



JOE STILGOE
PRESS PACK

B I O G R A P H Y

Joe Stilgoe is an internationally acclaimed singer, pianist and songwriter with a rich musical heritage (his father is lyricist and entertainer Richard; his mother the opera singer Annabel Hunt). His live shows are a mixture of virtuosic musicianship, breathtaking theatricality and witty interaction with the audience, combining on the spot improvisation and the quickest of wits. He is in constant demand around the world with his band and as a solo act, having appeared at Ronnie Scott's, the Royal Festival Hall, The Queen Elizabeth Hall, The Barbican, The London Jazz Festival, The Royal Albert Hall, Cheltenham Jazz Festival, Edinburgh Festival (*Time Out* award), Henley Festival, Melbourne Festival, Barbados Festival, Sardinia Jazz Festival, Sicily Jazz Festival, Montreux Jazz Festival, Dubai Jazz Festival and in jazz clubs from New York to Berlin to Kuala Lumpur. He has appeared as featured soloist with orchestras including BBC Concert Orchestra, Royal Liverpool Philharmonic, The Northern Sinfonia, Lahti Symphony, Finland and the RTE Orchestra in Dublin. In 2011 he made his solo debut at the Edinburgh Fringe where his show *One Hour!* was a sell-out and garnered much critical acclaim (**5 stars in The Scotsman**) and he has just returned from another sell out Edinburgh run and another clutch of top reviews (**a second 5 star Scotsman review being the rarest of accolades**) for his show *Songs On Film*, which first originated at the London Jazz Festival in 2013.

Having signed to Candid Records in 2008, he then left the label after releasing his first album *I Like This One* to self fund his second, the 2012 released *We Look To The Stars*. On the day of release it went straight to the top of the jazz charts while pulling in rave reviews from the national press and attracting new fans from Tim Minchin to Chris Evans to Sir Michael Parkinson. The London Jazz Festival performances of *Songs On Film* were recorded for a live album, released in February 2014, which attracted interest from top British label, Linn Records. The album, and all Joe's back catalogue, is to be re-released by Linn, who signed Joe in June 2014. Joe has recently completed his 3rd studio album *Two Tones*, due for release in Spring 2015 for worldwide release.

With collaborations including conductor John Wilson, British jazz legend Claire Martin and comedian Alexander Armstrong, Joe's career is expanding to contain the promise that BBC Radio 2 recognised when they commissioned Joe to make his own radio show in December 2013. *Jingle Bell Joe*, an hour of music, chat and comedy, aired on December 23rd 2013 and saw Joe singing, playing, hosting and welcoming guests as diverse and stellar as Damian Lewis, Caro Emerald, Cerys Matthews and Tim Minchin.

Joe has worked extensively on radio, appearing on *The Now Show* and *The Horne Section* for Radio 4, and has been a contributor and special guest with Terry Wogan, Richard Madeley, Michael Parkinson and numerous other Radio 2 programmes including 6 appearances on *Friday Night Is Music Night*. He has also appeared a number of times on television, most notably in *Never Mind The Buzzcocks*, and least notably in *Bargain Hunt*.

P R E S S

"He comes up with as many neat hooks and choruses as a true pop veteran."

The Sunday Times

"A jazz pianist and songwriter of considerable talent and no less charm" **The Guardian**

"Sheer joy" ***** **The Scotsman**

"Musical virtuoso" **The Independent**

"Genius" **The Herald**

"A truly remarkable singer songwriter, not to mention outstanding piano player... I thank you for creating that most exciting of moments when, as a lover of good music, you know you have seen and heard something remarkable." **Sir Michael Parkinson**

"Not since Oscar Peterson's halcyon days have I heard a jazz piano player who could be compared to such a great artist in both technique and inspiration."

Sir John Dankworth

"Gorgeous playing, amazing voice, great tunes. Sigh." **Tim Minchin**

"If ever a young man was destined for great things, it's Joe Stilgoe." **Don Black**



THE TIMES

Edinburgh 2

Music

Joe Stilgoe: Songs on Film Assembly Checkpoint

★★★★★

The singer and pianist Joe Stilgoe plainly loves the cinema, although given the disarmingly populist slant of *Songs on Film* it seems more apt to refer to the object of his (musical) affection as "the movies". Directed by Owen Lewis, the performance is structured as a sometimes blissfully breezy ride through decades of mostly familiar material: from the roar of the MGM lion to a snippet of one of the tunes from *Frozen*.

