

Biography

QUINCY JONES: A BIOGRAPHY

In a career that has spanned some 25 years, Quincy Jones, the world famous composer, arranger, conductor, producer, and recording artist, has reached virtually every success-laden plateau imaginable.

Born in Chicago, Illinois, in 1933, Quincy moved to Seattle, Washington, at the age of ten. It was there that he began his initial musical training.

Through the past 20 years of his entertainment-industry career, Quincy has been involved in virtually every facet of the business: he's scored the music to over 50 major motion pictures (receiving Academy Award nominations for his scores to *In Cold Blood* and *In the Heat of the Night*) and he's been involved in the recording careers of over 200 different artists as either composer, conductor, arranger, or producer. Included in that vast array of talents has been a series of ten gold million-selling records that Quincy produced for pop songstress Lesley Gore in the Sixties, the classic Frank Sinatra *Live At The Sands* album, which Jones arranged, as well as a series of jazz gems for likes of artists including Duke Ellington, Count Basie, Billy Eckstine, and Sarah Vaughn.

Beginning in the early Sixties, Quincy served as vice president of Mercury Records for seven years; while there he was the man in charge of all of the music recorded by the label. Quincy also spent a number of years in Europe where he also served as musical director for the renowned French recording company, Barclay Disques. During his tenure in Europe, Quincy fell under the tutorial wing of the noted European musical instructor, Nadia Boulanger, who claims Stravinsky as one of her students. Never one to ignore the past, Quincy nevertheless feels that the past is indeed behind him and the present and future are of the utmost importance in his life.

The last few months have brought Quincy to the most creative, prolific, and commercially successful period in his entire career. Quincy introduced, produced, and arranged the debut album by music's new dynamic duo, the Brothers Johnson, whose

album, *Look Out for #1*, has earned platinum status for sales of over one-million copies in a record-setting three months. Quincy originally introduced the Brothers Johnson on his hit '75 album, *Mellow Madness* (the follow-up to the milestone *Body Heat*), on which they were the featured composers and vocalists of four tracks. They have been lauded by the record-industry trade publication *Record World* as the "Best New Duo of 1976" as well as the "Best New Jazz Duo." Quincy was named "Producer of the Year" for his work with the Brothers Johnson.

Having scored over a dozen television themes in his career, Quincy has become involved in the public television children's show, *Rebop*, for which he wrote the theme. *Rebop* is an animated show, where children are educated to the joy and beauty of human understanding. His theme, "You've Got to Do It Yourself," is a bouncy tune with the catchy "rebop-rebop" chorus.

Also on the agenda for Jones in '76 is the record production for his latest discovery, Wattline, a new vocal quintet. Wattline was introduced by Quincy on his latest A&M album, *I Heard That!*; the group members were the composers of four songs as well as featured vocalists on most of the album. "I have always loved the sound of a great vocal group, and it seems that I am always in a fix when it comes to putting a group together when I am recording. I felt that the only way to rectify the situation was to put together a vocal group of my own. Over a period of six months I auditioned over five-thousand singers in the Los Angeles area and in the end narrowed it down to these five singers. We held a national contest to name the group and after responses from well over 25,000 people, we came up with the name 'Wattline.' I think that the group is amazing to be as young as they are. They are excellent songwriters as well as singers."

In what he has deemed the most creative period of his life, Quincy has undertaken two virtually impossible tasks in his quest to uncover the history of

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Biography

black music in America. The first of those efforts deals with the upcoming David Wolper Productions ABC television miniseries, *Roots*. The series is based on the novel by noted author Alex Haley, whose past efforts include the literary classic, *The Autobiography of Malcolm X*. For a period of ten years Mr. Haley traced his family lineage back to the motherland of Africa, where he came to grips with the trials and tribulations that his ancestors were forced to endure.

