



JOE WILLIAMS EVERY DAY FOR 70 YEARS

'Every Day (I Have The Blues)' Has Been the Trademark Song of Jazz and Blues Singer Joe Williams for Over 50 Years. On Dec. 12, 1988, Joe Will Celebrate His 70th Birthday.

By DEVRA HALL

More and more frequently the public and the press describe Joe as "a legend in his own time." According to Joe, however, being described as a legend is "just another way of saying you've survived."

During 1988 alone, Joe's schedule will have included well over 100 nights of performances, not to mention two trips to Europe, one week aboard the Floating Jazz Cruise, the Monterey Jazz Festival, the filming of his part in "Skin Deep," the new John Ritter movie produced and directed by Blake Edwards, several celebrity golf tournaments for charity, appearances on the "Salute To Irving Berlin" and the "Grammy Awards" television shows, and his annual participation in the Kennedy Center Honors weekend.

During the next few months, Joe will be working on a new album. Plans for this new release include duets with two very special ladies, Shirley Horn and Marlena Shaw, along with a few big band selections arranged and conducted by Artie Butler. According to PolyGram Jazz vice president Richard Seidel, Verve/Polygram hopes to release this album in the Spring of 1989.

Interviewers the world over all seem to ask Joe the same question, "What is your best song?" "Best song?" Joe questions. "Yes, your favorite one," they prompt him. After a long pause and the flash of a grin, Joe's answer is always the same. "The next one I do," he says. "The next one always has been my best."

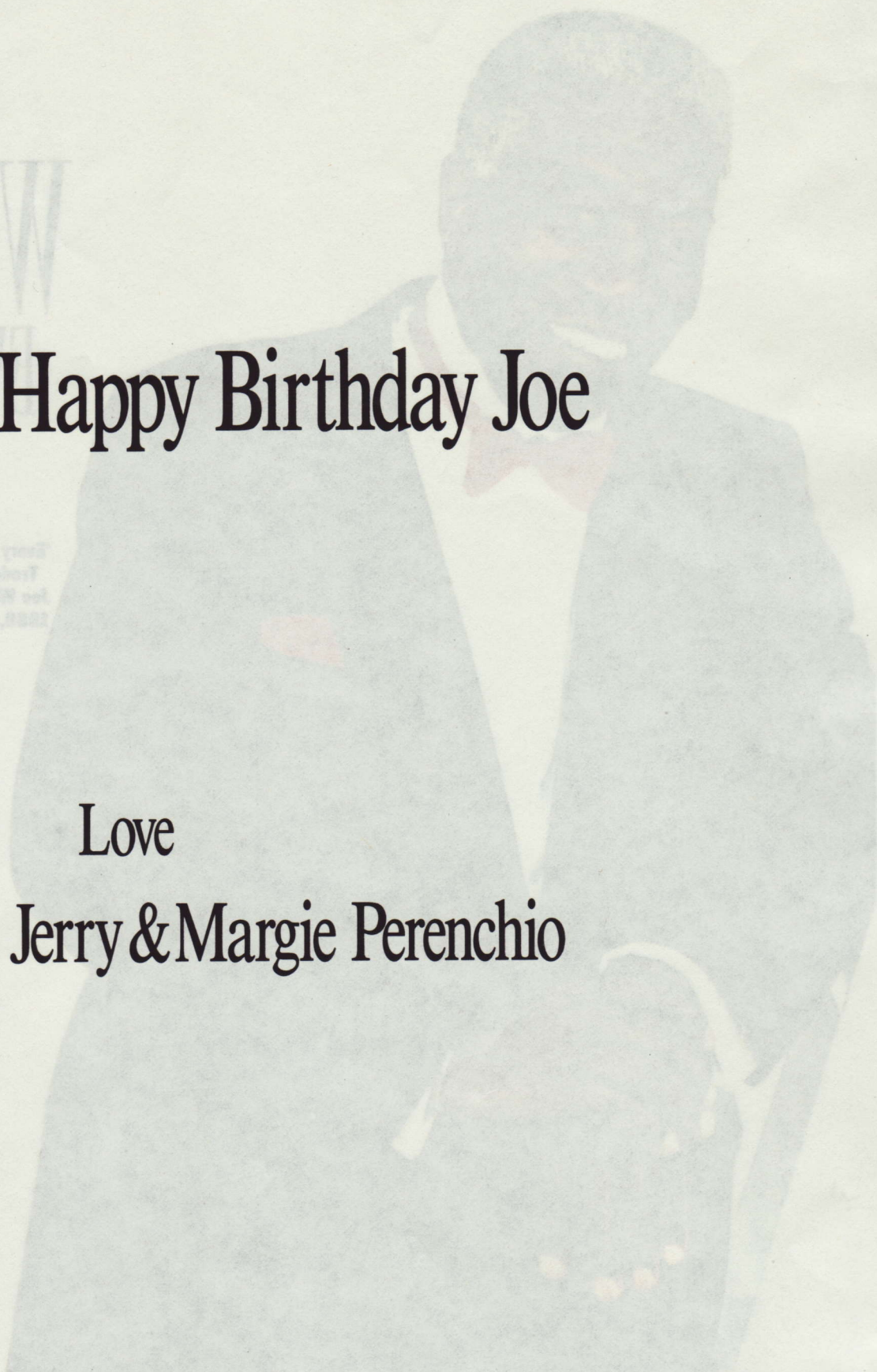
Joe Williams was born on the outskirts of Georgia in a town called Cordele. At the age of three he moved to Chicago with his mother and his aunt who raised him. Alone, these two women gave Joe the foundation on which to build his life. Their involvement with the church choir provided Joe with his earliest musical influences. "Even as a little child," recalls Joe, "that music was in my head. The choir, the harmonies, the dy-

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Happy Birthday Joe

Love

Jerry & Margie Perenchio



Happy Birthday Joe Williams. Joe Williams was born on Dec. 12, 1928, in Chicago, Illinois. He is a famous singer and pianist. He has been married to Margie Williams since 1954. They have two children, Jerry and Margie Jr.

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THE MUSIC GOES ROUND AND ROUND

- 1944:** Joe Williams made his very first recording with an instrumental group called the Three Chocolates. The song was "Around the Clock Blues."
- 1951:** Regent Records released Joe's only recording with Red Saunders. It includes the song "In The Evening" which is still a part of Joe's current repertoire.
- 1953:** Joe first recorded his trademark song "Every Day (I Have The Blues)," with King Kolax for Regent Records. Other songs include "They Didn't Believe Me" and "Kansas City Blues."
- 1954:** *Joe Williams Sings Everyday* (Regent Records) is a compilation of cuts from both of the above sessions.
- 1955:** Joe's recording debut with the Count Basie Orchestra, *Count Basie Swings, Joe Williams Sings* (Verve), features "Every Day (I Have The Blues)" which became a hit single. Among the album's other songs, still requested today, are "Alright, OK, You Win," "Teach Me Tonight," "The Comeback" and "Roll 'Em Pete." Verve/MGM later re-released this album under the title *Swingin' With The Count*, but even this reissue is no longer available. In 1985, however, Verve/PolyGram reissued it again using the original title. It is now available on cassette, LP and CD.
- 1956:** *The Greatest: Count Basie Plays, Joe Williams Sings Standards* (Verve) includes such classics as "Thou Swell," "Singin' In The Rain" and "Come Rain Or Come Shine." This recording has been reissued on LP and cassette by Verve/PolyGram. *A Night At Count Basie's* was recorded on Oct. 26, 1956 and released by Vanguard Records. *Metronome All Stars*, produced by Norman Granz for Verve, features Joe Williams, Ella Fitzgerald, Count Basie, Eddie Jones, Freddie Green, Thad Jones, Joe Newman, Henry Coker, and Frank Wess.
- 1957:** With the Roulette release of *A Man Ain't Supposed To Cry*, backed by the Jimmy Mundy Orchestra, Joe proved beyond doubt his ability to move his audiences with love songs and ballads. With songs such as "What's New," "Talk Of The Town," "I'm Through With Love" and the title track, this album has remained a favorite with the fans. It was later reissued by Emus Records.
- 1958:** *Sing Along With Basie* (Roulette). Lambert, Hendricks & Ross join Joe Williams and the Count Basie Orchestra for 10 songs including "Goin' To Chicago" and "Jumpin' At The Woodside." *Memories Ad-Lib* (Roulette) is a small group recording featuring Joe with Count Basie playing organ, Freddie Green, George Duvivier, Jimmy Crawford and Harry "Sweets" Edison. Two companies later reissued this album, Emus in the U.S., Fabbri Editori in Italy. Songs include "Ain't Misbehavin'," "Sweet Sue," "Memories Of You" and "Honeysuckle Rose."
- 1959:** *Breakfast Dance & Barbecue* (Roulette). Songs include: "A Mellow Tone," "Moten Swing" and "One O'Clock Jump." *Every Day I Have The Blues* (Roulette). On record, as in live performance, "Every Day" was so often requested that they recorded it again here along with many of Joe's blues hits such as "Going To Chicago," "Shake, Rattle & Roll" and "Cherry Red." *Joe Williams Sings About You* (Roulette) was Joe's first recording backed by the Jimmy Jones Orchestra with strings. Songs include "The Very Thought Of You," "When Did You Leave Heaven" and "I Only Have Eyes For You." *That Kind Of Woman* (Roulette) includes tributes to some of Joe's favorite women: "Stella By Starlight," "Candy," "Louise" and "Have You Met Miss Jones." This was the second record backed by the Jimmy Jones Orchestra with strings.
- 1960:** Backed by the Count Basie Orchestra, *Just The Blues* (Roulette) includes such favorites as "Travelin' Light," "Night Time Is The Right Time" and "Mean Old World." *A New Kind Of Love* is another Roulette release backed by the Jimmy Jones Orchestra. Songs include "Day By Day," "Just As

