album, "Danny Boy," as Andy calls it, has gone over 400,000. That was the first LP he put out on Columbia almost six years ago. "Be Free," which was put out last April, is over 700,000. "Moon River" is the biggest LP of them all, I looked at the sales sheet recently and it was up to 1,4 million, not including Columbia Record Club sales, which would account for another half million or so. So it's close to two million by now. Andy, "Days of Wine and Roses" is only about 100,000 behind it. With the exception of "Danny Boy," all the rest have gone to about 700,000 or 800,000. "Moon River" to this day still sells 15,000 to 20,000 a month. Perhaps this will explain why negotiations for Andy's new contract this year will work out. The new deal is in the millions of dollars.

When I started managing Andy, his name meant very little overseas. Obviously it means a great deal now. This does not mean that Andy has been a good manager, but simply that he and his career have progressed logically. His television program has been on the air for a couple of years in England; it has been seen in Italy, in the Scandinavian countries, and very recently it started in West Germany. It has also been presented in Canada and France and will give him some international exposure there.

What happened in Tokyo this year--where the TV show is very popular--was unbelievable. In a hall where Andy had 15,000 people, including the Crown Prince. The Japanese admire family life and the traditions that Andy represents to them.

Andy's only previous overseas visits were the tour with the Andy Williams Orchestra and the several shows of Archie Bleyer's Cadence artists. We are now in the process of putting together a tour of Europe. In view of the response he has had from Europe, we could mean that Andy makes his reputation all over the world with the just sound of his voice.

In Japan, where he had a song written out phonetically, he would have this piece of paper with the Japanese lyrics, and every night after the show, packed with people, would do 100,000 yen. So every night there was Keats Tyler rewriting it and Andy putting in his lines and dots.

It is true that throughout the years, this will represent the frosting on the cake, establishing him beyond doubt as a major star in many foreign markets.

I know that Andy feels the television program is a necessary precursor to his appearance in a country, I don't necessarily agree with him. Obviously television is a key, and may provide a better opportunity; but records, these are still powerful enough.

Since he is only doing four TV shows this year, it will be easy to get away for a tour. I was responsible for convincing Andy not to continue the weekly programs, even though NBC wanted to make a new deal. Andy wanted to go on; I say this for the record, but if anything goes wrong, it will have been my fault.

There are several reasons for my attitude. Andy did not want to do anything that smacked of the blockbuster Sunday night movies; but I wanted to get him off for a year or two to enjoy a restful career, and avoid the pitfalls of seeing the same guests coming back again and again. Andy had the time to come when he himself would begin to get bored, and then you would never get him back on again. At this point he won't do anything.

Too many people don't go off the air when they are still doing well; they wait until they start to go down, and then they probably make a bigger mess of it and quit while he was ahead. Possibly next year or the following year, if someone makes the right kind of offer, he might want a change.

I hope to God I'm right in having made this decision. But even more than that, Andy hopes to God I'm right.
You look nice, Andy.
You'd look great even if we didn't knit all your sportswear for you.

PURITAN

The Puritan Sportswear Corp., 135 W. 50th St., NYC - A Division of The Warner Brothers Company
Dear Andy—
thank you,
you’ve made
my father
very proud.

Nick De Caro
COLUMBIA'S VIEW: MARKET INFLUENTIAL
By Clive Davis
President, CBS Records

Andy Williams' popularity can be measured in many ways. In terms of sales, Columbia has sold almost 20 million Andy Williams records throughout the world, earning him a total of nine gold records. His LP, "Moon River and Other Great Movie Themes" alone has sold over two million copies and shows no sign of slowing down. Andy's appeal to all music lovers reflects the basic fact that he is a complete artist and will remain a giant in the entertainment world for many years to come.

Andy made his first impact on American audiences as a superbly talented recording artist. Now, he is established as one of the towering figures in all of show business. His popularity transcends national boundaries as it does language barriers.

What impresses most about Andy's approach to performing is his careful attention to detail and the maintenance of standards of perfection. He is not satisfied with the status quo but is continually interested in being part of the musical revolution engulfing us all. His interpretations of songs like "Michelle," "Yesterday," "Can't Get Used to Losing You" and "Music to Watch Girls By" are as artful and vital as his classic rendition of "Moon River," "Dear Heart" and "Born Free.

Andy and his producer for five years, Bob Mersey, run down a chart.

PUBLIC IDENTITY DEPT.--A REAL PERSON
By David Kapralik

A few months ago, I flew to Los Angeles next to a bright, young New England couple. As we took off, a program of Andy Williams' album excerpts drifted smoothly through our stereo headphones. A little later in our flight, the couple next to me and I began a casual conversation. When they learned that I worked at Columbia Records, their first question was if I knew Andy Williams. When I told them rather matter-of-factly that I did, I was not prepared for their reaction.

The young woman leaned over her husband and whispered to me as if we were confiding a deep family secret. "I know it may sound silly," she said, "but we really feel that Andy is a member of our family. We listen to his records on our hi-fi all the time, and we just couldn't miss him on television."

Soon they were speaking about Andy as if he were actually a member of their family—a brother or a favorite cousin. Though they had never met him, they knew so much about Andy—facts, places, dates—facts about him and his French wife, their children, even about his brothers and their families. They were not just fans exchanging gossip and trivia about their idol; they were speaking knowingly about someone they were truly fond of and with whom they identified quite closely. It was significant to me that at no time did they ask "What is Andy really like?" for they seemed to know (quite accurately) that the real-life Andy Williams is, in reality, the same personality as the public celebrity.

They knew there could be no deception about Andy, that he's for real. And yet, he is a star, a big star. They felt comfortable about Andy's celebrity because he never seems to make a big deal about it; he assumes his mantle with grace and ease, never setting himself apart from the common mold—his neighbors next door.