It is noteworthy that Quincy has chosen to be a part of this monumental project: after he'd completed his last film score, for *The Getaway* in 1972, Quincy declared a self-imposed retirement from the business of film and television scoring to concentrate on his recording career and the development of his own films. "*Roots* was one of those kinds of projects that hit me so close to home I had to be a part of it. Aside from being a great admirer of Alex Haley's literary prowess, the social magnitude of *Roots* was something that I had to be involved with. I have spent an enormous part of my career studying, researching, and attempting to trace the history of black music in the world today and the importance that our music has had on society as well as the music of the world. Alex's work and mine have a strong indirect brotherhood, for we were both attempting to uncover our own roots in our particular fields of study and business."

The striving for excellence and the undying need to uncover the unexplored have been Quincy's guiding lights in his career-long quest to research the evolution of black music. For the past 20 years Quincy has traveled throughout the world seeking to uncover artists and events that have made major contributions to the growth of black music. Jones' research has led him through over 3,000 books and twice as many recordings seeking his goal, and in the process he has made some important findings.

"It is particularly interesting to note that with virtually every social trauma that has occurred, the face of music has been altered, sometimes drastically. It was also interesting to discover that European classical music was greatly influenced by the music of Africa and later Black America, and vice versa. It was almost like a relay team in which the Europeans

borrowed heavily from their melodic lines. Naturally, both schools of thought embellished what they borrowed with their own sense of feeling—or soul, as I choose to call it."

Jones has been writing his interpretation musically and intends to showcase it in the form of an 80-minute two-record-set album. The work calls for gospel choir, symphony orchestra, big- and small-band jazz, dance, and solo voice. Along with the album, Quincy intends to produce and direct a series of 13 public-television specials documenting the educational aspects of the entire project as well as the earth-shaking amount of information that he has found. Plans also call for a book in thesis form written by Quincy and Alex Haley covering the historical and educational elements of his research. The fourth prong of his five-part plan is to have a traveling roadshow where a concert production of the work will be performed. Quincy has been in contact with various conductors in the major cities throughout the U.S. who would act as guest conductors the evening the Jones Evolution would perform. Lastly, the project will be made into a feature-length film, with Quincy and Alex Haley once again teaming up for the screenplay and Quincy directing.

Jones feels that there are two needs essential to the success of the project: entertainment and education. "The project must be educational because it is based on a great deal of historical research, but it must also be entertaining in order to reach a wide range of people. The public TV show and the novel will be primarily educational with the entertainment element secondary, while the album, film, and tour will be primarily entertainment and educational secondarily. The project is my masterwork in a sense, for I have spent years and years researching and writing it. It is funny because I have had the utmost intentions of completing it for the past couple of years but, like cell division, it keeps growing and growing. I find myself discovering more and more information on writing more and more music. The job of editing will be an intense one!"

With all these things going on in his life, it is hard to imagine when Quincy Jones finds time to sleep. His day normally begins at six in the morning and goes

Biography

practically non-stop until midnight, with occasional meal breaks "if there's time."

But, as Quincy says, it is that constant need to create and move that has kept him going throughout his incredible career and will continue to until he decides it is time to stop. "I really don't see the need to stop, for I could never imagine myself not working. My work is a labor of love totally. I suppose the day my love for it all starts to wear thin will be the day I decide to hang it up, but believe me, I doubt that day will ever come".

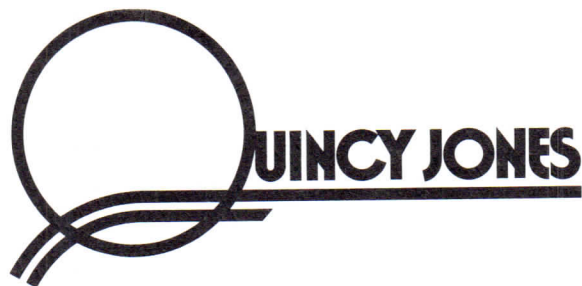
Following the success of Quincy's last two A&M albums, *Body Heat* and *Mellow Madness*, as well as the platinum album, *Look Out For # 1*, by the Brothers Johnson (which he produced), Quincy recently completed recording his newest album, *I Heard That!*. The new album is a two-record set comprising, as Quincy says, the best of both worlds. Sides one and two consist of all-new Quincy Jones material while three and four are a compilation of his best recordings on A&M.

