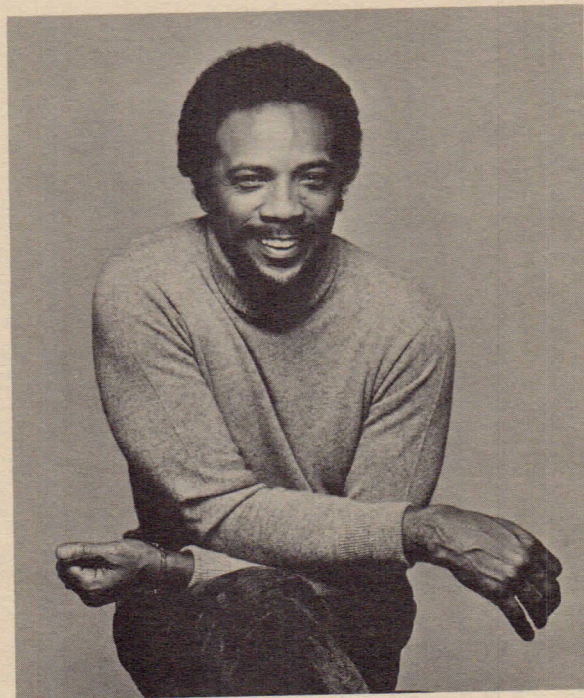


# Biography



## QUINCY JONES: A Profile

Trying to put the life and career of Quincy Jones in a nutshell is like trying to carry water in a basket. The man is an enigma to any force that would put a limit or a label on him. He has covered more ground in his twenty five year career than seems possible, especially when you come face to face with the serenity of the man himself.

To put the background as briefly as possible, he was born in Chicago, raised in Seattle, was playing trumpet for Billie Holiday and developing composition and arrangement chops with his buddy, Ray Charles, by fourteen. He and Charles formed a local band, but by fifteen, Q was ready to hit the road with Lionel Hampton, which he would have done, were it not for the fateful intervention of Mrs. Gladys Hampton who threw him off the bus with an emphatic, "Get that child out of here; . . . Let him finish school!" He consequently ended up at the Berklee College of Music in Boston on scholarship instead.

There he took a phenomenal ten courses a day and played strip joints at night to pay his lodging. His name got around and weekend sessions in New York soon became a part of his curriculum as well. The lure of New York drew Quincy into the hub of the jazz scene and the company of Tatum, Monk, Bird, Miles . . . all the greats of the era.

Jazz led Quincy all over the world and after one of his European tours with Lionel Hampton, he made Paris his home. There he took a job as Musical Director at Barclay Disques, and studied classical composition with the famed Nadia Boulanger, mentor to the likes of Stravinsky. During this period he won awards in nearly every European country as "Best New Arranger and Composer."



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A brief attempt to keep an eighteen piece touring band afloat proved to be an experiment in bankruptcy, so in 1961 Q returned to New York where he began a seven year stint at Mercury Records. There, his penchant for getting his fingers into numerous pies found him functioning simultaneously as a recording artist, arranger, producer, and the first black vice president of a major white label. Through the fabric of those years are woven uncountable arrangement and production credits for a string of artists such as Sammy Davis, Jr., Sarah Vaughn, Frank Sinatra, Andy Williams, Johnny Mathis, Lesley Gore and nearly every top name in jazz.

As successful as he proved in business, Q remained above all a musician and a chameleon. A boyhood dream of writing film scores, nurtured by days spent in theaters with eyes closed, identifying composers by their styles, led to Q's second conquest of territory formerly closed to blacks. He broke into scoring with Sidney Lumet's *The Pawnbroker*, but it wasn't until he did *Walk, Don't Run* several years later that he was to become one of the most sought after film score composers in Hollywood. He has since scored over thirty major motion pictures and numerous television shows, garnering more than a few Academy and Emmy Awards and nominations along the way. He recently won the 1977 Emmy Award for his score for the much acclaimed television film *Roots*. Presently he is working with Lumet again, scoring the film version of the Broadway smash, *The Wiz*, which is scheduled for release in November.