After our conversation had run its course and my new friends focused their attention on a film I had seen before, I thought about the first time I met Andy and my surprise and delight in finding an artist and man of his special qualities. I had flown to Chicago on a wintry weekend to introduce myself to Andy and to finalize the Columbia contract his manager and I had begun negotiating some weeks before. Andy was performing at the Palmer House, and it was there I saw him perform for the first time. I was deeply impressed by the warmth of his voice and tastefulness of the songs he sang, the implicit discipline and economy of his movement and gestures. Everything about Andy was tasteful and subtly compelling. It confirmed the conviction I had formulated from the string of hit singles Andy had on Cadence that he would evolve into an album recording artist of tremendous stature, and that bringing him to Columbia would be a coup.

Because good taste is not faddish, Andy is an enduring performer whose career will sustain for years to come.

One of the most important things you can say about Andy Williams is that he is among those few singers who have kept the great tradition of Bing Crosby for coolness in popular music. He never looks as though he is working hard, but actually he is one of the hardest working and most dedicated performers you can imagine.

—Tony Bennett

NOVEMBER 11, 1967, BILLBOARD
Television provides Andy with an intimate medium for presenting artists he himself respects. These photos reflect the kinds of entertainment Andy deems of value to his NBC programs. The TV Andy is both host-vocalist-hoofer-straightman.

Gaze upward.
The Mothers Brothers enlisted Andy to their cause.

Miss Dynamite, Judy Garland.

Willy British with Chad and Jeremy.

Roger Miller serves up country humor.

Andy and the Osmund Brothers: songs with a smile.

Blacksmith Sid Caesar and assistant.

Spread the city slickers Robert Gouler, Andy and Bobby Darin.
"WE NEED PAY TV," ANDY BELIEVES

Despite his ever-mounting success on television and the effort he puts into making every show as nearly perfect as possible, Andy Williams has reservations about TV as a medium.

"You can never be sure how the camera shots, or the audience reaction, may work out," he says. "Also there are too many distractions while you're working: people pulling cables, things breaking down, the cameras getting in one another's way, and the audience separated from you by all that equipment. As a medium for performance, under these conditions, it can't be very gratifying, because all these things have nothing to do with the performers' creativity; they have to do with the director's creativity. You wind up saying to yourself, 'Well, I wonder—I think I did that pretty well.'

"Of course, there are some exceptional moments. I've done numbers with Ella Fitzgerald where I knew a certain electricity was going. But it's usually disjointed, all bits and pieces, and standing around a minute waiting for the commercial."

Of all his programs, he says, he derived more satisfaction from this season's first special ("Love, Andy") than anything else he has ever done on television. "It was more complex, and we tried for some really different ideas. I didn't use any cue cards; I wanted to relate to the people more."

"Maybe some day they'll lick the TV problems. Personally, I find great satisfaction in night club work, where you have everything—good sound, an audience that can see you without obstructions—and in recording, where you can do as many takes as you like.

"Television has so few great sparks; you have to take advantage of every opportunity to create them. Usually there are three forms of TV now: educational, news, and entertainment. We have enough channels to the listener to be very selective; why should a show that we don't like have the biggest ratings?"

"We need pay television. Why not charge someone a dollar to watch an intellectual show? With pay TV, if you can get 25,000 people to see an opera or symphony program, you're not putting yourself on the level of competing with the Beverly Hillbillies."

"California voted it out, but it should be allowed. Nobody would be hurt by pay TV; the sponsors would still put on good shows and still get good ratings, but people would have a better chance to find what they're looking for." ■

A SINGING WIFE

One of the most attractive aspects of the Andy Williams image since Dec. 15, 1961, has been his wife Claudine.

Born Jan. 29, 1942, in Paris, she made her professional debut as an actress at the age of 10, appearing at the Edward VII Theatre in "The Turn of the Screw."

Working as an ingenue in a French television repertory company for three years, she appeared in all of the company's "Play of the Month" presentations. From 1959-'60, Claudine worked in plays in Milan and Venice. Upon returning to Paris, she attended a party where a friend introduced her to Andy who was in town to record an album with Quincy Jones.

Soon afterward, she was asked if she would like to dance with a new company being organized to present the first Folies Bergere in Las Vegas. Though she had studied ballet for 10 years, Claudine was essentially an actress rather than a dancer. Nevertheless, as she says, "I wanted so much to come to America, so I auditioned and got the job."

During the year in Vegas, she renewed her acquaintanceship with Williams. Still a teen-ager, she returned to France at her parents' insistence. Shortly after she arrived in Paris, Andy came over and proposed. The Williams family now consists of Noelle, born Sept. 24, 1963, and Christian, born April 15, 1965.

After three years of professional inactivity Claudine decided to return on a limited basis. During the 1965-'66 season she made a dramatic guest appearance on NBC-TV's "Run for Your Life." Roy Huggins, the executive producer, asked her to sing a love song, "Meditation," as part of her role opposite Ben Gazzara. "I was not a singer," she says, "though I had sung with the family on Andy's first Christmas special. I felt a little embarrassed about singing 'Meditation.'"

Public reception was highly favorable. Herb Alpert of A & M, who saw the program, called Claudine and asked if she'd be interested in recording. To her utter astonishment, she became a successful seller immediately. Many listeners compared the charm of her small, gentle voice with that of Astrud Gilberto.

She professes to be "very insecure about the whole record business" but grateful for Alpert's musical guidance and her husband's encouragement. Her show-business ambitions in general are limited; she has no great success drive and says, "If I stopped working tomorrow it would be all right with me." □
Hello, Hello Claudine
W e'll see in one year if we went the right way," Andy Williams commented reflectively after recording and landing on the charts with a vocal rendition of the Bob Crewe instrumental smash, "Music to Watch Girls By."

The simple process of recording this chart ditty with a new arranger-producer, Nick DeCaro, and a fitting electric guitar charts, is a simple tipoff for those prognosticators looking for signs that the versatile Mr. Williams is undergoing a musical evolution.