Quincy's newest discoveries are a four-male-and-one-female vocal group, Wattsline, which he put

together through a series of auditions nationwide. The group is featured on six of the songs on sides one and two.

I Heard That! features the superb arrangements and production of Quincy with the musical assistance of some of the world's finest musicians. "The Midnight Soul Patrol," composed by Louis Johnson of the Brothers Johnson, features Louis, Stanley Clarke, and Alphonso Johnson on basses, along with Billy Cobham on drums and George Duke on keyboards. The tune is a musical odyssey in space funk, with its shifting moods and dynamic array of musical colors. Wattsline is showcased on the lovely ballad, "What Good Is A Song," in which their incredible vocal blend lifts the composition to incredible heights. The churning funk of "Train Leavin'" and "Things Could Be Worse" is a dancer's delight driven by the burning rhythm section of the Brothers Johnson, David T. Walker, Billy Preston, and Harvey Mason, with Wattsline handling the lead vocals.

I Heard That! also includes Quincy's arrangement of Stevie Wonder's "Superstition," a Wattsline composition entitled "You've Got To Do It Yourself," and the classic Ray Brown song, "Soft Shoe."



THE QUINCY JONES 20TH ANNIVERSARY

BIG BAND & INSTRUMENTALISTS

Duke Ellington
Count Basie
Marvin Hamlisch
Ray Anthony
Henry Mancini
Herb Alpert
Herbie Hancock
Louis Armstrong
Ray Charles
Gerry Mulligan
Quincy Jones
Freddie Hubbard
Hubert Laws
Oscar Peterson
Lester Young
Cannonball Adderley
Horace Silver
Art Blakey
Charlie Mingus
Thad Jones
Sonny Stitt
James Moody
Bobby Scott
Ray Brown
J.J. Johnson
Don Byas
Phil Woods
Clark Terry
Milt Jackson
Lionel Hampton
Dizzy Gillespie
Clifford Brown

FEMALE SINGERS

Aretha Franklin
Roberta Flack
Sarah Vaughn
Ella Fitzgerald
Minnie Riperton
Carmen MacRae
Dinah Washington
Peggy Lee
Valerie Simpson

Diahann Carroll
Lesley Gore
Ann Margaret
Gloria Lynn
Laverne Baker
Astrid Gilberto
Peggy Lipton
Big Maybelle
Annie Ross
Jackie & Roy
Anita O'Day
Helen Merrill
Bette Davis*
Lurlean Hunter
June Richmond

MALE SINGERS

Paul Simon
Frank Sinatra
Glenn Campbell
Johnny Mathis
Ray Charles
Ringo Starr
Billy Eckstine
Tony Bennett
Andy Williams
B.B. King
Billy Preston
Bill Withers
Jose Feliciano
Little Richard
Charles Aznavour
Jon Hendricks
Treniers
Eddie Jefferson
Matt Monroe
Carl Reiner
Louis Jordan
Willie Mays*
Mel Carter
Chuck Willis

*Spoken Word

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MOVIE SCORES & TELEVISION THEMES