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Recording with the Basie Band in the mid '50s.



With Nat Adderley in the studio for Fantasy Records, 1975.



With Miles Davis.



With Eddie "Cleanhead" Vinson recording "Nothin' But The Blues," 1984.

Drummer Gerryck King, Joe, organist/pianist Jack McDuff, guitarist Phil Upchurch, bassist Ray Brown, 1984.

IF WE ASKED THEM, THEY COULD WRITE A BOOK

The vocal group, Lambert, Hendricks and Ross, worked with Joe and the Count Basie Orchestra at the Apollo Theatre in New York City. They also recorded together (*SING ALONG WITH BASIE*) and enjoyed each others performances as they often appeared on the same festival programs. Singer Jon Hendricks recalls:

After the first show with Basie at the Apollo (there were five a day then), Joe taught us how to bow during a curtain call. With Annie Ross' hand in his left hand, mine in his right hand, as I held on to Dave Lambert's hand, Joe led us like the Pied Piper of Hamelin leading three children. He stepped briskly out from backstage left across to stage right, saying, "Come on! Move it! Move it!" Then across to stage left, saying, "Bow! Bow!" and finally, without a wasted second or a useless motion, into stage center, where he stage-whispered, "Bow left," then "Bow right," then "Bow center—and SMILE!" All of this he illustrated by the doing of them as he pressed us on with strong squeezes on Annie's and my hands. I have never forgotten that, nor shall I ever forget it. It was the passing along of a tradition of our trade by a true gentleman practitioner of it. Annie Ross, Dave Lambert and I often talked of how we wished we could have Joe with us all the time. He was perfect. He is, without a doubt, the perfect all-around singer. He has no peers as an interpreter of the blues, he can swing, he can scat and sing any part you hand him, from bass to tenor, and do it all with blinding artistry, complete willingness, and awesome authority.

He is definitely not the kind of an act you'd ever want to follow. Lambert, Hendricks and Bavan tried it once at Newport, and we could hardly get on the stage for the audience's prolonged ovation for Joe Williams. It's documented on "Lambert, Hendricks and Bavan At Newport" on RCA-Victor. The ovation you hear as we are being introduced is not for us. It's for Joe, who had split! It took us two tunes before that audience was anywhere near being ours.

For the past five years Joe has been one of the headline performers on the Floating Jazz Cruise. Promoters Hank O'Neal and Shelley M. Shier offer these memories:

There have been many memorable moments such as one day in 1985. As a surprise for Dizzy Gillespie, who boarded the ship on his birthday, Joe wrote special lyrics to Dizzy's tune "A Night In Tunisia." That night Joe led an audience of about 600 people in a singing tribute to Dizzy.

There are many examples of things like this but something that happened last year is probably most reflective of the real Joe Williams. During an amateur passenger talent show, a woman came on and announced she would sing "Lush Life"—not an easy tune for a good singer, an impossible one for an amateur. She got into it but soon lost her way. She was clearly struggling to get back to her key and remember the words, when Joe Williams passed by the room on the outer deck.

He saw the poor woman dying on stage and, without a word, he walked into the room, onto the small stage, and put his arm around the woman. He got her back on key and finished the song with her as a duet. He then said something nice to the woman and left the room as quickly and quietly as he'd come in. Everyone in the room was astounded.

This is the real Joe Williams. Someone who will always give of himself to make a show work or to help someone in distress. He is the consummate professional and a very dear person.

It was in 1949 at the Regal Theatre in Chicago that Joe and George Shearing first became acquainted. Ever since that time they have been close friends, recorded one album together (*THE HEART & SOUL OF JOE WILLIAMS*) and teamed up for occasional concerts. Through the advances in today's technology, the following message was composed by George on a braille computer:

While writing is certainly not my long suit, when the subject is Joe Williams, the letter writes itself. Joe Williams is one of the finest human beings I have ever met. His warmth and personality will make one smile even when you are in the worst mood you have ever experienced. I remember pouring out a frustration on him because I could not get through to someone with an idea about which I felt very strongly. Joe's answer: "Never try to teach a pig to sing. It is a waste of time, and it annoys the pig." His whole outlook on life is ab-

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SMACK DAB IN THE MIDDLE: The Ground Crew

Some people say that behind every great man is a great woman. Everyone who knows Joe, knows that he has certainly derived great strength, sustenance and support from Jilleen, his wife of nearly 30 years. Behind any great artist, however, there also must be executive talent. Joe calls these people his "ground crew." As he explains it, "There's no such thing as a smooth flight without a good ground crew."

Personal manager John Levy has been representing Joe for the last 26 years. They originally met in 1949 at the Regal Theatre where Levy was playing bass with the George Shearing Quintet. Their paths continued to cross over the years and Joe was aware that Levy had put down his bass to become a full time manager for Shearing, Cannonball and Nat Adderley, Wes Montgomery, Ahmad Jamal, Ramsey Lewis and Nancy Wilson, among others.

In those early days, Joe did not really need a manager. When his career took flight during the years with Basie, the Count was there to advise him. But a little more than a year after Joe went solo, he decided that the time had come. "It was early in 1962 when I called John and told him that I wanted him to take the telephone out of my ear," recalls Joe.

During the '60s, Levy arranged Joe's signing with the William Morris booking agency, and later with International Famous Artists. Levy was already familiar with all of the venues that Joe could play, but what he really wanted from the booking agencies was television exposure for Joe. The agencies delivered, and Joe's fans soon saw him on "Art Linkletter," the "Joey Bishop Show," "Merv Griffin" and all of the top musical variety shows and telethons of the day.

By the late '60s, Levy felt that Joe was getting lost in the shuffle of the big agencies. Deciding that Joe would do better without the exclusive representation of any one agency, he opened the doors to everyone. Still holding to this philosophy today, Levy is able to ensure all the engagements Joe wants, as the calls come in daily from independent agents such as Abby Hoffer, Edith Kiggen, Thomas Cassidy and Jim Cassell's Berkeley Agency.

With enough offers coming in, Levy turned his attention to other concerns. He became more involved with the concept of artist packaging and concentrated more on the structure and routing of Joe's tours. He also encouraged Joe to carry his own musicians.