Working in film—what would be “full-time” for most people—did not put a stop to Q's recording career. In 1969 he began recording for A&M Records and promptly copped three Grammys in as many years. A perusal of the categories in which these awards were won reveals the new direction of Q's musical involvement. The first two of these awards were in the jazz category; but the third, won in 1971 for “Smackwater Jack,” was for “Best Pop, Rock, or Folk Performance” of the year. (Quincy has been the recipient of thirty-seven Grammy nominations and seven Grammys.)

His continual search for new talent and broadening of his own horizons led in 1976 to a collaboration with two young and hitherto unknown musicians, George and Louis Johnson. Not only did this association lead to overnight platinum success for The Brothers Johnson, but through it, Q and The Brothers have forged the state of the art in what could be termed “electroboogie,” a driving, infectious brand of music that one would hardly expect to emanate from a “jazz man.” For his latest A&M album, “Sounds . . . And Stuff Like That,” Q assembled talent from all of the divergent facets of his varied background, from Hubert Laws and Herbie Hancock to Ashford and Simpson and Chaka Khan. The result is a melange of sounds from electroboogie to quiet, sensual love songs that testify to the unlimited musical scope of Quincy Jones.

The only thing that has ever put a damper on Q's prolific and protean output was his bout with two neural aneurysms which, by all calculable odds, should have killed him. Some people find the problem in every opportunity; some find the opportunity in every problem. Quincy Jones was born into the latter category, but finding oneself alive after a second operation with 80-20 odds against seeing daylight again gives new meaning to the word “opportunity.” The bottom line to his amazing brush with death was a reinforcement of the mental attitudes that helped to bring him through that ordeal. The strength of Q's commitment to life is the force behind his uncompromising quest for excellence in whatever he does. It is the key to his success as an artist. It's what drives him to communicate to as many people, through as many mediums, as he possibly can. It's what gives him his seemingly boundless energy. To Quincy Jones, life itself is an iron-clad contract, and therein lies the greatness of the artist and the man.



# Biography

## ARTISTS CONDUCTED, PRODUCED, OR COMPOSED AND ARRANGED FOR:

Cannonball Adderley  
Herb Alpert  
Ray Anthony  
Louis Armstrong  
The Harry Arnold Swedish All-Stars  
Charles Aznavour  
Laverne Baker  
Count Basie  
Tony Bennett  
Art Blakey  
Ray Brown  
Don Byas  
Glen Campbell  
Diahan Carroll  
Mel Carter  
Ray Charles  
Bette Davis (Spoken Word)  
Sammy Davis, Jr.  
Billy Eckstine  
Duke Ellington  
Jose Feliciano  
Ella Fitzgerald  
Roberta Flack  
Aretha Franklin  
Astrid Gilberto  
Lesley Gore  
Marvin Hamlich  
Lionel Hampton  
Herbie Hancock  
Jan Hendricks  
Freddie Hubbard  
Lurlene Hunter  
Jackie And Roy  
Milt Jackson  
Eddie Jefferson  
J.J. Johnson  
Brothers Johnson  
Thad Jones  
Louis Jordan  
B.B. King  
Hubert Laws  
Peggy Lee

Peggy Lipton  
Little Richard  
Gloria Lynne  
Carmen MacRae  
Henry Mancini  
Manhattan Transfer  
Ann Margaret  
Johnny Mathis  
Big Maybelle  
Willie Mays (Spoken Word)  
Helen Merrill  
Charles Mingus  
Matt Monroe  
James Moody  
Gerry Mulligan  
Anita O'Day  
Oscar Peterson  
Oscar Pettiford  
Billy Preston  
Carl Reiner  
June Richmond  
Minnie Riperton  
Annie Ross  
Bobby Scott  
Horace Silver  
Paul Simon  
Valerie Simpson  
Frank Sinatra  
Ringo Starr  
Sonny Stitt  
Clark Terry  
The Treniers  
Sarah Vaughn  
Dinah Washington  
Wattline  
Bill Withers  
Andy Williams  
Joe Williams  
Chuck Willis  
Phil Woods  
Lester Young