As the *Footloose*-bashing host of this aural kaleidoscope Stilgoe is a real smoothie. Dapper, handsome and quick-witted (he has an especially nice line in self-deprecating humour), he's a classic crooner who lends jazzier edges to songs such as *Raindrops Keep Fallin' on My Head* and *Almost Like Being in Love* (from *Groundhog Day* via

Brigadoon). It's not just the engaging manner or appealing voice that count. Stilgoe is also gifted with dazzling digits. Whether setting the show's tone via a lively overture, or racing through a breakneck medley of cartoon themes (with the bassist Tom Farmer and Ben Reynolds on drums providing extra fuel), his facility borders on amazing.

In its full form, *Songs on Film* lasts about 90 minutes. Even truncated for the Fringe it feels generous, and mischievous. You get the sense that there's no place Stilgoe would rather be than leading us through such games as *Guess the Studio* (in which he plays branding themes from DreamWorks to Warner Brothers), or facing up to the challenge of improvisationally knitting together a handful of songs suggested by the audience. It's lovely when he and his able accomplices gather downstage for an off-mike rendition of *It Had to Be You*. And how simple but magical it is when a huge bouquet of balloons enters the scene. An altogether buoyant pick-me-up.

Donald Hutera

Box office: 0131 623 3030, to Aug 22

From Hollywood to Holyrood

Joe Stilgoe's songs from the silver screen

BBC
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2

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Weekdays 0630 - 0930



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Joe Stilgoe and Professor Robert Winston

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Duration: 2 hours, 59 minutes
First broadcast: Friday 25 July 2014

Jazz

Joe Stilgoe

Ronnie Scott's, W1

★★★★☆

Perhaps because he served part of his apprenticeship on cruise ships, Joe Stilgoe pays extra attention to the fine details of winning an audience's attention. Too many jazz musicians, averse to the vulgar idea of putting on a show, have a habit of introducing a number by grunting something along the lines of "This one's a bossa nova."

Stilgoe isn't like that at all. He teases and cajoles and pulls off the incredibly difficult trick of making it all seem utterly spontaneous. Above all, every tune is executed with impeccable musicianship. The British singer-pianist knows how to swing, yet he also unearths material with a strong pop hook. Ben Castle's saxophone solos, not to mention the crisp backing vocals from drummer Ben Reynolds and bassist Chris Hill, play their part in creating an unusually flexible backdrop. Cleverly calibrating the arrangements, Stilgoe manages to create the illusion that he is working with a band that is twice the size.

*"...every tune is
executed with
impeccable
musicianship"*

His tone has usually been breezy and insouciant rather than introspective. With Christmas approaching, this set also included a modest quota of festive cheer, all delivered without extra helpings of syrup. But the shadows certainly descended on an intense reading of *The Fool on the Hill*, laced with subtle dissonances. The smile was back in place on *We Should Kiss*. And, once again, you could only marvel at the witty wordplay of *Popcorn*, Stilgoe's paean to pre-multiplex cinema-going: there can't be many songs that take a good-humoured pop at Kevin Bacon commercials. Stilgoe made discreet fun of himself earlier, recalling how, as a young piano bar player, he had stumbled over *Misty* as a grim-faced punter, who just happened to be Tony Bennett, looked on. Mr B wouldn't have any complaints now.

Clive Davis



theguardian

Culture Music Jazz

Joe Stilgoe: proving jazz and jokes do mix

The son of lyricist and pianist Richard makes his mark with his first Radio 2 show. Meet the jazz maestro with a comic streak

Emma John
theguardian.com, Monday 23 December 2013 13.38 GMT
[Jump to comments \(26\)](#)



Joe Stilgoe ... combining musical virtuosity with a swashbuckling stage presence

John Lewis soundtracks, unlikely duet pairings: the festive season tends to throw up plenty of musical oddities. Still, *Homeland*'s Sergeant Brody singing *Leaning on a Lamp Post* is going to be hard to beat – at least for Joe Stilgoe, whose *Radio 2* Christmas show features Damian Lewis knocking out the camp cockney classic. "I've just watched seven episodes of that show back to back," admits Stilgoe. "And now, in my head, this fallen military hero is singing *Me and My Girl* ..."