Paradoxically, Andy's career on recordings hardly needs any tampering. He is an international phenomenon, one of Columbia's top grossers and perhaps the easiest understood pop warbler since Dick Haymes.

Yet, in a major but quietly developed move, Andy recorded an entire album with an outside producer, a systematic switch from the norm in his healthy career with Columbia, where staff producers, usually New York-based, came forth to California's sun-kissed studios to oversee Andy's vitamin C peppered recordings. For the producer on the LP was the same Nick DeCaro, who had recorded two singles and one album with Andy's wife, Claudine Longet, on A&M.

When "Girls" began to gain airplay, people began discussing a "new" Andy Williams. To Andy, going for a hard, top 40 sound was simply a wise approach in a hi-temp market. It's been noted that Andy's career is associated with simple love songs. Uncumbered arrangements, uncomplicated lyrics, a straightforward interpretative style, blended with rich, lush backgrounds, have accorded Andy a mass audience.

The propelling, passionate sound of "Girls," with Andy's multi-tracked vocals, was a sharp departure from the skin of Henry Mancini songs the vocalist helped popularize around the world. "I've always liked Mancini songs," Andy comments, "but I got into a groove. I had success and I stayed with it. But I heard 'Girls' and I liked it. I called Sid Ramin, who wrote it, and asked if there were any lyrics so we could cut it as a production number on the (TV) show. We checked with Columbia to see if it was too late to record it, because the Crewe single had started down the charts. Now I feel it might have been a little too late to have released it."

Nonetheless, the single added further fuel to Andy's career at a time when he was designing re-signing with Columbia after feigning the romances by a number of other companies.

Andy's image on recordings and on television is of a placidly egreigious individual. His utilization of top jazz studio musicians on his recording dates, plus the number of sophisticated, up-tempo performers like Erroll Garner and Ella Fitzgerald on his NBC-TV outings, has expanded his own sights into music. It no longer is of a simple saccharin base. Andy's expanded ability with a phrase, his gentle manner of gliding over words, his reserve power for peak emotion, portrayed a side of the performer which seems to be held in check.

Andy has quietly become a millionaire through his multi-entertainment ventures despite a career built on the non-controversial.

Despite his powerhouse status in America, it's only been in the last year and one-half that Andy blossomed as a major Japanese favorite. His television show, sold in Japan, helped set a solid foundation for him to schedule a series of concerts, backed by strong support for his recordings.

The success of the Orient trip sparked a newly developed awareness of Andy's international image. "I want to know a little more about where I'm selling records overseas. If you know where a big chunk of money is coming from, you can use this information in future concert planning."

Having dropped the arduous grind of a weekly TV series in favor of carefully spaced specials, Andy is able to spend more time in the recording studio. When he was physically and emotionally involved in the weekly series, he recorded nights and on the weekends. Free of these weekly deadlines, his recording activity is more fluid. Indeed, he was recording during the week in New York in September—a newly savored luxury.

On a weekly TV show, Andy explains "you get into a groove; you get a production staff and you can plan three weeks ahead. You know your bookings, your direction. People in the music department can start looking for material for your guests. Despite this organization, you do have to take the fifth week off to re-

cuperate."

Andy recalls a "panicky" feeling which pertained the "Tonight!" TV show, "It was panicky," he says with a smile, "because we didn't have time to know a song through fully. Steve would write a song or a guest, a songwriter, would come on and we'd do things around the piano. There were no cue cards. We didn't have the money for a cue card guy. Some stagehand would hold the cue card upside down or bring the lights down on you and not on the card. There was very little re-
hearsal time."

As Andy reels off these strongly remembered situations, one senses they are not allies, but rather reali-
ties of the past. If anything need be said about the seemingly effortless baritone, it's that as a recording artist, a concert attraction and a television headliner, he's thoroughly adroit in evolving and in maintaining a quality image.
T here is an interesting analogy that can be drawn between the song, "Moon River" and the singer, Andy Williams. To analyze "Moon River," at least melodically, one might say that I had a certain type of job to do for the film "Breakfast at Tiffany's," and this song, to me, is a good folk song. It retains the flavor of the country, yet it is also a melody. Andy Williams is a bit of a phenomenon. He is a man who can be, knowledgeable in the arts, sophisticated, yet you can never miss that certain rural quality that he still has in him.

This is true of the effect of the song that Andy has had, and of the effect that Andy has on his audiences. Possibly because the two elements came together at a certain time, it was the perfect song for Andy at the time that he recorded it. And of course Johnny Mercer wrote a superb lyric.

I had originally become acquainted with Andy back in the Kay Thompson era. We met through my wife, Ginny, who is and was then a group singer. The Williams Brothers did their first work at MGM with Kay Thompson, so they got to know Ginny.

We met casually on and off for several years. The first song of mine that Andy recorded was "Dreamsville" on Cadence.

The close association began not long after he moved to the West Coast and started his own TV show. I had my share of success through "Peter Gunn"—that's where "Dreamsville" came from—and after that, "Mr. Lucky." Andy was constantly on the prowl for material, and he heard "Moon River" and liked it.

One of the head men at Columbia had turned the song down for all of his artists, and his artists were the big ones at the time. So actually it had not been done on Columbia during its initial success. Jerry Butler had a record on it; I had recorded it, plus a lot of other people. There are about 500 recorded versions, worth listening to now.

Andy likes to reflect on the fact that originally he didn't have a single on "Moon River." At first they only put it out in the LP, which was released the day after the Academy Awards broadcast in 1962. This was the first time that a singer and a record company had set plans to come out immediately with an album featuring the winning song. It was such a big song that they took a calculated risk and gambled on the assumption that it would sell. The timing was perfect, and Andy's theme song was born because of his performance on the Oscar show.

He pulled the same trick the following year with "Days of Wine and Roses." Then Columbia put the two songs back to back on a single.