IN COLD BLOOD

Robert Blake

IN THE HEAT OF THE NIGHT

Rod Steiger, Sidney Poitier

THE GETAWAY

Steve McQueen, Ali MacGraw

THE PAWNBROKER

Rod Steiger

BOB AND CAROL AND TED AND ALICE

Elliot Gould, Dyan Cannon

THE NEW CENTURIONS

George C. Scott, Stacey Keach

CACTUS FLOWER

Ingrid Bergman, Walter Matthau

THE ANDERSON TAPES

Sean Connery

\$\$

Warren Beatty, Goldie Hawn

THE HOT ROCK

Robert Redford, George Segal

THE LOVE OF IVY

Sidney Poitier

THE OUT OF TOWNERS

Jack Lemmon, Sandy Dennis

THE LOST MAN

Sidney Poitier

JOHN AND MARY

Dustin Hoffman, Mia Farrow

THE SLENDER THREAD

Sidney Poitier, Anne Bancroft

MIRAGE

Gregory Peck

BANNING

Robert Wagner

MAC KENNA'S GOLD

Gregory Peck, Omar Sharif

THEY CALL ME MR. TIBBS

Sidney Poitier, Martin Landau

BROTHER JOHN

Sidney Poitier

THE DEADLY AFFAIR

James Mason

ENTER LAUGHING

Jose Ferrer

WALK, DON'T RUN

Cary Grant, Samantha Eggar

A DANDY IN ASPIC

Laurence Harvey, Mia Farrow

JIGSAW

Harry Guardino, Hope Lange

THE LAST OF THE MOBILE HOTSHOTS

James Coburn

THE SPLIT

Jim Brown, Gene Hackman, Ernest Borgnine

THE HELL WITH HEROES

Rod Taylor, Claudia Cardinale

THE BOY IN THE TREE

Arne Sucksdorff

SHEILA

Brenda Sykes

TELEVISION THEMES

"DUKE ELLINGTON, WE LOVE YOU
MADLY!"

CBS

SANFORD & SON

NBC

THE NEW BILL COSBY SHOW

CBS

IRONSIDE

NBC

"DIG"—(animated ecology special)

CBS

REBOP—(childrens' educational show)

PBS

MERCURY RECORDS

The Birth of a Band

Quincy Plays for Pussycats

The Pawnbroker

Golden Boy

Mirage

Explores the Music of Henry Mancini

Big Band Bossa Nova

The Great Wide World of Quincy Jones

I Dig Dancers

Brand New Bag

Hip Hits

Newport, 1961

Ndeda (reissue)

ABC-PARAMOUNT RECORDS/IMPULSE

Quintessence

This Is How I Feel About Jazz

Go West, Man

Mode (reissue)

A&M RECORDS

Walking in Space

Gula Matari

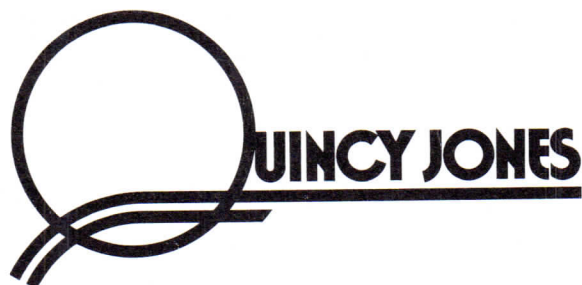
Smackwater Jack

You've Got It Bad, Girl

Body Heat

Mellow Madness

I Heard That!



QUINCY JONES' 20 YEARS IN THE RECORDING INDUSTRY

During the past two decades, few artists have equalled the prolific creative output of Quincy Jones. The amount of recorded music he has amassed in 20 years is awesome in its musical innovation, diversification of artists, and public acceptance.

In Jones' lengthy and abundantly creative career, he has scored over 40 major motion pictures and at least half that number in television scores and themes, but it is within the recording industry that Quincy has put on his greatest display of artistic productivity.

Jones' recording career began 25 years ago while he was still a student at the renowned Berklee College of Music in Boston. During his course of study at the conservatory, he gained a reputation among the school's instructors as a hard-working, extremely proficient composer and arranger. Famed jazz bassist Oscar Pettiford got wind of the aspiring young musician and contracted him to come to New York to write and arrange two tunes for an album he was doing. Having successfully completed that initial recording task, Quincy returned to school only to leave a few months later to tour Europe with Lionel Hampton's Premier Band.

During his tenure in Europe with Hampton, Quincy became interested in the talents of the great instructor Nadia Boulanger, with whom he sought to study. He took a job with Barclay Disques, serving as the musical director for the label. During that period he recorded, produced, and arranged for some of Europe's stellar musicians and vocalists. Charles Aznavour, The Harry Arnold Swedish All-Stars, Andy Williams, and Billy Eckstine all recorded with Quincy during his European stay.