Things were going very well for Joe, but Levy was not content to coast along. He kept looking for more prestigious engagements for Joe. By the late '70s, Levy decided that what Joe needed was more visibility, and he and Joe decided to retain a publicist.

Devra Hall joined the crew in 1980. Her first task was to

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With personal manager John Levy.



Devra Hall of Devra Enterprises.



With the Count Basie Orchestra, 1957.



Nat King Cole, Count Basie, Ella Fitzgerald, Joe, 1957, Paramount Theatre, N.Y.C



On the road with trumpeter Harry "Sweets" Edison, 1961.



With Jimmy Rushing at Newport Jazz Festival in Rhode Island.

UP, UP & AWAY: The Flight Crew

Describing the magic of a great performance, Joe says "It occurs when the interplay between musicians and the singer transcends a show and becomes a performance. Suddenly it comes together. Everybody's at the right place at the right time. Everybody's in tune. It takes off, so to speak."

Since Joe calls his management team "the ground crew," it seems appropriate to refer to his ultimate support group, the musicians, as "the flight crew."

Pianist/conductor Norman Simmons heads up the current roster. Originally from Chicago, Norman remembers first seeing Joe perform at Club Delisa back in 1951. He has worked steadily with Joe for the past five or six years and somehow still finds time to run his own record company (Miljac), produce new artists and teach at Paterson College in New Jersey.

The quartet also features guitarist Henry Johnson, a native Chicagoan, who is a recording artist in his own right for the MCA jazz label, Impulse. He also tours with Ramsey Lewis when he is not on the road with Joe, or performing with his own group.

Bassist Bob Badgley lives in Las Vegas, Nev., not too far from Joe. Whenever he has time off, he often travels to Los Angeles for recording sessions, or tours with Pia Zadora.

When he is not working with Joe, Drummer Gerryck King,

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DID I EVER REALLY LIVE?

What can you do when countless honors and awards begin to crowd you out of your own home? Joe Williams solves this problem by turning his garage into an "awards annex" where he proudly displays the overflow of countless plaques, proclamations and statuettes that long ago filled the nooks and walls of his home.

It began in 1955 when Joe won his first *Downbeat* awards in two categories, "Best New Male Singer Deserving Wider Recognition" and "Best Male Band Singer." Many other popularity poll victories soon followed, as the name of Joe Williams became synonymous with the blues, with impeccable taste and vocal excellence.

Since then Joe has won many more *Downbeat* and *Playboy Jazz Readers'* and *Critics'* Polls, and collected city keys and proclamations from all over the world.

This year Joe Williams received two Honorary Doctorate of Music degrees. The first was from the Berklee School of Music in Boston, Mass. on May 14. Eight days later, on May 22, he received the second from Hamilton College in upstate New York.

The Honorary Doctorate, recognizing "those who have made a substantial contribution to music and sustained musical excellence throughout their careers," is Berklee's highest honor, according to Berklee president Lee Berk.

Hamilton College president J. Martin Carovano said that their honorary degree recipients are "people who are regarded by their colleagues as being masters of their trade." Joe Williams is the first-ever jazz performer to receive this Hamilton honor. He joins previous Hamilton honorees including Richard Rodgers, Danny Kaye, Paul Robeson, Michael Tilson Thomas and Mstislav Rostropovich.

Along with the Doctorates, the Grammy for his album "Nothin' But the Blues" (1985), the "star" next to Count Basie's on the Hollywood Walk of Fame (1983) and his induction into the Georgia Music Hall of Fame (1988), there are a few awards



Admiring his first Grammy Award, February, 1985.

that are truly memorable because of what they stand for. One of them is the Black Legend Award. The inscription reads "...presented to Joe Williams whose unusual stature and cultural importance have brought pleasure to millions during his career. His talent will forever be a part of the pride and tradition of Black Music."

In talking with Joe it becomes apparent that it's not the number of awards or the prestige that pleases him, but the notion that he is part of a profession that spreads joy and happiness. "That's the epitome of music," explains Joe. "It brings people together, both performers and listeners alike. When they gave me the Black Legend Award I said that it really belongs to every musician who ever supported me, who ever played a pretty chord, or inspired me. Fifty years of musicians, past, present and God willing, future."

Just as Joe prefers to share the credit for his awards, so does he enjoy giving to others more than being singled out for his accomplishments. As a humanitarian, Joe has donated

(Continued on page J-7)

HAPPY BIRTHDAY JOE WILLIAMS

PolyGram
from *jazz*

"Music brings people together"
—Joe Williams

Joe Williams brings people
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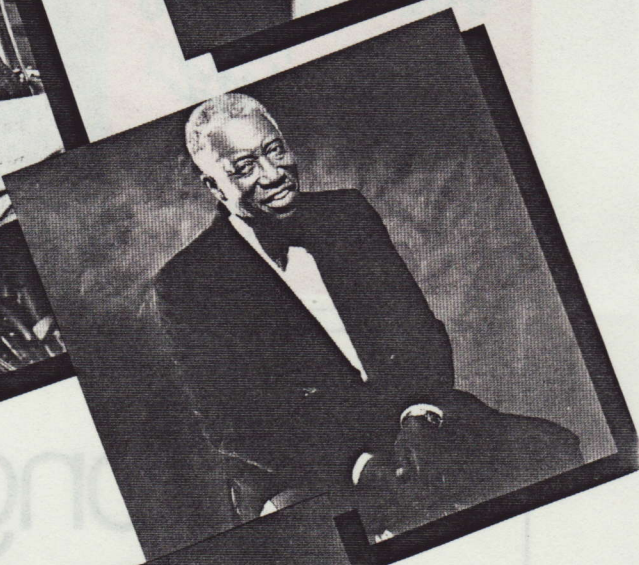
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Love,
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JOE WILLIAMS 70th Birthday Salute

THE SONG IS YOU



JOE WILLIAMS 70th Birthday Salute

THE FLIGHT CREW

(Continued from page J-4)

who also hails from Chicago, does double duty with other artists such as Stanley Turrentine. Since he is the youngest member of the quartet, the group likes to call him "Youngblood."

Throughout his career Joe has considered himself to be a team player and his admiration for his musical colleagues is limitless. In reminiscing about his days with the Basie Band, Joe speaks of the brilliant musicians, composers and arrangers, singling out artists such as Frank Foster and Ernie Wilkins. "To work with these musicians and be with them every single night was inspirational. While performing I would find myself listening to everybody in the band, individually and together at the same time. It was a constant challenge to fit in and become part of that marvelous cohesiveness."

In addition to the artists and groups with whom he toured, there were many others who played a significant role, especially in the studio. Two of these key players were Chicagoans. Pianist/arranger Jimmy Jones wrote some of the most beautiful string arrangements and conducted for Joe on four of his Roulette recordings. Arranger Johnny Pate also worked with Joe in the early days, and again more recently as the arranger and co-producer of Joe's 1985 album "I Just Want To Sing: Joe Williams and Friends."

There are many instrumentalists who have supported Joe in the studio. Among them are pianist Hank Jones, bassist Milt Hinton and drummer OC Johnson who formed the rhythm section for many of Joe's RCA Victor recordings. Also trumpeter/flugelhornist Thad Jones and tenor saxophonists Benny Golson and Eddie "Lockjaw" Davis who were the "friends" referred to in the title of that 1985 recording.

Songwriters and lyricists must also be remembered, for as Joe explains, "the lyric is as important as a melodic line and the harmonic support." Joe himself has penned a few songs, among them "Who She Do" and "Every Night." For the most part, however, Joe relies on the real professionals to provide him with those true-to-life stories to which he can apply his emotions. When asked if he has any favorites, he replies "giants like Johnny Mercer." Then he begins to sing a few lines from "Too Marvelous For Words" and breaks off suddenly to say "Johnny's lyrics and his thinking were always superior, I think."