It's some achievement to have America's most famous fictional marine (or at least the actor who plays him) on the first radio show you've ever hosted. But Stilgoe, a jazz pianist and songwriter of considerable talent and no less charm, seems to attract ardent admirers. Caro Emerald, the Dutch pop star, flew from Amsterdam while six months pregnant to appear on *Jingle Bell Joe: Radio 2 House Party*; Cerys Matthews agreed to sing her famous Tom Jones duet with him.

And then there's Tim Minchin, who has been a supporter since he heard Stilgoe's album *We Look to the Stars* last summer. In Stilgoe's Christmas show, they improvise together on two pianos while conducting an interview – in song. "We've got one piano facing the other, and we're sweating, eyeballing each other as I ask the questions," explains Stilgoe. "I'll ask him a question and he'll rhyme the answer, he'll suddenly move into a different key ... there's no one else who can do that."



Joe Stilgoe with Damian Lewis, recording for Radio 2. Photograph: Matt Humphrey

Except, perhaps, Stilgoe. The 34-year-old Ronnie Scott's regular is known, on the circuit, for combining musical virtuosity with a swashbuckling stage presence. His songs range from tender ballads to joyous swing to wry, witty covers, all served up with a side of dry banter and an appearance that could sue dapper for defamation. (Even when we meet, on his day off, he's wearing a crisp collar and waistcoat.) It's entertainment with an old-fashioned charm that can win over the most cynical of modern audiences, and is perfectly attuned to the *Strictly*-era revival of live, family entertainment.

THE SCOTSMAN

Out on his own and in with the crowd

MUSIC
JOE STILGOE:
SONGS ON FILM
ASSEMBLY CHECKPOINT
(VENUE 322)
★★★★

SINGER-PIANIST Joe Stilgoe's *Songs on Film* show can be summed up in a two-word review: "Sheer joy". Why? Because it lifts the spirits, puts a smile on the face and sends you out with one of your favourite film melodies ringing in your ears. I'd say it would make you forget the frightful weather outside if you should see it during an Edinburgh monsoon, but the opposite is actually true since the first section of the hour-long show celebrates rain on film – whether in one of Stilgoe's entertaining monologues or musically, with his trio's lovely, gently swinging take on *Raindrops Keep Falling on My Head*.

When Stilgoe came to Edinburgh for the first time with his own show, three years ago, it was a solo performance – but even then he had props. Back then, those amounted to a white board with a series of diagrams and pie charts clipped to them. Now, for his Fringe version of the *Songs on Film* concert which he brought to the Fife Jazz Festival earlier

this year, he has all manner of props, from the black umbrellas which are lowered to just above the heads of the (hopefully not superstitious) trio to the Pixar-inspired lamp which appears on the piano for Stilgoe's touching homage to that studio's musical output later in the show.

And this is indeed a show rather than a concert. Stilgoe is more than a singer-pianist with witty repartee; he is a showman and one with a terrific, natural rapport with all age groups in the audience. The stylish props and lighting enhance what would otherwise still be a hugely enjoyable class act.

Among the musical highlights are the seldom performed *Arthur's Theme*, an exuberant *Almost Like Being in Love*, a spontaneously composed (if not combusted) medley of themes suggested by the audience, the bittersweet waltz from *Up* and an unforgettable *It Had To Be You*, performed sans piano, with harmonies sung by bassist Tom Farmer and drummer Ben Reynolds as the latter plays his brushes on the side of the double bass.

ALISON KERR

Until 22 August. Today 4:35pm.

Joe Stilgoe is more than a singer-pianist with a witty repartee



The Herald



UNASHAMED ENTERTAINMENT: Joe Stilgoe

Joe Stilgoe: Songs on Film

Assembly Checkpoint

★★★★

JOURNEY with us now, back to the Plaza in Oxted, where a young Joe Stilgoe is developing a movie habit so bad that he'll elbow his old man off the family piano, learn every soundtrack known to mankind and grow up to share that knowledge with wit, charm, an abundance of talent, a jazz trio and bunch of balloons — and no, the last two are not interchangeable.