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## ALBUMS: A&M RECORDS

*Walking in Space*  
*Gula Matari*  
*Smackwater Jack*  
*You've Got It Bad, Girl*  
*Body Heat*  
*Mellow Madness*  
*I Heard That*  
*Roots*  
*Sounds And Stuff Like That*

*Love Me by Name* (producer for Lesley Gore)  
*Look Out for #1* (producer for The Brothers Johnson)  
*Right on Time* (producer for The Brothers Johnson)

## ALBUMS: MERCURY RECORDS

*The Birth of a Band*  
*Newport 1961*  
*Quincy Plays for Pussycats*  
*The Pawnbroker* (filmscore)  
*Golden Boy* (filmscore)  
*Mirage* (filmscore)  
*Quincy Jones 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*  
*Ndeda* (reissue)

## ALBUMS: ABC-PARAMOUNT, IMPULSE LABEL

*Quintessence*  
*This Is How I Feel About Jazz*  
*Go West Man*  
*Mode* (reissue)

## SOUNDTRACK RECORDINGS

*The Pawnbroker* (Mercury)  
*Mirage* (Mercury)  
*Walk, Don't Run* (Mainstream)  
*The Slender Thread* (Mercury)  
*The Deadly Affair* (Verve)  
*Enter Laughing* (Liberty)  
*In the Heat of the Night* (United Artists)  
*In Cold Blood* (RCA)  
*For Love of Ivy* (ABC)  
*MacKenna's Gold* (RCA)  
*The Italian Job* (Paramount)  
*The Lost Man* (Uni)  
*Bob and Carol and Ted and Alice* (Bell)  
*John and Mary* (A&M)  
*Cactus Flower* (Bell)  
*They Call Me Mister Tibbs* (United Artists)  
*\$* (Seven Arts)  
*The Hot Rock* (Prophecy)  
*Golden Boy* (Mercury)  
*The Getaway* (A&M single)



# Biography

## ALBUMS: A&M RECORDS

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*The Italian Job* (Paramount)  
*The Lost Man* (Uni)  
*Bob and Carol and Ted and Alice* (Bell)  
*John and Mary* (A&M)  
*Cactus Flower* (Bell)  
*They Call Me Mister Tibbs* (United Artists)  
*\$* (Seven Arts)  
*The Hot Rock* (Prophesy)  
*Golden Boy* (Mercury)  
*The Getaway* (A&M single)



# Biography

## TELEVISION

*Duke Ellington, We Love You Madly* (CBS-TV; producer)  
*The 43rd Annual Academy Awards (1971) of the Academy of Motion Picture Arts and Sciences* (NBC-TV; musical conductor and arranger)  
*Hey! Landlord* (NBC-TV; Sandy Baron, Will Hutchins)  
*The Bill Cosby Show* (NBC-TV; Bill Cosby)  
*Ironsides* (NBC-TV; Raymond Burr)  
*Sanford and Son* (NBC-TV; Redd Foxx)  
*Cassidy and Torres* (ABC-TV pilot)  
*Dig* (CBS-TV; animated ecology special; John and Faith Hubley, creators)  
*The New Bill Cosby Show* (CBS-TV; variety; Bill Cosby, host)  
*Roots: The Saga of An American Family* (ABC-TV; LeVar Burton, Louis Gossett, Jr., Leslie Uggams)  
*Rebop* (PBS-TV; Children's Series)

## AWARDS AND NOMINATIONS

### ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Musical Conductor and Arranger for the 43rd Annual Academy Awards Ceremony (1971)

#### *Oscar Nominations*

*In Cold Blood* (1967, best original score)

"The Eyes of Love" (1967, from *Banning*; best song—original for the motion picture; lyrics by Bob Russell)