To list all of the musicians who have ever played a part in Joe's career would be a truly difficult task to conquer. Joe himself is always the first to say that every musical artist he has ever known, including those mentioned here along with Count Basie and Duke Ellington, Joe Turner and Jimmy Rushing, Billy Strayhorn and Ben Webster, the Gershwins and the Bergmans, each and every one of them has helped to create a musical heritage that has enriched his life.

DID I EVER REALLY LIVE

(Continued from page J-4)

ed his time and performances to several charities. Not only is he seen regularly on telethons for the March of Dimes, Muscular Dystrophy (Jerry Lewis' Labor Day telethon), and the United Negro College Fund (Lou Rawls Parade of Stars), but he often spends his time playing in celebrity golf tournaments for many other worthy causes.

Using a song to illustrate his feelings, Joe recalls, "There's a song I used to sing called 'Did I Ever Really Live.' In it is a line that says 'Did I ever love, did I ever give, did I ever really live?' I think that most people, whether they are aware of it or not, rise only to lift. If they can help, it's a small thing and it's wonderful to be able to contribute."

Joe admittedly does enjoy his honors, "but it's more important to me that the music held up. The main thing was to get the music right, and we did."

THE GROUND CREW

(Continued from page J-4)

put together a comprehensive package of publicity materials for the media and concert promoters. When the package was complete it contained not only the usual bio and publicity stills, but action photos, color slides and video clips. "That made the selling of Joe Williams much more professional," recalls Levy. "I couldn't have handled it all from my office, and the buyers were happier being able to contact someone who could provide professional assistance."

At Levy's urging, Hall began to look for other avenues of

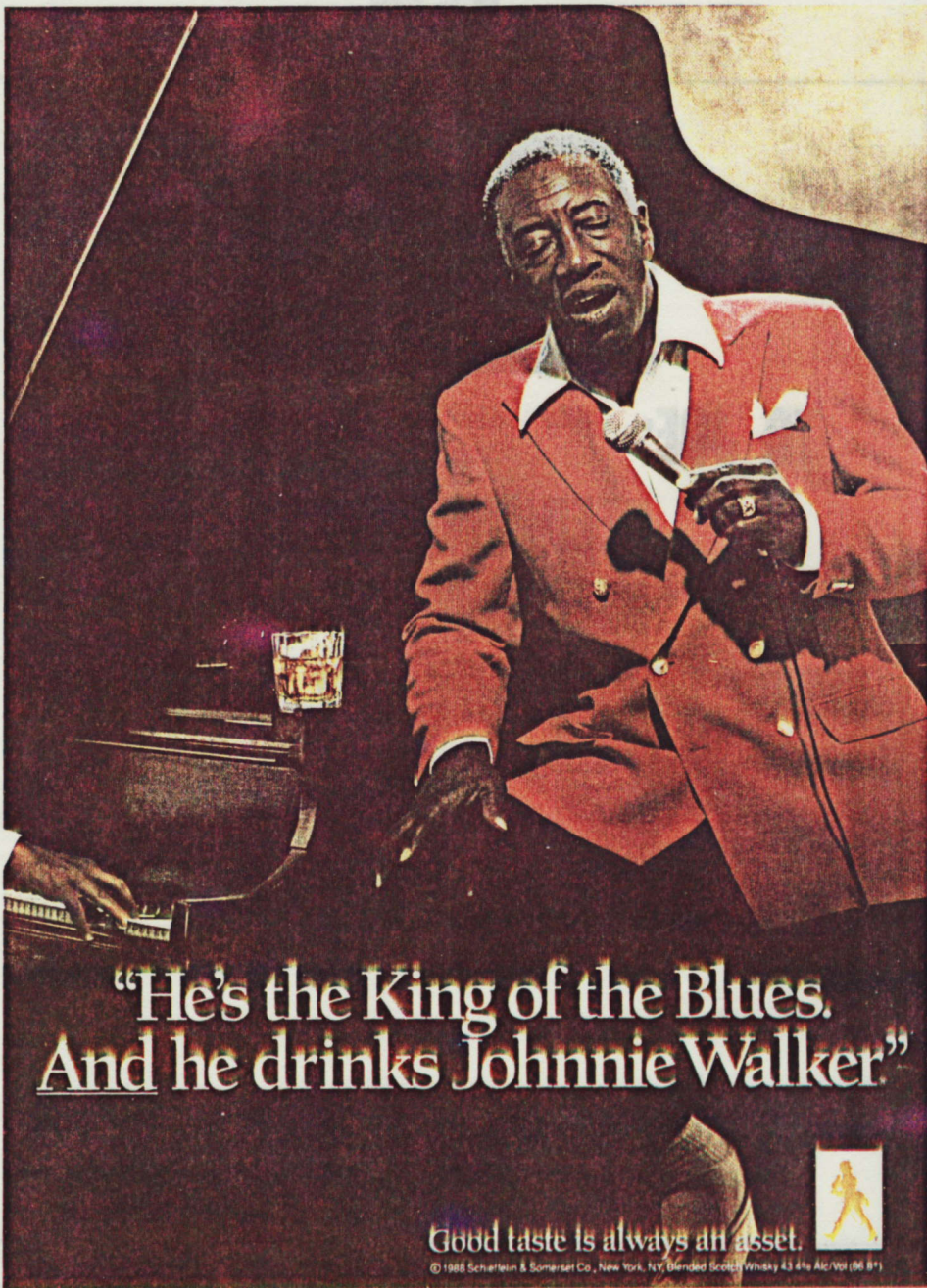
exposure for Joe, in addition to the local press she generated for each of his engagements. She booked Joe on more television programs. His appearances on "The Tonight Show" were augmented by national morning shows, specials such as "The Night Of 100 Stars" and "The Black Gold Awards," an appearance on "The Phil Donahue Show" and a stint as master of ceremonies for a Public Broadcasting tribute to Lionel Hampton.

Hall also increased Joe's radio and print exposure. Joe began to drop by local radio stations more often, and to tape nationally syndicated programs such as "The Great Sounds," "Music Makers," "Castaways Choice" and NPR's "Morning Edition." Then turning her attention to national publications, Hall secured profiles on Joe in *Jazz Times* and

the *New Yorker* magazine.

With Joe's higher visibility, it soon became necessary to expand the ground crew. Joe needed a road manager and Levy hired T.R. Gordon to work in the field. Then, even with Delores Mavritte at North Coast Travel handling all the flight arrangements for Joe and the quartet, Levy hired an executive assistant, Barbara Collin, to help with the increasing load of contracts, phone calls and paperwork.

Joe relies on his ground crew, which functions as a team under the guidance of John Levy. Of his manager, Joe says, "I trust him and he has a marvelous reputation and name in the business. It's very rare to find somebody who you can trust absolutely."



**"He's the King of the Blues.
And he drinks Johnnie Walker."**

Good taste is always an asset.

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JOE WILLIAMS 70th Birthday Salute

ROUND AND ROUND

(Continued from page J-3)

Though You Were Here," "Darn That Dream," "Just Plain Lonesome," plus cuts from *That Kind Of Woman* and others. Roulette released more of the cuts recorded with Jimmy Jones Orchestra under the title *Joe Williams: Sentimental & Melancholy*. Among the songs are "For All We Know," "Every Time We Say Goodbye," "Stay As Sweet As You Are" and "How Deep Is The Ocean."

1961: When Joe left the Basie Band in January of 1961, he went on tour backed by the Harry "Sweets" Edison quintet. *Together* (Roulette) was their first album. Songs include "There's A Small Hotel," "Deep Purple" and "Always." Later that year Roulette released

another album of Joe and Sweets. *Have A Good Time* features standards such as "Old Folks," "Until I Met You," "Summertime" and "Falling In Love With Love."

1962: *A Swinging Night At Birdland: Joe Williams Live* (Roulette) is the last of the three albums backed by the Harry "Sweets" Edison Quintet. Still known for his Basie hits, this album contains the quintet rendition of "Alright, Okay, You Win." *One Is A Lonesome Number* (Roulette), arranged and conducted by Jack Pleis, includes Joe's only recording of "Autumn Leaves."