Upon his return to the States, Jones' studio career blossomed incredibly as he began writing and producing for the late Dinah Washington. During that period, he produced such famed artists as Ella Fitzgerald, Sarah Vaughn, Helen Merrill, Lavern Baker, and Lesley Gore (10 gold records—"It's My Party," "Judy's Turn To Cry," "You Don't Own Me," et al). At the same time Quincy was working with some of the world's finest male vocalists, including his childhood partner, Ray Charles, whose first album was produced and arranged by Quincy. Jones did a series of recordings with Frank Sinatra, including the *Live at the Sands in Las Vegas* album with Sinatra and the Count Basie Big Band. In the course of his 20 years in the recording industry, Quincy has produced, composed, conducted or arranged for male singers like Paul Simon, Glen Campbell, Johnny Mathis, Tony Bennett, B.B. King, Billy Preston, Jose Feliciano, and Bill Withers.

It was Quincy who produced the first sessions on the incomparable saxist, Cannonball Adderley, as well as countless sessions with greats like Duke Ellington, Count Basie, Henry Mancini, Hubert Laws, Freddie Hubbard, Milt Jackson, Lester Young, and Oscar Peterson. Somehow, amidst the recording that Quincy has done for the varied array of male and female vocalists and instrumentalists, he has found time to record a collection of material which has set the pace and trend for many of the new directions in jazz and popular music.

Quincy recorded three landmark jazz albums for the ABC/Impulse label, *Go West*, *Young Man*, *This Is How I Feel About Jazz*, and *Quintessence*. The latter

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two recordings are jazz classics in the true sense of the word; they continue to be widely played on the nation's airwaves, and famed critic Leonard Feather called them "pinnacle albums in the development of new directions in jazz. The creative content is surpassed by none in Jones' creative ilk."

While he served as A&R Vice President at Mercury, he recorded a series of albums which musically became the harbinger of contemporary big-band music. His Mercury albums—like *The Birth of a Band*, *Golden Boy*, *Quincy Jones Explores the Music of Henry Mancini*, *Big Band Bossa Nova*, and the classic *Newport, 1961*—were unparalleled in their time for big-band jazz creativity.

Quincy began his film career shortly after leaving Mercury, a move he made to fulfill a lifelong dream. There were no black composers in Hollywood when Quincy decided to pursue the film medium, so quite obviously the untraveled road was a hard one to move down, but after seven years in the film industry, Quincy became one of its most widely respected composers, black or white. During his period of film scoring, Quincy had little or no time to actively pursue his recording career, other than the soundtracks to his films.

In 1969, Jones began an artistic marriage with A&M Records that has proven to be a significant one in terms of both creativity and commerce. His first recording for the label, *Walking in Space*, was recorded in one week, between films. As Quincy puts it, he had become so involved with films he really had no outlet for just-plain blowing—no way of satisfying his insatiable desire to record music that wasn't relevant to films. The contract with A&M put an end to his musical woes, and *Walking in Space* proved to be a

strong artistic endeavor: the album was awarded a Grammy for best jazz performance by a large group.

Gula Matari was the second album for A&M, and once again Quincy was awarded a Grammy for best instrumental composition and best instrumental arrangement.

In 1972, *Smackwater Jack* became Quincy's third Grammy-winning album in the category of best instrumental pop, rock, or folk performance.

Since then, he has recorded *You've Got It Bad, Girl*, which received a Grammy in 1973 for Quincy's adaptation of "Summer in the City," and in 1974 he produced, composed, and arranged his biggest album to date, *Body Heat*. This milestone album was a change of sorts for Quincy; gone was the big-band brassy sound that had come to be identified with the sound of "Q." In its place was a new emphasis on the rhythm section and vocal sound. The move proved to be a fruitful one, for it earned Quincy his first gold record and carved the way for his successful follow-up, *Mellow Madness*. Aside from its strong musical impact, the album served as the introduction of Jones-discoveries the Brothers Johnson. The Johnsons composed four songs on the *Mellow Madness* set, and soon after Quincy produced their first album, *Look Out for #1*. The Brothers Johnson album is the biggest project commercially that Quincy has directed, with sales of approximately a million copies.

In the 20-year period that Quincy Jones has been involved in the recording industry, Quincy estimates that he has been a part of well over a thousand recordings. The astounding factor of it all is not the quantity of music he has created, but the quality and standard of excellence he's managed to achieve in every area he's pursued.