





# QUINCY JONES

To this day, he remains one of the most relevant, in-demand, and *happiest* leaders on the roller coaster ride we call the music industry.

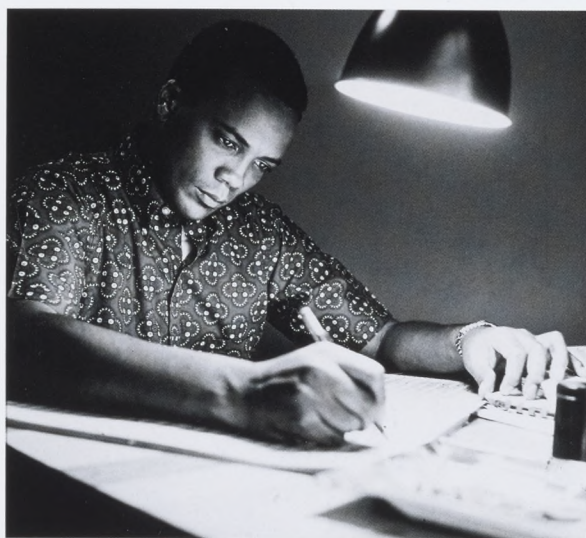
By Ashley Kahn

**F**ortunate is the man who recognizes his calling when it first comes to him. Fortunate are we that that man is Quincy Jones. In *Q* – his humble-roots-to-starry-heights memoir – he describes breaking into a military armory’s recreation center, outside of Seattle, in 1944, when he was 11. He was hungry and searching for food when he stumbled on a piano. He began to fiddle with the keys while his friends gobbled a lemon meringue pie: “I knew this was it for me. Forever. Suddenly . . . the world made sense. For the first time in my life, I felt no loneliness, no pain, no fear, but rather joy, relief, and even understanding . . . from the moment I plinked those notes and laid down those first chords, I finally found something real to trust, and began to learn how to hope and to cope.”

What changed Quincy Jones has, in turn, changed the world, with his wide-ranging productions, projects, compositions, arrangements, and – how to adequately describe all he has done and continues to do – his *guidance*. As a producer, composer, arranger, sideman, A&R man, and media mogul, Jones has repeatedly shown that timelessly relevant music and popular songs can be one and the same, and can make us feel that same sense of joy he did some seventy years ago.

Hundreds of artists have benefited from his Midas touch, including a number of stars who shone brightest due to his attention and input: Ray Charles, Miles Davis, Marvin Gaye, Stevie Wonder, Michael Jackson, and Frank Sinatra (who gave Jones the nickname “Q”). The results of his legendary work ethic include twenty-seven Grammy Awards, a record seventy-nine Grammy nominations, seven Oscar nods, an Emmy Award, a Tony Award nomination, and hundreds of millions of discs sold – including the 1982 album that’s still the





ABOVE: At work, 1959. BELOW: In the studio, 1969.

**“I discovered that there was *music*, and there was the *music business*. If I were to survive, I would have to learn the difference between the two.”**

best-selling recording of all time, Michael Jackson's *Thriller*. To this day, he remains one of the most relevant, in-demand, and *happiest* leaders on the roller coaster ride we call the music industry. Spend five minutes with the man and you'll see — if you can get a meeting.

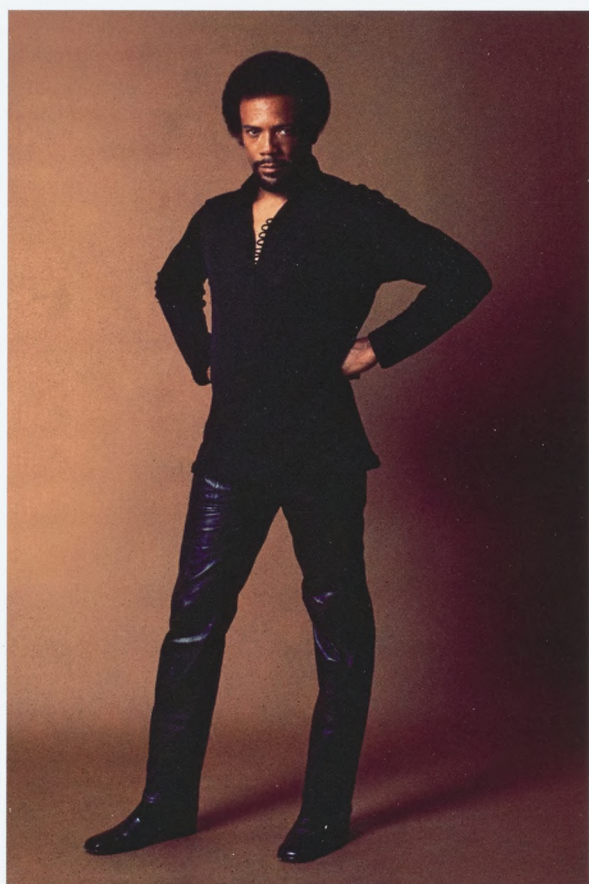
Jones' own music has always been celebrated for its sonic signature: a distinct balance of the sophisticated and the street, of deep history and contemporary popularity. And of all his attributes and awards, he possesses one talent that seems to be his alone: a preternatural, genre-free ability to hear past and future with timeless accuracy. He made his first mark with jazz, big band, and R&B; but he later found marked success in the worlds of pop, funk, and hip-hop. “A lot of my jazz friends misread my presence in the pop arena,” he wrote. “Since age 13 in Seattle, I'd played rhythm & blues, swing, big band, Sousa marches, polkas, Debussy, and bebop . . . no genre was ever a stretch, not even an inch.”