1963: George Avakian arranged for Joe to sign with RCA Victor and produced all three of his 1963 releases. *Joe Williams At Newport* was recorded live at the festival, backed by a septet featuring Coleman Haw-

kins, Zoot Sims, Clark Terry, Howard McGee, Junior Mance, Bobby Cranshaw and Micky Roker. The Jimmy Jones Orchestra provided the lush background for both *Me & The Blues* and *Jump For Joy*. While Jones was the man behind most of the arrangements, several of which featured Ben Webster, on *Me & The Blues*, trumpeter Bill Berry arranged "Kansas City" and Oliver Nelson contributed "Hobo Flats."

1964: *The Song Is You* (RCA Victor) features Joe with Frank Hunter's Orchestra. Songs include "Sleepy Time Gal," "The Song Is You" and "Prelude To A Kiss."

1965: *Mister Excitement* was the last of the RCA Victor releases. Backed once again by Frank Hunter, this album contains such popular songs as "Gypsy In My Soul," "Ol' Man River" and "I Wonder Who's Kissing Her Now."

1966: *Joe Williams/Thad Jones/Mel Lewis* (Solid State). "Evil Man Blues" is the cut that might best describe Joe along with all the band as they recorded this album at 7 a.m. following their Village Vanguard engagement that went into the wee hours the night before. "Get Out Of My Life," "Gee Baby," "Come Sunday" and "Smack Dab In The Middle" are some of the selections.

1968: Once again Joe Williams teamed up with Thad Jones who both arranged and conducted all dozen songs on *Something Old, New & Blue* for Solid State.

1970: *Joe Williams Worth Waiting For*. "Lush Life" and "Here's That Rainy Day" are two of the cuts featured on this Blue Note release with conductor/arranger Horace Ott.

1971: *The Heart & Soul Of Joe Williams* (Sheba). Twenty-two years into their long friendship, Joe Williams and George Shearing finally collaborated on a recording. This "concept album" features such selections as "Heart & Soul," "My Foolish Heart" and "I Let A Song Go Out Of My Heart."

1972: With arrangements by saxophonist/trumpeter Benny Carter, *Joe Williams With Love* (Temponic) is



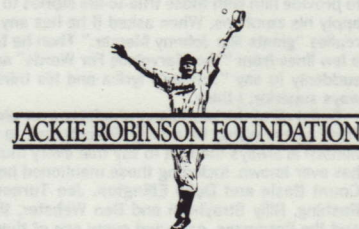
TO JOE:
KEEP SWINGING
KEEP SINGING
EVERY DAY, EVERY DAY, EVERY DAY.

With Love

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dedicated to the music of Bob Friedman with lyrics by the legendary Sammy Cahn.

- 1973: *Joe Williams Live* (Fantasy). Backed by a septet featuring both Cannonball and Nat Adderley, Joe's selections include "Green Dolphin Street," his own composition "Who She Do," and Ellington's "Heritage."
- 1975: *Big Man: The Legend Of John Henry* (Fantasy), is a jazz opera. With music composed by Cannonball and Nat Adderley, this "operatic" recording stars Joe in the title role, Robert Guillaume (of later "Benson" fame) and Randy Crawford.
- 1978: *Live At The Century Plaza* (Concord). Joe joined the Capp/Pierce Juggernaut band for two songs: "Joe's Blues" for Joe Turner, and "What The World Needs Now."
- 1979: Recorded in Cannes, France, *Jazz Gala '79* (Personal Choice) features Joe with Claude Bolling's big band. Songs include "Work Song," "Blues In My Heart," "Just The Way You Are," "It Don't Mean A Thing" and a duet with Carmen McRae, "Them There Eyes." *Prez And Joe* (GNPS/Crescendo) features Joe with Dave Pell's Prez Conference. Joe's performances on this album earned him a Grammy nomination for "best jazz vocal." Some of the swinging tunes on this album include "Getting Some Fun Out Of Life," "You Can Depend On Me" and "When You're Smiling."
- 1981: Joe Williams sang two songs for the movie soundtrack of "Sharky's Machine," starring Burt Reynolds. "Before You" is a love song sung by Joe and Sarah Vaughan. Joe's solo song, "8 To 5 I Lose," earned him another Grammy nomination for best jazz vocal.
- 1982: Pausa Records reissued *Joe Williams Worth Waiting For*.
- 1984: *Then And Now* (Bosco Records). Joe sings with the Pete Christlieb Quartet featuring pianist Mike Melvoin. Side one contains tracks recorded live in Seattle in 1965 with Melvoin, bassist Jim Hughart and drummer Bill Goodwin. Side two, recorded in a Hollywood Studio in November of 1983, added Christlieb on saxophone and Nick Ceroli on drums. *Nothin' But The Blues* (Delos), containing all-time favorites including "Who She Do," "Alright, OK, You Win" and "Goin' To Chicago," won Joe his first Grammy Award. The movie soundtrack for *All Of Me*, starring Steve Martin and Lily Tomlin, features Joe Williams singing the title cut.
- 1985: *I Just Want To Sing* (Delos). Subtitled "Joe Williams And Friends," this album features such giant instrumentalists as Thad Jones, Eddie "Lockjaw" Davis and Benny Golson. Produced by manager John Levy, with arrangements by Johnny Pate, selections include "Fat & Forty," "War No More" and "Young and Foolish."
- 1987: Joe, supported by the Norman Simmons Quartet featuring Henry Johnson on guitar, recorded *Every Night* (PolyGram/Verve) live in a Los Angeles night club. The title song is a Joe Williams composition.
- 1988: *The Overwhelming Joe Williams* (RCA/Bluebird) is a compilation of the best selections from Joe's earlier RCA recordings of the '60s. *Count Basie & Joe Williams* is a compilation of the best selections from Joe's earlier Verve recordings. It is a part of the Verve/PolyGram Walkman/Compact Jazz series.



Hank Jones, Joe, Kenny Burrell in the studio, 1960.

Joe Williams might sing every day he has the blues, but when we see him, all we have is joy and happiness.

Best regards,

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and the Staff at Festival Productions

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JOE WILLIAMS 70th Birthday Salute

EVERY DAY FOR 70 YEARS

(Continued from page J-1)

namics, the beauty of the Negro spirituals, the marvelous voices of the singers. I remember entertaining myself. I would pretend that I was the choir marching in and singing. Then I would conduct the choir and try to sing all the parts."

Another influence in Joe's early childhood was the sound of the street hawkers singing out their wares... "Ice man. Ice man. Ice man here" and "Rags and old iron" which sounded more like "rags-o-lion."

When Joe was nine years old his mother took him to the Vendome Theater to see Louis Armstrong with Erskine Tate's band. "He was in the pit band," recalls Joe, "and all you could see was the bell of his horn pointing up. But you could hear that grand sound, so full of feeling—the epitome of jazz." The radio also provided Joe with many of his early musical influences. In those days you could hear a big band broadcast on almost any station you turned to. In the '30s Joe heard Duke Ellington broadcasting from the Cotton Club in New York City and Earl Fatha Hines from Chicago's Grand Terrace. He also heard Ethel Waters on the radio and learned much from her enunciation and tone.

The vast black ghetto of Chicago's South Side was his adopted home town. It was there that Joe Williams first heard and felt the blues. As Joe grew up, he listened to and absorbed the strongly dramatic and rhythmic urban blues. "I listened to everybody," Joe explains. There was Pha Terrell with Andy Kirk, and Dan Grissom with Jimmy Lunceford. Herb Jeffries was with Earl Hines and later with Duke Ellington. Then even later, there was Nat King Cole. There were so many models for a young singer."

In 1935 a young Joe left school to sing for tips at Kitty Davis', a downtown Chicago night club. He was 16 years old and was earning tips of \$20-\$30 a night. "It was a magical experience, a kind of transference or incarnation," Joe recalls. "One day I was listening to the radio and imagining what it would be like to be a part of it all, and the next I was there in the middle of it singing while people danced."