This strategy really started the whole concept of tying up with the Academy Award winning song each year. It had been done before, but not with comparable promotion on such a major artist. The effect of his doing it on the program and then having it in the stores the very next day was spectacular.

Since then, Andy has recorded several other songs of mine, such as "Charade," "Dear Heart," "In the Arms of Love," "Sweetheart Tree." There seemed to be a kind of chemistry between composer, music and performer. I think Andy is one of the most melodic singers. It might be strange to say, but many singers are not melodic; they are note singers. They don't put phrases together in the way he does, or get the most that they can from them. Andy really feels a phrase or a taste in the melody and can put it to its best advantage.

My first TV collaboration with Andy was in the special that I did with him, Ann-Margret, Dick Van Dyke and Andy Griffith, the summer after the "Moon River" Academy Awards presentation. We had our first concert dates in the fall of 1963. They were held in the northwestern part of the country. Since then we've done many concerts together, and we've been in Japan. We are going out again this month to do 10 concerts.

When Andy and I do a concert, although we each have our own segments, there's something that brings the concert together as a whole presentation, and it is accepted in this way rather than as two acts. It is a rarity in the concert field to get something with a chemistry like that. We've been doing this to sold-out houses for four years. Unlike most performers, who figure that they will go out for a week or two every several years with a buck-log of people waiting to see, we have managed to project this over a long period of time.

I think the reasons that we meet with such success have a great deal to do with Andy's powers as a performer, what he sings, and the fact that I fit in as part of the whole scene.

Generally we travel together in a Lear Jet which seats three in the back, which we use for sightseeing and for going when we wanted to. Andy gets very nervous and squirmish on a plane. He looks like he is sleeping, but I don't know whether he is or not.

Andy is very much aware of promotion—how to promote, what is the best way, the designs that attract the most attention.

It is conceivable for us to spend an entire train ride discussing a particular record and how someone got a particular sound on that record. Perhaps, too, we will have a few anecdotes about some of the films that I have done. I very rarely talk about my work.

There is not quite a contradiction, but rather a paradox in Andy's background. He purports to be and is a very sophisticated and urban fellow, yet his appeal to the masses is almost entirely the opposite.

If I had my druthers, I would rather be a film composer, and do so doing concerts is just as much fun.

Rehearsing with Ann-Margret for a TV special.

I won't say that Andy is a great organizer, but he has a basic executive talent for working with people and having people work with him. If he mentions something to somebody to do, no matter what he's doing or organizing at the time, it will never leave his mind until it's either done or has been acted on. On his show I'm continually amazed at the control he has. I don't mean control of the whip, but rather the control he has over himself. When Andy is doing one segment or one particular number, everything else is out of his mind and that's the biggest thing in his life at that point.

While preparing for his weekly show, there were often many new songs for which Andy would have to learn the melody (words can almost be read from an idiot card). I have never heard him goof on the melody of a new song. On a record you have a chance for different takes, but I've never heard him slipshod over anybody's melody. Andy feels a certain debt or duty to the melodist and to the lyricist to do the song the way it was written. He becomes very annoyed if he goes a lyric.

The degree of perfection that Andy has in his professional life, in his singing and whenever he's performing, is really amazing. Sometimes when you have all of these qualities you have the danger of becoming a robot, a danger of becoming a stiffly stereotyped performer. The wonder about Andy is that although he has all of these wheels and gears and machinery going inside of him all the time to make things right, whatever comes out is a near-perfect performance that still has the human quality, a good performing quality. It's never parodistic. It's never something that one could say, "Oh, he just goes through this." When Andy's done a dance on the show and he's finished, he's done a dance, he hasn't just got through it. The same is true of his sketches or any of his show.

I think that if Andy had not become involved with the music business he might have become a very successful executive or a success in whatever else he wanted to do.
Thanks Andy Williams! Thanks Jack Good!

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Brilliant Broadway hits, such as "Fiddler on the Roof" and "Mame."
"He tends to feel that unless he's doing something new, he's not going to hit the kids, and this is a hard point to argue.

The first time I heard about Andy Williams was with Kay Thompson and the Williams Brothers. The first person to tell me about them was bandleader Ted Striner. When I first really exposed Andy was through the Steve Allen TV show. I had moved to Hollywood from New York to do the Andy Garlands show in 1963. Andy's own show had been on one year and Marty Paich and Johnny Mandel were doing most of the writing. After I met Dave Gospodin of Crosby works at Andy's show writing production and dance numbers.

When the Andy Garland program finished, I had to make up my mind whether or not to return to New York. Other shows where they just said I'd stay if something came up. He said he was going to do 26 shows, so why didn't I stay? That really clinched it! Then after the first time I mentioned Andy, I found him instantly compatible. It's impossible to fault him as a singer; there are times when I've been more interested in the music. I would like to see him use more of the great sense of adventure that I know he is capable of developing, but how can I quarrel when every LP he makes gets a million-dollar sale?.

Johnny Mandel

"Andy may sing a number just a little differently... he does, however, have enough discipline to telescope what he's doing musically."

Working with the Williams Brothers gave Andy a great instrumental sense, a discipline of phrasing and togetherness, and a trueness of pitch. He has beautifully integrated his work into that of the band. Andy may sing a number just a little differently, which of course is any singer's privilege. As his conductor, you don't have to be on your toes, because in one instance he may hold a note a hair longer or a bit shorter, or he'll move a little more quickly in a certain phrase. He does, however, have enough discipline to telescope what he's doing musically.

My first personal contact with Andy occurred when I started on his show two years ago as a trumpet player. I had worked with Steve Allen in New York as a trombonist, doing some Broadway shows and some conducting prior to that. For about five years I was with John Mitchell but decided to return to California. Three years later, I was approached to play on Andy's show. This spring we learned Andy's weekly show was not going to be continued. Andy and Henry Mancini were planning to go out on a tour of the East, to be followed by a tour to Japan, Allyn Ferguson became involved in other association with singers in New York as a conductor. Andy was familiar with my work, and when it was suggested that I replace Allyn, Andy agreed. Traveling with such a large orchestra, and making so many appearances, I found it difficult for me to get very close to Andy. It seemed we were constantly on the move and Andy needed his sleep. We did, however, have some personal and professional conversations over the dinner table, or over a cocktail.