Stilgoe's enthusiasm is infectious

and he and his bass and drums team make an hour pass very quickly indeed, involving the audience all along the way and adding catchy original lines about popcorn to film themes mad, moving and verging on the bonkers. Genuine unashamed entertainment — as well as some rather fine singing and playing — for all the family.

Run ends August 22.

The Observer

Joe Stilgoe: We Look to the Stars – review
(NS&A)

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Buy the CD
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Joe Stilgoe
We Look To The Stars
NS&A
2012

He writes the songs, sings them, plays them and creates the arrangements – all with a panache that leaves the rest of us bug-eyed. There's not so much jazz in Stilgoe's second album as in his first, which means we don't get to hear a great deal of his phenomenal piano playing, but there's enough to show that it's still in full working order. As for the songs, they're wry, witty, observant, and actually have tunes attached, which is a rarity nowadays. From the first track, which swings like mad, to the last, a delicate reworking of *Waterloo Sunset*, it's a delight.

29 July 2012

CD REVIEW - JOE STILGOE, WE LOOK TO THE STARS



Choppy and cheerful for the most part these are songs that were made for radio

Recommend

Be the first of your friends to recommend this.

they're new.

Choppy and cheerful for the most part these are songs that were made for radio.

Add a voice that is charming and full of expression and you have something of a new find.

(NSA)

Verdict: 4/5

DAILY EXPRESS

11 July 2012

By Simon Gage

Have your say(0)

MAYBE we shouldn't even mention that Joe Stilgoe's dad is Richard Stilgoe, the same one who wrote *Starlight Express* and *Phantom* with Andrew Lloyd Webber because there's no need for nepotism when you're this good.

Pitched somewhere between Jamie Cullum and Michael Bublé, Joe is a singer/songwriter on the classic side of jazzy, with songs that sound like you've known them for years even though

22 July 2012

THE SUNDAY TIMES

JOE STILGOE
We Look to the Stars
NS&A NSACD01



The polished singer-pianist must have won plenty of new fans through his supporting role in the comic *Alex Horne's* recent, highly enjoyable stand-up-meets-jazz series on Radio 4. Stilgoe's lyrics are intricate, his tunes breezy and buoyant, and a cover of the Kinks' *Waterloo Sunset* provides a wistful payoff to a confident set. The band always swings hard, but you can instantly tell that Stilgoe is no purist: he comes up with as many neat hooks and choruses as a true pop veteran. Is that a Billy Wilder reference on *(That's the Way It Crumbles)* *Cookie-Wise*? Sounds like it. **CD**

THE TIMES

JOE STILGOE
SONGS ON FILM LIVE
Beard/joestilgoe.com BEARDCD1



He grows in stature all the time. The singer-planist assembles a quirky yet touching collection of stardust memories

in front of an audience at London's intimate St James Theatre. Popcorn puts two fingers up to multiplexes, and there's an emotional tug to the elegiac Gold on Silver and (That's The Way It Crumbles) Cookie-Wise, inspired by Billy Wilder's *The Apartment*. Randy Newman fans will approve of the cover of *When She Loved Me*, while the trio's funky treatment of *The Surrey with the Fringe on Top* is laced with a Harry Connick-style New Orleans shuffle. **CD**

THE SCOTSMAN SCOTLAND SUNDAY

JAZZ

Joe Stilgoe

Songs on Film Live

Beard Records BEARDCD1, via internet only

Recorded at the London Jazz Festival in November, this CD would seem to be the perfect souvenir for anyone who attended the stylish pianist-singer-raconteur Joe Stilgoe's sell-out show - or who goes to hear him when he brings it to St Andrews' Byre Theatre next month. As much of a cabaret artist as a jazz one, Stilgoe delights his audience with his witty patter (though it doesn't bear replaying as many times as his best tunes) and his effervescent performance of a mixed bag of film songs, the best being two of his own ballads - the previously recorded homage to *The Apartment*, *Cookie-Wise*, and *Gold On Silver* - plus Randy Newman's tender *When She Loved Me*. ALISON KERR

• Download this: (That's the Way It Crumbles) *Cookie-Wise*

jazzwise

magazine.com

for long of Henry Cow and aging crowd of listeners. On the 'Vintage' releases, the album is a great first step towards a more focused sound. The album is a great first step towards a more focused sound. The album is a great first step towards a more focused sound.

recovered in October 1980, this has a compelling rhythm section of Oliver and Gurnea plus percussion player, to the leader's saxophone playing, for longer than his up to nearly 50 minutes with enough music on their records to make them seem like a real band. The album is a great first step towards a more focused sound.