Within a year, Joe had made his move into popular music by asking bandleaders on the South Side to let him sing with their orchestras. He started with Johnny Long, the black trumpet player whose orchestra played for dancing four nights a week. Joe's reputation swept town like the famous winds of Chicago. Band leaders Erskine Tate and Jimmy Noone both approached Joe to work with them while he was still working with Johnny Long. Joe suddenly found himself featured with three bands simultaneously. Every Sunday Joe appeared at the Savoy Ballroom with Tate, and throughout the week with Long and Noone at various dances, society events and South Side nightspots.

"When I was very young my knees would be trembling, an uncontrollable thing," remembers Joe. "It was ridiculous actually. The voice was okay, but the legs wouldn't stop trembling. I found out later that the best way to do it was to get lost in the song, in the story of the song. Songs of desire, pleasure, frustration, and let that take over instead of looking at that sea of people."

In 1937 Joe made his first tour of the South with Jimmy Noone's Orchestra. They played a week in Noone's hometown, New Orleans, and stayed at the Patterson Hotel. The Patterson was one of only a few hotels for "colored people." In many cities, however, there were no such accommodations, and they either stayed at the homes of friends, or slept on the bus. Joe didn't really mind sleeping on the bus; he was 18 years old, making \$25 a week, and this was his first trip outside Chicago.

Back in Chicago, Joe continued to listen and learn from the other singers around him. Joe Turner was one of the first blues singers to have a direct influence on Joe's style. "He was one of the first blues singers that I could understand what he was singing," recalls Joe. "He wasn't like an old down-home boy, cotton-field type thing, and when he sang the blues it was such a happy, rollicking style that it didn't end up sounding sad." Being an urban blues singer made sense to Joe, who said that his blues weren't country, dusty road blues, but came from pavement and steel and skyscrapers.

By 1938, Joe's voice was being heard coast-to-coast. He was singing with Jimmy Noone and WBBM radio was broadcasting them nightly from Swingland. "It was all live," remembers Joe. "It was important, and if you didn't get it right they kicked you off the air." In 1939 and into 1940 the Noone Orchestra broadcasts with Joe were continued by CBS radio live from the Cabin Inn. By 1940 Joe was able to afford a place of his own. For just a couple of dollars a week, he found himself a private room and bath on 43rd Street and South Parkway.

Joe's next big break came with Coleman Hawkins' big band. It was 1941 when Hawkins first heard Joe sing at

JOE WILLIAMS 70th Birthday Salute



Joe is greeted by his old boss Count Basie when Joe went solo and opened at George Wein's Storyville in the Bradford Hotel, Boston, 1961.

Cafe Society on Garfield Boulevard (now 55th Street) in Chicago. At the time, Joe was earning \$40 a week, and Hawkins offered him \$80 a week to go on tour. It was too good to pass up!

Shortly after his return to Chicago, Joe got a job as the stage-door manager at the Regal Theatre. It was there that he met Ella Fitzgerald, bandleader Lucky Millinder, Fats Waller, Lionel Hampton, Duke Ellington, Buddy Rich, Cab Calloway, Papa Jo Jones, Count Basie, and many others, for the first time.

One night a week, Joe would find somebody to sub for him backstage at the Regal so he could go next door to the Savoy Ballroom. The Savoy featured different events each night. For example, Tuesday nights were fight nights, while different nights were for ice skating, dancing and other activities. The Savoy was part of the social scene and Joe stopped by whenever he could. On the nights that organists Bill Davis, Tiny Parham and Sterling Todd let Joe sing with them as they played for the skaters, owner Gil Martin would give Joe two dollars.

Joe continued to work around Chicago and the Midwest as a single before joining Lionel Hampton's band. It was the manager of the Regal Theatre, Ken Blewett, who heard Joe sing one night sitting in with Fats Waller, and later recommended Joe to Lionel Hampton.

In 1943, Joe left on tour with Hampton, a tour which provided Joe with his first taste of New York City. The city was teaming with good music. While they were appearing at Loews State Theater, Frank Sinatra was across the street at the Paramount, Duke Ellington and his Orchestra were at the Hurricane and Cab Calloway was at the Strand celebrating Minnie the Moocher.

Joe recalls the lineup of this band vividly. His fellow vocalist was Dinah Washington, with whom he had to share a dressing room and sing a duet, "All Or Nothing At All." The Hampton sidemen included such illustrious names as Earl Bostic, Milt Buckner, Joe Newman, Joe Wilder, and Arnett Cobb.

Two years later Joe filled in for Joe Turner with the rolling boogie team of Pete Johnson and Albert Ammons at a club called The Pink Pig. Joe had the gig for six weeks and was making \$150 a week for the first time in his life.

Throughout the '40s and into the '50s Joe continued to find work with other notable musicians. He worked at the El Grotto in Chicago where he was not only a singer, but the master of ceremonies as well. As M.C., Joe had to play straight man for comedian Dusty Fletcher, an experience which Joe claims taught him all about timing.

Among the other musicians with whom Joe found work were Andy Kirk (1946), Gerald Wilson (at the Riviera in St. Louis with Ella Fitzgerald, and broadcasting from the El Grotto for NBC in 1946), Jay Burkhart (at the Regal Theater in 1949), and rhythm & blues man Red Saunders (at the Club Delisa in 1951). During this period Joe was still being influenced by the sounds of blues singers Roosevelt Sykes, John Lee Hooker, Big Bill Broonzy, Memphis Slim, Walter Brown, and of course, Joe Turner.

Christmas 1954 marked the most significant relationship in Joe Williams' career. That was the year he became The Singer with the Count Basie Orchestra. It was four years earlier, however, that the story actually began. In 1950, the Count was performing with his septet at the Brass Rail, a

(Continued on page J-12)



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EVERY DAY FOR 70 YEARS

(Continued from page J-11)

club in Chicago. With the famous Basie mysticism, he invited Joe to join the group for several songs. Joe does not know to this day whether the Count had ever heard him sing before. Later Basie extended the invitation, and for 10 weeks Joe was the featured attraction with the all-star Basie jazz lineup.

By that time, Joe had amassed a wealth of experience in just about every facet of jazz. His familiarity ranged from the New Orleans beginnings to the latest boogie and rhythm & blues. He had worked with two of the greatest reedmen—Jimmy Noone and Coleman Hawkins. His sense of rhythm had been honed by Hampton and Red Saunders. His big tone had proved a worthy successor to Joe Turner with Pete Johnson. In short, Joe made quite an impression, one which stayed with Basie long after he left Chicago.

Each time Basie returned, he would get in touch with Joe to talk or, better still, to jam. Late in 1954 Joe had a chance to sing with them again at the Trianon Ballroom, and that performance resulted in a vague offer from Basie. Vague because Joe considered the offer forgotten until the week before Christmas when a telegraphed money order arrived requesting him to join the Basie Band in New York.

Joe arrived ready to swing, and he came prepared with plenty of music so he wouldn't have to do any of Jimmy Rushing's hit songs. Rushing had been another major influence in Joe's career, and as Joe explains, "I didn't think anybody could do Jimmy's songs and not suffer by comparison." Joe's contributions to the Basie book included Memphis Slim's "Every Day" and "The Comeback," along with Joe Turner's "Cherry Red," "Roll 'Em Pete," "Shake, Rattle & Roll" and "In The Evening."

1955 was a year of spectacular firsts for Joe Williams. With the Basie Band, Joe worked his first Newport Jazz Festival and the first of three annual Birdland tours along with George Shearing, Sarah Vaughan, Erroll Garner and Lester "Prez" Young. It was also to be Joe's first appearance on a television network show. "The Great One" himself, Jackie Gleason, produced and directed "Music 55" for CBS. Stan Kenton led the orchestra with Count Basie on piano, and Joe sang "Alright, Okay, You Win." And win he did.

It was also in 1955 that Joe Williams made his first recording with the Count Basie Orchestra. Verve Records released "Count Basie Swings, Joe Williams Sings," and when they put out "Every Day" as a single, Basie had his first big hit in almost 15 years. It soon became clear that Joe Williams was not going to be just another big band vocalist.