I particularly admire his musical ear, which has a trueness and a quickness that is rarely found in a singer. Andy can read musical notes and play the piano, though this is certainly not his forte.

Jack Feiman

"After the session Andy got out a suitcase full of money, paid each of the guys individually in cash.

It's strange, but I have heard guys discussing aspects of Andy's personality that they don't seem to understand—things I assumed they knew, but you actually can't get to know them until you've worked for him. He does well and sincere, he's a withdrawn. There are times when he has no ideas what you are talking about; he becomes hard to communicate with. Yet in other situations it is easy for you to manage to establish it. Still, there are people who can't understand why it is difficult to get tight with him."

Dick Hazard

Muscally, Andy likes impressionistic harmonic colors in his singing. He likes freedom of motion, so I've never written things that would work to lock him in; I leave things open so he has an opportunity to do his thing. All the time I've been with him he's always been either working or planning work. He's very much dedicated to doing everything exactly right. I've been writing some of Andy's arrangements for the past three years. We've always seen eye to eye musically.

AW-36

The Most Self-Critical Singer: Quickness Rarely Found, He Reaches... an assessment from his musical associates

I was doing a local New York show with Steve Allen. We were both on the same stage, Steve with Lawrence Welk and Eddy Gorme. When the show was about to go as network as the "Tonight Show," we decided to add two more singers. Then by an accident, or on purpose, we picked up Andy. I re-arranged the show the fall of 1959, just after he had finished a summer replacement TV series. Hank Jones was the staff pianist in the network orchestra that had worked with Andy and he sort of took me under his wing.

I had come to New York to work on my master's degree at the Manhattan School of Music. After Andy's show went off the air he was set for nightclub starting in New Orleans. Hank didn't want to go out of town, especially not to the South I guess, so I got to audition for Andy.

In 1960 we went to France for six weeks, because Andy had an apartment in Paris room with Quincy Jones' orchestra. Quincy was playing concerts around the Continent after the folding of the "Free and Easy" show, nobody from Cadence Records was around for the sessions and it was a real adventure. After the session Andy got out a suitcase full of money and paid each of the guys individually in cash.

He was very straight—there was so much work to be done including overdubbing. Despite the musical success of the sessions, the album didn't sell at all.

Later on Andy moved to the Coast and brought me out. I helped out at rehearsals, played on a couple of specials, but didn't do much writing. When Andy started his regular weekly series, for the 1962-63 season, I took over from Colton Romoff as conductor for the last few shows, and Jimmy Rowles spelled me on piano. I remained with Andy during the 1962-63/1964-65 seasons.

Being on the road with him day in and day out, I saw Andy up close. We worked some funny clubs in small towns, and we had some wild, flashy times, the kind you don't think about when you think of him.

Dave Cruse

From an arranger's point of view, Andy is beautiful to write for because he sustains his own line in the orchestra. All he needs is a nice swinging arrangement, or a simple ballad.

The writer can be completely free. I can write all the changes I like, the chromatic lines or the chordal alternations, and Andy will be able to sing the melody and cut right through.

Very few singers have this ability. Ella Fitzgerald is one. With Andy, you just write the chart the way you want it, that's all. Eddie Frennally can read a line of the song in the background so that he can sing along with the line.

Andy's voice has a beautiful tone quality and he handles it like a musician would handle an instrument. Pitch doesn't bother him. He's just a complete natural singer.

I first saw him at Lake Tahoe around 1953. I was accompanying Peg Lee in one of the rooms and Andy was next door with his brothers and Kay Thompson. I liked them.

After the group broke up, Andy, upon hearing something I had done for Mel Torme, called to see if I would like to do something for him. I agreed.

Andy was going into his night club career at that time. He wanted some simple little charts written for about six brass, four saxes but no strings. Ander Andy gained popularity in the record industry with Cadence, and on TV with Steve Allen, arrangements became more involved. Strings were added. I continued with him until about 1961, though more sporadically.

During Andy's first year doing his own NBC television series, we ran into each other in Las Vegas and he asked whether I would like to conduct the show. This would have been a full time position, and I found it necessary to refuse. Instead, I was hired as his personal arranger doing two or three charts each week for about two years.

-Marty Paich

I was doing a local New York show with Steve Allen. We were both on the same stage, Steve with Lawrence Welk and Eddy Gorme. When the show was about to go as network as the "Tonight Show," we decided to add two more singers. Then by an accident, or on purpose, we picked up Andy. I re-arranged the show the fall of 1959, just after he had finished a summer replacement TV series. Hank Jones was the staff pianist in the network orchestra that had worked with Andy and he sort of took me under his wing.

I had come to New York to work on my master's degree at the Manhattan School of Music. After Andy's

-Bill Harbach

November 11, 1967, Billboards
HIS MUSICAL EAR HAS A TRUENESS AND A WAD FOR ODDBALL MATERIAL

"One of the most interesting projects Andy's ever worked on was a medley in which all the tunes were done entirely in one key."

Andy is a most self-critical singer. He has ever worked with. He's the guy who always wants more take more.

—Nick DeCaro

Andy Williams as a television personality is eminently exportable.

The "next guy down door" quality that Andy communicates to the U.S. viewer translates apparently very easily into other languages. Aside from the major English-speaking markets where he is seen (Canada, Australia, United Kingdom), he is seen regularly in Japan, Germany, Philippines, Finland, Singapore, Hong Kong, Thailand, Cyprus, Malaysia, Sweden, Brazil, Denmark, and Samoa, to mention a few. Through Andy's program, people in these places can identify with the American musical scene see a sort of weekly television edition of CBS TV in USA.