Dayna Stephens
Today is Tomorrow

Dayna Stephens is a multi-talented musician, composer and producer. She has been a part of several bands, including the band 'The Dayna Stephens Band'. She has also released several albums, including 'Today is Tomorrow'. She is a very talented musician and composer.

Yes, David's first - which is sure to be heard on a movie soundtrack in the future - 'Single' channels George Benson in the scat/vocal middle section of 'Now Wasn't That Fun?'. Based on a line uttered by Jack Lemmon's character Bud in 'The Apartment', '(That's The Way It Crumbles) Cookie-Wise' provides the album's wonderful balladic centerpiece with a typically lovely middle eight. After the beautiful string arrangement of 'The Chestnut Tree', the supremely catchy 'So Much To Learn', the cricketing analogies of 'Can't Catch Me Out' and the homage to Louis Blériot 'Time To Fly', the piano-less 'To Be Decided' dial down the big textures and hits home with gently chugging guitar and bass. A piano-vocal interpretation of 'Waterloo Sunset', the sole cover, rounds off a superb album. **Peter Quinn**

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Henry Threadgill
Zoo

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Henry Threadgill is a multi-talented musician, composer and producer. He has been a part of several bands, including the band 'The Henry Threadgill Band'. He has also released several albums, including 'Zoo'. He is a very talented musician and composer.

Joe Stilgoe is a multi-talented musician, composer and producer. He has been a part of several bands, including the band 'The Joe Stilgoe Band'. He has also released several albums, including 'We Look To The Stars'. He is a very talented musician and composer.

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Brenda Torabako

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Joe Stilgoe

We Look To The Stars

Absolute NSACD01 | ★★★★★

Joe Stilgoe (v, p, kys), plus various personnel including

Mark Jaimes (s), Chris Hill (b), Ben Reynolds (d) and John

Bloose (perc). Rec. date not stated

This second album from singer, pianist

and songwriter Joe Stilgoe presents an

unbelievably rich musical feast that's

full of surprises. Album opener 'Let's

Begin' is a case in point, suddenly

veering off from its vertiginous swing

feel into a gorgeous Earth, Wind & Fire

groove. The title track from Stilgoe's

debut album, 'I Like This One', gets a

gloriously widescreen makeover. Then,

following the brassy exuberance of

October 2012

'We Should Kiss' - which I'm sure we'll be hearing on a movie soundtrack in the future - Stilgoe channels George Benson in the scat/vocal middle section of 'Now Wasn't That Fun?'. Based on a line uttered by Jack Lemmon's character Bud in 'The Apartment', '(That's The Way It Crumbles) Cookie-Wise' provides the album's wonderful balladic centerpiece with a typically lovely middle eight. After the beautiful string arrangement of 'The Chestnut Tree', the supremely catchy 'So Much To Learn', the cricketing analogies of 'Can't Catch Me Out' and the homage to Louis Blériot 'Time To Fly', the piano-less 'To Be Decided' dials down the big textures and hits home with gently chugging guitar and bass. A piano-vocal interpretation of 'Waterloo Sunset', the sole cover, rounds off a superb album. **Peter Quinn**

This second album from singer, pianist and songwriter Joe Stilgoe presents an unbelievably rich musical feast that's full of surprises. Album opener 'Let's Begin' is a case in point, suddenly veering off from its vertiginous swing feel into a gorgeous Earth, Wind & Fire groove. The title track from Stilgoe's debut album, 'I Like This One', gets a gloriously widescreen makeover. Then, following the brassy exuberance of

THE SCOTSMAN

Music review: Joe Stilgoe - One Hour!

By ALISON KERR
Published: 27/8/2011



The Edinburgh Festival
fringe

IF YOU'RE looking for a great way to round off your Fringe - one that will put a spring in your step and a song in your heart - look no further than this delightful solo show (suitable for all the family) starring pianist, singer, bass player, kazoo-ist and generally funny guy Joe Stilgoe (yes, son of Richard).