The years with Count Basie were good ones for Joe. Count Basie was not only a musical inspiration, but also Joe's mentor. The Count schooled Joe in the ways of the entertainment world and about life itself. Onstage and off, Count Basie called Joe his "Number One Son."

Home base was New York City, but the band stayed busy on the road as the Basie bus found its way all over the country. In 1956, the Count Basie Orchestra toured Europe. The band had been there in 1954, but this was Joe's first trip overseas. Back in New York City, in August of 1957, they played an engagement that went down in the annals of black history. The Count Basie Orchestra featuring Joe Williams was the first black band ever to perform at the Starlight Roof of the Waldorf Astoria Hotel.

After six years with the band, there arose a certain inevitability about Joe's imminent departure. "There comes a time," explains Joe, "when it's time to go. You grow up and sooner or later you leave home." By this time, Joe was a seasoned professional who had earned his own following through earnest craftsmanship. People came to hear Joe Williams with the same fervor they greeted the Basie Band. By mutual agreement, and with the Count's encouragement and blessing, Joe became a solo performer again.

On Jan. 12, 1961 at the Apollo Theater in Harlem, Joe played his last engagement as "the Boy Singer" for the Basie Band. The very next day, proud papa Basie, accompanied his "Number One Son" by train to Storyville in Boston. They stood together outside the club as Joe stared at the new marquee which read "Count Basie presents JOE WILLIAMS." This was one of the many special moments that they shared, and then Count Basie returned to New York alone. The solo bookings began, and Joe worked 46 weeks that year backed by the Harry "Sweets" Edison quintet.

In mid-1962, Joe retained the services of personal manager John Levy and left on a tour backed by the Junior Mance Trio. This was also the year that Joe made his first appearance on Johnny Carson's "Tonight Show." In the mid-'60s he toured with the Harold Maybourn Trio. Trumpeter Joe Newman and saxophonist Big Nick Nicholas joined them for four weeks each at the Rainbow Grill in New York City. Joe also began to appear on charity telethons such as his

JOE WILLIAMS 70th Birthday Salute



Joe (lower right) waits to go on with Jimmy Noone's Orchestra at the Cabin Inn in Chicago, 1939.

performance with Steve Lawrence and Eydie Gorme in 1967 for Cerebral Palsy. Then in 1969, accompanied by pianist Ellis Larkins, Joe traveled across the country and then on to Germany for an 18-day tour of the non-commissioned officers camps.

After more than 10 years on his own, Joe's popularity was still continuing to grow. Wherever he went, the fans cheered and the critics raved. In 1972, New York jazz critic John Wilson wrote, "In the years since Joe Williams left Count Basie's orchestra to follow his own path as a singer, he has grown slowly but steadily. He has developed from the powerful blues singer he was to an extremely perceptive and convincing singer of ballads and unusual pop songs and eventually to a relaxed, witty and debonair monologist or on-stage conversationalist."

Throughout the '70s Joe continued to tour, playing clubs, concerts and festivals worldwide. Even the Government took notice, and in 1979 Joe and Clark Terry toured Africa and Asia for the State Department.

In 1974 Joe sang at the Hollywood Bowl in a memorial concert for Duke Ellington. Joe sang from the Duke's "First Sacred Concert," a cappella in front of thousands of mourners. While Joe only performed with Ellington twice, he speaks of him with reverence. "He had a romance with love and life and people. He truly walked among kings and never lost the common touch. I can't understand people who call themselves associated with jazz and don't draw on the inspiration that is Ellington."

Ten years later Joe mourned the loss of another great man who had not only been a musical inspiration, but also the closest of friends. Joe was appearing at the Fairmont Hotel in Dallas, Texas when he received the news of Count Basie's death. It was April 26, 1984. That night, between shows, Joe appeared on ABC-TV's "Nightline" to talk about Count Basie and his musical legacy.

A few days later, Joe flew to New York to attend the funeral at the First Abyssinian Baptist Church in Harlem. With no time to spare, Joe had to change his clothes in the limo on the way to the Church. Count Basie's family and friends filled the church to overflowing as Joe sang "Come Sunday." Afterwards, people continued to mill in the street as the limo made slow progress doubling back to the airport. Joe had to return to Dallas in time for his show that night.

According to Joe, "You can never really leave the Basie Band." So to this day, Joe continues to play occasional concerts with the band both in the U.S. and abroad.

During the last five years, Joe's visibility and popularity have steadily increased. He now tours extensively with his own quartet led by pianist/conductor Norman Simmons, featuring Henry Johnson on guitar, Bob Badgley on bass and Gerryck King on drums. In addition to the usual club, concert and festival dates, engagements with symphony orchestras have become standard fare on Joe's itinerary.

When asked how he'd like to be remembered, Joe replied "I think like Mr. Basie said, 'as a nice fellow.' The music will speak for itself."



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JOE WILLIAMS 70th Birthday Salute

THEY COULD WRITE A BOOK

(Continued from page J-3)

solutely wonderful.

For countless years Joe Williams has held the position of the finest jazz singer in the business. His long and highly successful career is a testimony to the fact that his talent is, as he is, first class all the way. A congratulatory 70th birthday of the magnitude of the one being bestowed upon Joe could not be given to a greater talent nor a finer human being.

Joe, I am proud to be able to call you a long-time friend. Stay with us old buddy, we need you in every way. God bless you.

Veteran record producer **George Avakian** first met Joe at the 1962 Newport Jazz Festival. It was through George that Joe signed with RCA Victor, an association that yielded five albums between 1963 and 1965. George remembers their relationship fondly:

Joe Williams is not just one of the greatest singers alive. He's also one of the finest people I've ever known. He can't help it. He's a thoughtful gentleman, through and through.

Ever since "Every Day," I'd hoped to record Joe Williams. Years later, we were neighbors on Central Park West. I bumped into him, taking a Sunday stroll, and asked the usual: "Contract expiring soon?" "Just did," he said. Joe had a new one Monday.

What a pleasure working with him, planning and executing sessions! Notice I didn't mention editing. With Joe, it was usually a couple of takes for the orchestra, one for Joe to hear himself back, and then go for it.

And in person—I don't think Joe, or any other singer for that matter, has ever been better than at Newport in 1961. I was lucky enough to be taping him for a possible album. Possible? The only editing we had to do was to reduce and shorten the ovations.

Joe is everything good.

In 1983 Joe signed on to advertise **Johnnie Walker Red Label**. Smith/Greenland vice president **Murray Platte** was instrumental in the successful four-year print campaign featuring Joe. He offers the following recollection of the photo session:

In order to make Joe feel comfortable, I discovered a cassette recording of his album "A Man Ain't Supposed To Cry." As the audio was giving out with "Say it isn't so," Joe joined in live and still on camera. The live performance out-classed the 1957 classic recording that was on the record ... and this more than 25 years later. The applause of the crew on the set held up the shooting. It was memorable and moving.

For the past 40 years jazz vocalist and actor **Bill Henderson** and Joe Williams have been mutual fans. They first met in 1948 when Joe heard Bill sing with a dance band at the Parkway Ballroom in their hometown, Chicago. Now Bill shares one of his many memories of one of Joe's performances:

Joe Williams ... is a phenomenon. His choice of songs, the way he sings and how he handles a lyric ... I remember one Sunday evening on the South Side of Chicago Joe was singing "In the evening, in the evening, in the evening when the sun goes down ..." That very moment the sun started to go down. It was like a movie, this awesome red blazing sun was going down at Joe's command like a religious testimony, as if the Lord said "sing my son, I will operate the props, we will be a hit together ..."

He was fantastic then and still is to this very day. Happy 70th, Joe.

For more than 25 years now, noted writer and drummer **George T. Simon** and Joe have both dedicated themselves to supporting the efforts of the Jackie Robinson Foundation. Joe has performed at many of the Foundation's benefit concerts, and George offers this moving account of one such concert:

Joe Williams was the central figure in one of the most poignant musical experiences of my life. It occurred at the bottom of the sloping lawn on the Stamford, Conn. home of Jackie and Rachael Robinson, at the conclusion of one of their mid-1960s "Afternoon of Jazz" concerts benefiting the Jackie Robinson Foundation, that has helped so many underprivileged children.