—Peter McDonald, MCA-TV

Andy's Cadence record "Under Paris Skies," with Quincy Jones' orchestra and a Billy Byrnes arrangement, was fabulous—and, incidentally, the first stereo record I ever bought. Andy has amazing pipes, range, emotion and in the feeling.

He has always surrounded himself with the best possible talent. I met Andy when he was doing a summer replacement show at CBS-TV in 1959. He had good arrangements played by a fine studio orchestra, with Hank Jones on piano.

—Joe Williams

"Recently, he has gotten to the point where it matters very much whether he has hit records or not."

Somebody once said that it's no accident that people like Andy Williams become what they are. They either are managed or they manage themselves—it's not a mistake, and I think that anybody who has become successful has pretty much the same feeling that the way the thing is managed," either consciously or unconsciously, and then take steps to do what is necessary to get where they want to go.

Andy really has that drive. He gets blenders on and nothing stops him. This has also to do with his approach to music in every respect. Before going on stage, club date, he'd get together and go over everything he was going to do in detail, just like a performance. Nothing was an accident, everything was studied beforehand, right down to the last word he was going to use in addressing the audience.

Recently, he has gotten to the point where it matters very much whether he has hit records or not. He realized that if you don't have a hit, if you don't have a run on the charts, that the whole show is going to be up the creek.

I have to say that because Andy is so slow to reveal himself with people, he is also slow to understand who other people really are in relationship to him. I don't think that he's set about making this person the way Andy is in Andy's position. The higher the artist, the harder it is for other people to know him, or for him to know them.

One day I was with Andy and we both had tried to remember all the tunes he had ever done. He can talk endlessly about any thing he has heard the night before. When he first got interested in Andy's show and saw the facilities, he was so impressed he couldn't stop talking about it and instantly wanted to do some thing that went on, down to the last word.

Last year we did a benefit for the Democratic Party at the Plaza in New York, which was arranged through the middle man, and I was doing a favor for Bobby. I'm not sure that Andy is a Democrat, though he is very liberal in his views, enjoys the company of liberal people and has very specific ideas. Basically, he is enough of a busi nessman that he doesn't want to get involved in controversial things.

I heard to hearing mildew—when we were on tour with Hank Mancini in the States, we'd have 10,000 people in attendance, and 10,000 would show up. In St. Louis we were in the arena and it was packed, and Andy did a particularly beautiful rendition of "Somewhere" which he always scores with, but this night he was really up. The audience rose almost instantaneously to a man and gave him a standing ovation, and Andy turned to me—he had tears in his eyes—and said, "I don't know what to do," and he didn't. We have something that is absolutely unique.

Worked on Andy's Monaco engagement, when he was asked to come and sing for Prince Rainier and Princess Grace for the International Red Cross, he was as concerned about that show as he would have been about his first break in the business. We made elaborate arrangements with musicians from Paris so he could outdo the finest show possible.

Before Andy went to Monaco, he had been told by Caterina Valente that Monaco audiences were reserved to the best in the business, and that we should be hitting anything. Therefore, Andy did have some apprehension. He came out and there was polite applause; we presented a medley of songs we wanted to use—no matter what had been done. I think it took Andy the whole three days we were there to be convinced, even though everyone kept telling him that he was wonderful.

Actually, at that time, Andy was not well known in France, because his television show wasn't seen there. It was very unique to see him, after really opening the realm of stardom, suddenly placed in this position.

Most people don't realize how involved he was in the TV show. One year he was the co-producer. He had a say in everything, changing lines with which he wasn't comfortable, so that by the time the show went on the air, it was really him. That, I think, was the reason he was so successful.

One of the less recognized aspects of Andy's talent is that he is one of the fineststraight men in the business. When he listing a song, he will handle his straight man and was better than anyone Sid had ever had, by Sid's own admission. Yet Andy feels very uncomfortable doing this sort of thing. He wanted out and about and really is part of his huge success—the fact that he's very funny at times, and can do these straight bits. That blank look he gets just destroys everybody, and he uses it all the time when you're working with him.

He is very concerned with the musicians that surround him. For example, he loves to hear Bobby Git, but he's a guy who—when possible he'd get Bobby to go out of town with him.

I must say that Andy is very reluctant to compliment anyone or say he likes anything. I do think this has made a lot of people around him uncomfortable at times. This isn't because Andy doesn't appreciate. It's just that in common with many people, he feels that if things go well, there's no need to say anything. And yet when there are a lot of people working around him, and he doesn't single people out for praise, he's the kind of guy who can't appreciate or doesn't know. He does know and he does appreciate—he just doesn't say anything, generally. This is not to complete exclusion—his completed music is brilliant—nevertheless he's quite reserved about that, and I think in many ways it comes from his early background: it's quite a common personal characteristic.

I was initially hired by Dave Grusin, who was Andy's conductor, to write for the TV show during the 1964-1965 season. During this time, Grusin left and Jack Elliott, who had been the head writer become conductor. When Jack left, I moved into his spot for the 1966-1967 season.

—Allyn Ferguson

NOVEMBER 11, 1967, BILLBOARD

Eddie Karr

AW/37
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** In collaboration with Jimmy McHugh

November 11, 1967, Billboard
ORIENTAL WELCOME STUPENDOUS IN JAPAN

By Dave Jampel

Although there were moments of tumult when Andy Williams wished in the interest of safety that he had continued to communicate with his zealous Japanese following through the television tubes and record players, the crooner was delighted with the way things went on his sellout 10-concert swing of Nippon with composer-conductor Henry Mancini and a 43-piece orchestra last May.

"Not only was the tour successful but it was the most fun working I've ever had in my life," said Williams near the conclusion of his visit.

"It's really been an experience," understated Williams in his hotel suite on his last Sunday evening before going out for his final performance at the Budokan, where over 14,000 fans awaited him.