"For Love of Ivy" (1969, from *For Love of Ivy*; best song—original for the motion picture; lyrics by Bob Russell)

### NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES (NATRAS) ACADEMY OF TELEVISION ARTS AND SCIENCES (ATRAS)

#### *Emmy Awards*

*Roots: The Saga of An American Family* (1977)

#### *Emmy Nominations*

*The Bill Cosby Show* (1969, outstanding achievement in musical composition)



# Biography

## NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES (NARAS)

### Grammy Awards

- "I Can't Stop Loving You" (1963, best instrumental arrangement)
- Walking in Space* (1969, best performance by a large group)
- Smackwater Jack* (1972, best instrumental, pop, rock, or folk performance)
- "Summer in the City" (1973, best instrumental arrangement)
- "Q" (Best Producer—Brothers Johnson LP "Right On Time, 1977)

### Grammy Nominations

- The Great Wide World of Quincy Jones* (1960, best jazz performance by a large group)
- "Let the Good Times Roll" (1960, best arrangement)
- I Dig Dancers* (1961, best performance by an orchestra for dancing)
- Big Band Bossa Nova* (1962, best performance by an orchestra for dancing)
- Quintessence*" (1962, best instrumental arrangement; best original jazz composition)
- Quincy Jones Plays the Hip Hits* (1963, best performance by an orchestra for dancing; best instrumental jazz performance by a large group)
- "Golden Boy" string version (1964, best instrumental performance, non-jazz)
- Quincy Jones Explores the Music of Henry Mancini* (1964, best instrumental performance (jazz) by a large group or soloist with a large group)
- "The Witching Hour" (1964, best original jazz composition; best instrumental arrangement)
- In the Heat of the Night* (1967 best original score written for a motion picture or television show)
- "MacKenna's Gold" main title (1969, best instrumental theme written for a motion picture)
- "MacKenna's Gold" score (1969, best original score written for a motion picture or television show)
- "The Lost Man" score (1969, best original score written for a motion picture or television show)
- "Walking in Space" (1969, best instrumental arrangement)
- "Gula Matari" (1970, best jazz performance by a large group or soloist with a large group; best instrumental arrangement; best instrumental composition)
- "Soul Flower" (1970, best contemporary instrumental performance)
- \$ soundtrack (1972, best original score written for a motion picture)
- "Money Runner" (1972, best instrumental arrangement; best instrumental performance with vocal coloring, pop, rock, and folk field)
- You've Got It Bad, Girl* (1973, best instrumental performance, pop, rock, or folk field)
- Body Heat* (1974, best vocal performance by a duo, group, or chorus, pop, rock or folk field)
- "Along Came Betty" (1974, best instrumental performance, pop, rock or folk field)
- "Midnight Soul Patrol" (1977, best instrumental composition)

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# Biography

## DOWNBEAT READER'S POLL

Best arranger (1970/1971)

## DOWNBEAT CRITICS POLL

Best arranger (1960)

New star orchestra (1960)

## MISCELLANEOUS

### BRAZIL INTERNATIONAL SONG FESTIVAL

Antonio Carlos Jobim Award for best arranger (1967)

"The World Goes On" (1967, lyrics by Alan and Marily Bergman)

### GOLDEN GLOBE NOMINATIONS (Hollywood Foreign Press Association)

"Something More" (from film *Sheila*, 1971, best original song from a motion picture)

"Cactus Flower" (from film *Cactus Flower*, 1969, best original song from a motion picture)

### DUTCH EDISON AWARDS

*Hip Hits* (1965)

*Walking in Space* (1969)

### SOCIAL INVOLVEMENT

Black Expo (black business exposition)

Black United Fund

Community Action Project

Dancers Ballet Company

Inner City Cultural Center

Institute for Black American Music (IBAM) (co-founder)

Los Angeles Brotherhood Campaign

Operation PUSH (People United to Save Humanity)

Quincy Jones Workshop

St. Elmo's Village (Los Angeles)