0
tweets

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Musically, this eclectic show has it all: an express version of Take the A Train on the piano; a jaunty bass and vocals version of Dream a Little Dream of Me; a gorgeous take on Waterloo Sunset, and several songs written by Stilgoe himself.

His tunes sound as if they should feature on Harry Connick jnr's soundtracks to Nora Ephron/Rob Reiner films - surely We Should Kiss or I Like This One are destined to be rom-com theme tunes? - and his appealing voice sounds like early Jamie Cullum. What elevates his songs are his lyrics which are clever, witty and charming. It's just a shame that on That's the Way It Crumbles Cookie-Wise - a ballad inspired by one of Jack Lemmon's poignant lines in the wonderful, bittersweet, Billy Wilder film The Apartment - the lyrics are drowned out by his "invisible band", the soundtrack tape which accompanies him.

The undoubted highlights of the show are the sections allowing the audience to participate. Stilgoe is a quick-witted showman who responds brilliantly to spontaneous suggestions from the audience. Accepting a request for John Lennon's Imagine, he forgets the words, hums, then quips: "I always thought there wasn't enough imagining in that song". He makes a feature of his skill as a spontaneous songwriter in what emerges as the funniest part of the show - a three-minute musical created on the spot with the collusion of the audience who determine the musical styles involved, the characters' names, the setting etc.

And, as if all that isn't enough, Stilgoe - who opens the show by dividing the audience into sections and teaching them a little riff to sing - sends everyone out with a singalong.

Joe's keyed up over his new jazz album

THE name Stilgoe is still most fondly associated with the musical interludes in TV's *That's Life*.

However, it should be pointed out that the singer/songwriter bearing the name did also pen the lyrics for Andrew Lloyd Webber's *Phantom of the Opera* and *Starlight Express*.

But we're not talking here about the recently knighted Sir Richard Stilgoe, he of the witty ditties and catchy little tunes.

His youngest son, Joe, is carving his own, quite different, niche in the showbiz world.

He's already well-known and highly regarded on the jazz circuit, having played at venues like Ronnie Scott's and at private functions for Prince Charles — at Buckingham Palace — and Sir Paul McCartney, no less.

His second album, just out, is aimed at a wider audience, catching the mood of

by Ian Towers

Michael Buble and Jamie Cullum, artists of a similar mould who've cultivated broad fan bases.

While he doesn't trade on the family name — he doesn't need to, Joe has more than enough talent of his own — he does acknowledge the encouragement and support he's received from both his parents.

"They never pushed me into music," Joe, 32, told *The Weekly News*.

"I'm the youngest of



Joe has played at private functions for the likes of royalty and Paul McCartney. Inset, his dad, Richard with his OBE.

five and the others all have 'proper' jobs, so there was no pressure on any of us. I kind of found my own way here."

Sitting at the piano, he does indeed look like a young Richard (minus the distinctive well-trimmed beard) and when he talks, there's a recognisable razor-sharp wit. But as soon as he starts to sing, there's no disguising the fact that his impressively-smooth vocals are something Dad would envy.

"I wasn't sure what line I'd go into until I

thought about acting and my grandmother wanted me to become an estate agent!

"But I always listened to Fats Waller and Jerry Lee Lewis, as well as Dudley Moore, so that's where my heart lay.

"Jazz is sometimes perceived as a bit of a dirty word by people who aren't 'hard-core' fans, but my experience is that even those who say they don't like it realise they do when you mention songs.

"Youngsters think Robbie Williams wrote *Mack the Knife*, because he recorded

them about jazz and they say, 'No way'.

"Michael Buble's made a career out of jazz songs he can put his own stamp on, like *Cry Me A River*. He's been clever.

"I've written 10 of the 11 tracks on the new album and you'll see my love of Billy Joel, Elton John and Stevie Wonder."

Music aside, the other big date in Joe's calendar this year is his wedding to lovely blonde actress Katie Beard, in December.

His proposal proved

romantic side on the piano stool.

"We went to Paris and I proposed in the back of a 1930s Citroën," he told us. "Then we went up the Eiffel Tower.

"We've bought our first home, a typical London Victorian terrace, and I'm looking forward to doing it up.

"I love DIY, but have to be careful — I have to remember how much I need my hands when holding a sharp chisel!"

● *We Look To The Stars* by Joe Stilgoe is out now on the *Absolute/Nick Stewart* and