"I expected it to be exciting, but I did not expect that I could walk down the streets in any part of Japan and not be able to shop freely," Andy offered.

"I never had any concept that everybody in the streets would know who I was."

While walking in the streets and entering and leaving concert halls and hotels, Williams had shirts torn and buttons ripped off by adoring girls.

"They don't mean anything by it," Andy reflected. "They're just trying to grab you and say 'hello.'"

Shaking his head in near disbelief, Williams said, "Now I can understand what the Beatles go through all the time."

This was the first overseas tour for Andy Williams since he quit doing an act with his brothers and became a major star. His weekly television show, launched here two years ago on the NHK network, made him one of the most popular performers among the Japanese.

Having been busy filming the shows and touring in the U.S. for five years, Williams did not have time before for an extensive overseas tour.

But why Japan for the first one?

"I've always wanted to come here," he explained, "but I think the thing that decided me was all the fan mail from Japan."

"At first I would get about 20 letters at a time," noted Andy. "Then my secretary would bring me a packet of about 100. Then 200. And I realized my TV show must be very popular here."

Perhaps the most awesome evidence of the tour's smashing success was the roomful of gifts Andy and Claudine received from Japanese fans for themselves and their two young children. These were thrust at them at impromptu meetings, delivered to their hotels and sent through the mails.

"We're going to have to pack it in crates, there's so much stuff," Williams said, surveying the display. "I've never been to any country where the people are as generous as they are here."
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Erroll Garner
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Mono CL 1809 Stereo CS 8609 Tape Reel CQ 463
Love Is a Many Splendored Thing • A Summer Place • Maria • Never on Sunday • As Time Goes By • The Exsусus Song • Moon River • Tonight • The Second Time Around • Tender is the Night • It Might as Well Be Spring • Three Coins in the Fountain

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DEAR HEART
Mono CL 2338 Stereo CS 9138 Tape Reel CQ 732 Tape Cartridge 18 L 0026
Red Roses for a Blue Lady • It Had to Be You • It Can't Stop Loving You • I'm All Smiles • Who Can I Turn To • You're Nobody Till Somebody Loves You • Emily • Almost There • My Carousel • Everybody Loves Somebody • Dear Heart

ANDY'S NEWEST HITS
Mono CL 2383 Stereo CS 9183 Tape Reel CQ 756
I'll Remember You • Almost There • A Fool Never Learns • Noelle • On the Street Where You Live • Red Roses for a Blue Lady • Quiet Nights of Quiet Stars (Corcovado) • The Wonderful World of the Young • Don't You Believe It • Roses and Roses • Emily • May Each Day

MERRY CHRISTMAS
Mono CL 2420 Stereo CS 9220 Tape Reel CQ 771 Tape Cartridge 18 L 0130
Sleigh Ride • Have Yourself a Merry Little Christmas • Winter Wonderland • My Favorite Things • Let It Snow Let It Snow • Christmas Holiday • Some Children See Him • Do You Hear What I Hear? • Little Alter Boy • Silver Bells • Mary's Little Boy Child • The Bells of St. Mary's

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The Very Thought of You • If I Love Again • Theme From the Sand Pebbles • Remember • Here's That Rainy Day • In the Arms of Love • The Face I Love • Sand and Sea • So Nice • Pretty Butterfly • A Man and a Woman • All Through the Night

BORN FREE
Mono CL 2560 Stereo CS 9450 Tape Cartridge 18 L 0028
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LOVE, ANDY
Mono CL 2766 Stereo CS 9566
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4-33069 HOPELESS • CAN'T GET USED TO LOSING YOU
4-33085 THE HAWAIIAN WEDDING SONG • CANADIAN SUNSET
4-33090 DEAR HEART • ALMOST THERE
4-24994 WHITE CHRISTMAS • THE CHRISTMAS SONG
4-25350 A FOOL NEVER LEARNS • CHARADE
4-34356 I'LL REMEMBER YOU • QUIET NIGHTS OF QUIET STARS (CORCOVADO)
4-34458 SOME CHILDREN SEE HIM • DO YOU HEAR WHAT I HEAR?
4-35319 YOU'RE GONNA HEAR FROM ME • BYE BYE BLUES
4-36350 HOW CAN I TELL HER IT'S OVER • THE SUMMER OF OUR LOVE
4-37327 IN THE ARMS OF LOVE • THE MANY FACES OF LOVE
4-44065 MUSIC TO WATCH GIRLS BY • THE FACE I LOVE
4-44325 HOLLY • WHEN I LOOK IN YOUR EYES

NOVEMBER 11, 1957, BILLBOARD
ACCOLADES

1959—Personality of the Year—Variety Clubs of America
1962—Motion Picture Daily—Best Male Vocalist
1962—Motion Picture Daily—Best Popular Musical Show
1962-53—Emmy—Outstanding Program Achievement for Variety Show
1963—Billboard—Best Vocal Album for Days of Wine and Roses
1963—Music Vendor LP Hit Award—Days of Wine and Roses
1963—Radio & TV Daily—Best Musical Show
1963—Radio & TV Daily—Vocalist of the Year
1963—Television Today—Best Male Vocalist
1963—Television Today—Best Musical Show
1963—Radio and TV Daily—Man of the Year Award
1964—Television Today—Best Male Vocalist
1964—Television Today—Best Musical Show
1964—NARM (National Association of Record Merchandisers)
Best Selling Male Vocalist
1964—Radio Mirror Award—Best Musical or Variety Show
1964—TV and Radio Mirror Award—Best Singer on TV
1965—Best Dressed Man in Television—Calmar Men’s & Boys Apparel of California, San Francisco
1965—Television Daily—Best Male Vocalist
1965—Television Daily—Best Musical Show
1965—Emmy—Outstanding Variety Series
1966—Television Today—Best Male Vocalist
1966—Television Today—Best Musical Show
1966—Brazilian Government—Order of the Southern Cross—given for assisting the development of Brazilian Music and Brazilian musicians in this country
1966-67—Emmy—Outstanding Variety Series