Joe was one of the several top-draw jazz artists invited to perform (for free, of course) on that warm June day. He couldn't put in an appearance until mid-afternoon, because he had been working in Chicago the night before. When he did arrive, he just sat there quietly among the several thousand fans, including, as I recall, Martin Luther King, Roy Wilkins and Jackie himself—beautifully relaxed, just patiently waiting for his time to go on.

Of course we were saving Joe for the final act, but by the time we were ready for him, it had begun to grow dark. So

JOE WILLIAMS 70th Birthday Salute

that people could see as well as hear him, we placed a few cars at the top of the hill with their headlights illuminating only Joe and his accompanist, the late Jimmy Jones.

What followed under those soft, rather dim lights was real goose-pimply stuff as Joe and Jimmy produced the concert's emotional highlight with just two numbers, Duke Ellington's "Jump For Joy" and "The Lord's Prayer." By the time Joe had delivered the final "Amen," a total hush had enveloped the audience. Then, realizing what an emotional experience they had just gone through, the entire audience rose, to a man and a woman, to give Joe a standing ovation for his superb, sensitive closing to a truly memorable Afternoon of Jazz.

Most people know **Burt Reynolds** for his tough-guy roles. What most people do not know is that **Burt Reynolds** is a serious jazz fan. Joe and Burt got together professionally in 1981 when Burt asked Joe to record two songs for the soundtrack of the movie "Sharky's Machine." This is Burt's take on Joe's longevity:

The reason Joe Williams has been around for such a long time and never dropped an inch in popularity is that he's the quintessential male jazz singer of yesterday, today and for a long, long time to come.

Brought together by good music, **Miles Davis** and Joe Williams became friends back in 1949. Joe was appearing at Chicago's Regal Theatre with Jay Burkhardt's orchestra. Miles, impressed with their sound, sat down and wrote several arrangements for them before he left Chicago. Over the years Miles and Joe have shared their music along with many laughs. Miles has this to say about Joe:

If I wasn't in the way, Joe would be the world's best singer of ballads.

For Joe, one of the great riches in his life is the sheer number of friends he has amassed throughout his career. Among his more recent friends, relatively speaking of course, are pianist/educator **Mel Powell** and actress **Martha Scott**. They have this to say:

Like all great singers, Joe is blessed with an inner ear that's a marvel. And in his case, the ear and the voice get better and better as the years roll by.

To the best of Joe's recollection, it was the late pianist/arranger **Jimmy Jones** who brought guitarist **Kenny Burrell** to his attention. Jimmy had recruited Kenny to play on several of Joe's recording sessions in the early '60s. Joe also remembers going to hear Kenny play at the Prelude on 125th St. under the el in New York City. They have been friends ever since. Kenny offers this insight:

Joe Williams is one of the most versatile and moving singers in the history of popular music. One of the perhaps not so well known things about Joe is that he is a great listener. He really pays attention to what other musicians are doing. And he appreciates and is moved by the truth and beauty in all kinds of music.

Through the years whether riding in a car, sitting in a night club or relaxing in the home of some friends, my conversations with Joe have often been punctuated with remarks from him like "Man, did you hear that?" or "Such beauty!" as he refers to something coming from the radio or records being played at the time. He always reacts enthusiastically when hearing others excel in performance. He loves music and he makes beautiful and important music. And we love him.

Thanks Joe, and continued good luck to you and yours.

Premier bassist **Milton "The Judge" Hinton** hails from Chicago, and it was there, in their hometown, that they first became acquainted in the 1930s. In the best tradition of "the elder statesmen of jazz," their communications to one another are often in shorthand. Milt sent this message to Joe:

Dear Joe... Chicago... 1930... Forum Hall... The Indiana Theatre... Warwick Hall... Bacon's Casino... Do You Remember?

In 1956, when Joe Williams made his first appearance on "The Tonight Show," **Steve Allen** was the show's host. Not long after, Joe was a frequent guest on "The Steve Allen Show" which aired on Sundays live from Birdland in New York City. During the last 32 years Steve has continued to invite Joe to guest on many of the radio and television shows he hosted. This is what Steve Allen says:

Given the fact that I've been, among other things, working as a vocalist for the past 40 years, it naturally is not the greatest news I ever heard that Joe Williams always was and always will be my wife Jayne's favorite singer. Nevertheless, I can understand the reason for her choice. After all, Joe is a lot better at the gig than I am.

What millions love about his work is not only that unique, masculine sound, not only the always swinging rhythm, but the wonderful humor, the just-right degree of playfulness that he imparts to a song. Whatever you thought a song meant before Joe sang it, it means just a bit more after he

gives it his attention.

Jayne and I join the army of those who say, applause, applause, applause for a great artist—and a great gentleman.

While most singers enjoy listening to one another, many of them prefer not to talk shop. Those that become friends quickly find that there are other things to share. Joe likes to spend most of his free time on the golf course, and here is what golfing buddy **Robert Goulet** says about Joe Williams:

No one allows me the smooth, relaxed listening pleasure that is emanated from a gifted singer as much as those tones that flow from one of the world's finest, Mr. Joe Williams.

Now if he could only transfer some of his rhythm to his golf swing.

I love you Joe—and I need three a side!

Back in 1968, Joe worked the UC Berkeley Jazz Festival with the Thad Jones-Mel Lewis Orchestra. The concert, produced by student **Darlene Chan**, was a great success, and Darlene is now the west coast director of Festival Productions. Darlene, known affectionately to Joe as "Andy Donald's mom," sends this message for Joe:

1968—the first time we worked together. Here's to 20 more great years!

For several years, travel consultant **Delores Mavritte** has coordinated the complicated travel schedule for Joe and the Quartet. Though not an easy task, Delores says:

Joe is a warm and caring person who is always concerned about the welfare of others. It is a delight to answer the phone and hear his voice, almost as melodious speaking as singing, kidding me about sending him on yet another trip.

Happy Birthday Joe



NORMAN SIMMONS



HENRY JOHNSON



BOB BADGLEY



GERRYCK KING



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70 IS A MAGIC NUMBER

HAPPY BIRTHDAY JOE!

You have been not only a client, but friend and family as well.

I want to express my thanks to you, and all the others who have helped me to maintain a long and successful career:

Over the years I have represented 70 artists, one to match each of your 70 years:

Julian Cannonball Auderley
Gene Ammons
Ernie Andrews
Andy and the Bey Sisters
Arts Reynolds Singers
Dorothy Ashby
Brook Benton
Johnny Brown
Jerry Butler
Betty Carter
Randy Crawford
King Curtis
Ann Dee
Lou Donaldson
Ja'net DuBois
Jean DuShon
Robertta Flack
Jonna Gault
Goldfinger & Dove
Susaye Green
Arsenio Hall
Herbie Hancock
Eddie Harris

Marcene Harris
Johnny Hartman
Donny Hathaway
Bill Henderson
Donna Hightower
Rick Holmes
Shirley Horn
Freddie Hubbard
Benard Ighner
Ahmad Jamal
Etta Jones
Bev Kelly
Teddi King
Yusef Lateef
Ketty Lester
Ramsey Lewis
Abby Lincoln
Herbie Mann
Letta Mbulu
Les McCann
Claudia McNeal
Cat Miller
Wes Montgomery
Natural Essence

Kellee Patterson
Billy Paul
Dave Pell
Dianne Reeves
Richard & Willie
Timmy Rogers
Shirley Scott
Marlena Shaw
George Shearing
Bunny Sigler
Sisters Love
Carol Sloane
Jimmy Smith
Mike St. Shaw
Dakota Staton
Billy Taylor
The Three Sounds
Stanley Turrentine
Sarah Vaughan
Lovelace Watkins
Johnny Guitar Watson
Maxine Weldon
Monica Zetterlund

plus three more - you, Nancy Wilson & Henry Johnson - for good measure.

With love from one veteran to another,