ON ANDY’S AGENDA

Television Special
"Love Andy," NBC-TV, Monday, November 6, 10 p.m.-11 p.m.
Sponsored by the Foundation for Commercial Banks
New Columbia LP
"Love Andy," CL 2766; CS 9566. Released to coincide with the TV special
Concerts With Henry Mancini
November 6, Tulsa Assembly Center Arena, Tulsa, Okla.
November 7, Lubbock Coliseum, Lubbock, Texas
November 8, University of New Mexico, Albuquerque, N. M.
November 9, Oklahoma City Fairgrounds, Oklahoma City, Okla.
November 10, Arizona Veterans Memorial, Phoenix, Ariz.
November 11, Convention Center, Anaheim, California
November 12, Oakland-Alameda County, Oakland, California

PHOTO CREDITS

cover—Keats Tyler
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p. AW-12—Tom Carroll, Jay Williams collection
p. AW-19—NBC
p. AW-20—Archie Bleyer collection
p. AW-21—Archie Bleyer collection
p. AW-24—Keats Tyler
p. AW-27—Columbia Records
p. AW-29 & 31—NBC, Keats Tyler
p. AW-32—Keats Tyler, Eliot Tiegol, NBC
p. AW-33—NBC
p. AW-40—Keats Tyler
p. AW-44 & 45—Eliot Tiegol
p. AW-50—Keats Tyler
Not only is Andy Williams a fine singer with fantastic range and scope, but he has innate good taste in his choice of material and the manner in which it is handled. Thus I have a very large admiration for him. Of course, like me, he is a golf nut and I always warm up to anyone thus afflicted.

—Bing Crosby

**Fan Mail, Probes and Compliments**

By Jane Daniels

Mrs. Daniels is Andy's sister and handles his fan mail.

Andy's fans are very particular about his TV show being kept a wholesome family program, and are very disappointed if anyone says anything off-color on the air.

They like to identify his personal life as an ideal, happy marriage, perfect parent, and member of a happy, large family group as they see on the Christmas show, which gets more mail than any of his programs.

The first year he had his own show his fans loved everything (like they were helping to discover him). As the years go on they get more critical and expect perfection.

Many children write and say, "You may think I'm an unusual teen-ager but I think you're great. I also like the Beatles, Monkees, etc."

He gets letters asking for things like old sweaters, records, money, musical arrangements, cars, costumes, props, etc., and many invitations to drop-in for a home-cooked meal when he's in town.

Fan mail reaches Andy, his wife Claudine and even his son Noelle from all over the world, at the rate of about 2,300 pieces a week. Some of the most colorful examples come from Japan. The following arrived in September from Okayama.

Dear Mr. Andy,

I am very glad to write this letter you. I am very much like your personality and your songs. This is my first letter to write English. First of all, I am 16-years-old boy. I stand five feet, seven inches, and I go to Soja senior high school by train every day and I am in the second year.

I am a fan of you. I always watch your show "Andy Williams Show" with NHK TV on Sundays and I was known various stars for example, you, David McCallum, Herb Alpert & The Tijuana Brass, and Henry Mancini, and a variety of songs, for example "Charade," "Michelle" and "Moon River."

When I went to Tokyo the other day, I met a few Yankees, to my surprise, all of them were your fans. I often sing your songs in English as if I were you.

May you be happy! Goodbye (SAYONARA)

T _______ H ______


**Williams, Garner at Greek Theater**

BY LEONARD FEATHER

**Time and Date:**

It is an accomplishment, rightly-earning effect, the arrangements were impeccably tailored. Nevertheless, the most rewarding moments of the evening arrived when Williams seemed up for a spontaneous set of tunes with the other star of his show, Erroll Garner.

Playing an instrumental set during the first half of the program, Garner had the audience applauding as soon as he hit the melody of his opener, "Autumn Leaves." It could as well have been a bossa nova or a Vampessas, since it was not the material they were applauding, but the unique Garner rhythmic momentum, of which there is nothing less reminiscent in contemporary jazz.

**Old and New**

The Garner grant of compliment was audible as ever. His selections included originals old and new ("Misty" and "Erroll's Blues") as well as a clutch of standards.

Garner was accompanied for this set by his own rhythm section, with the indomitable basset Al McKibbon (listed as the drummer), the dependable drummer Bill Douglass (listed as a percussionist), and a second bassist Joe Mangual, who played congas in this program and the band.

The Williams-Garner collaboration was remarkable for its informality, good humor and for the remarkable fact that all of many songs involved were played in the key of E flat, monotonous setting.

All in all, it was a lovely way to spend an evening.

A few months ago while Andy and I were working the Carter Barron Theater in Washington, D. C., we put together our one key medley idea which became such a successful part of the concert. We weren't too sure about it at first, but by the middle of the week we had it down fine, and when we did it again at the Greek Theater in Hollywood, it was just the way we wanted it—relaxed and informal, but not too planned. We had the idea of keeping everything in the same key. Since we were only using a rhythm section, there didn't seem to be any need for elaborate transpositions. If the key didn't happen to fit Andy too well, he would sing real high and make a gash out of it.

—Erroll Garner
CONGRATULATIONS ANDY

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Congratulations,
We Love You Andy

Steve & Eydie
I am one of the few people in this world who has gone down the Colorado River with Andy Williams and I don’t think you really get to know a man until you share a raft with him and get to talk in the Grand Canyon.

The few times he sang for us in the Canyon made many think that this was a perfect setting for a concert. I believe some producer ought to arrange for him to sing there three weeks every summer. He could be in the bottom of the Canyon and the audience could sit around the top. I naturally wish him great success in whatever he does in the future.

I saved his life many times in the rapids, but I doubt if he remembers it.

Art Buchwald
Dear Andy—
Thanks for putting the "wine" in the roses.
As always,
Henry Mancini