Indeed. There's much that speaks for Jones' induction into the Rock and Roll Hall of Fame this evening. He was there when rock & roll was born, when racial lines were deeply embedded and the rise of the music threatened an antiquated social order. He worked with rock's first wave, forging the songs and sounds on which this music has been built. He has always maintained a category-blind embrace of musical innovation, including rock. Consider his abiding affection for a well-placed, screaming guitar solo . . . “Beat It,” anyone?

**Q**uincy Delight Jones Jr. was born in Chicago in 1933, and raised outside Seattle. Before he graduated from high school, he had already taken lessons with ace trumpeter Clark Terry, befriended the equally precocious and slightly older Ray Charles, performed in a group led by producer Bumps Blackwell (who would soon figure prominently in the careers





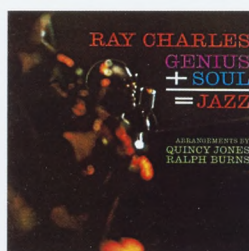


Q in leather, 1974

of Little Richard, Sam Cooke, and other rock pioneers), written an arrangement for Count Basie's orchestra, and been invited to join Lionel Hampton's band. In 1951, he won a scholarship to Boston's Schillinger House – now Berklee College of Music – but opportunity knocked even before he completed his freshman year. His arranging skills took him to numerous New York recording sessions, and his instrumental talent led to Hampton, touring Europe and playing alongside fellow trumpeters Clifford Brown and Art Farmer.

At 18, he was already a jazz and R&B wunderkind, earning the respect of his elders and establishing relationships that would soon propel his career. By the mid-fifties, he was arranging and composing for the likes of Sarah Vaughan, Duke Ellington, Count Basie, and Dinah Washington. In 1956, he was recruited by Dizzy Gillespie to assemble and lead the trumpeter's State Department-sponsored touring band. Jones settled in Paris the following year, studied with famed composer and music theorist Nadia Boulanger, produced sessions for the upstart Barclay Disques, and composed music with French songwriters. By decade's end, he was leading an eighteen-piece band of some of the era's best players, and made a Herculean but unsuccessful effort to keep it afloat.

Jones' big band survives on a number of classic recordings for ABC, Impulse, and Mercury, including his "Soul Bossa Nova" – a track that's been used in several movies and as the 1998 World Cup theme. But for the young overachiever, the project's demise both broke his heart and proved his mettle. "We had the best jazz band on the planet, and yet we were







FROM TOP: With Donna Summer in 1983 and with Michael Jackson at the 1984 Grammy Awards.



## Hundreds of artists have benefited from his Midas touch.

literally starving," Jones said years later. "That's when I discovered that there was *music*, and there was the *music business*. If I were to survive, I would have to learn the difference between the two."

**H**e returned to the States, and Mercury Records hired him as music director for the company's New York office. Within a few months, he was promoted to vice president of A&R, shattering a glass ceiling many African-Americans had long faced in white-run, major record companies.

The next few years brought more breakthroughs. In 1963, Jones won the first of his many Grammys for his arrangement of a Count Basie Orchestra recording. The same year, he took on the challenge of working with unproven teenager Lesley Gore. His arduous efforts (sifting through hundreds of songs, double-tracking her vocals to beef up her sound)

paid off spectacularly with four consecutive Top Ten singles, including "It's My Party," "Judy's Turn to Cry," "She's a Fool," and "You Don't Own Me." Three years later, he chalked up another bestseller with *Sinatra at the Sands*.

He relocated to Los Angeles, and his entrée into Hollywood (the fulfillment of a personal goal and another milestone for African-Americans) led to work on a long list of movie soundtracks, including *The Pawnbroker*; *Walk, Don't Run*; *In the Heat of the Night*; *McKenna's Gold*; *The Italian Job*; and *Cactus Flower*. Eventually, his groundbreaking work would amount to thirty-three major film scores, as well as music for TV programs including *Ironside*, *Sanford & Son*, and *Roots* — for which he won an Emmy in 1977.

The late sixties and the seventies were custom-fit for Jones. As social and racial divisions came crashing down, so did those in music. At home no matter the genre (or the generation), Jones achieved celebrity status for his own contemporary jazz albums: *Walking in Space*; *Gula Matari*; *Smackwater Jack*; *You've Got It Bad, Girl*; *Body Heat*; and *Mellow Madness*. He continued to serve as producer-to-the-stars, bringing forth memorable albums by Billy Preston, Aretha Franklin, and the Brothers Johnson. In 1980, he established Qwest Records as a joint venture with Warner Bros., releasing hit albums by George Benson and Patti Austin, among others. A year later, Jones' *The Dude* became a career bestseller — with just the right blend of sophistication and funk for the times, and James Ingram singing two of the album's three hit singles — and garnered him the first of his three Producer of the Year Grammy Awards.

Yet it was Jones' massive triumph with another singer during this period that still threatens to outshine the rest of an estimable career: He had worked with Michael Jackson on the film *The Wiz* in 1978, but Jackson's label and management initially resisted the idea of Jones handling the former Motown star's first solo album, wanting a producer who was less "jazzy," with more experience producing for the dance floor. Jackson insisted. The three-album run that ensued — *Off the Wall* (1979), *Thriller* (1982), and *Bad* (1987) rewrote pop music history — especially *Thriller*. Together, the three have sold more than 120 million copies worldwide and generated a record seventeen chart-topping singles. No musician has succeeded in covering the world with music as Jackson did with Jones' productions.

As Jones said after Jackson's death, "To this day, the music we created together on *Off the Wall*, *Thriller*, and *Bad* is played in every corner of the world and the reason for that is because he had it all . . . talent, grace, professionalism, and dedication." But it was much more than a meeting of creative spirits, or of one serving the other. It was a producer/artist relationship that would not have been what it was had Jones and Jackson not been the deepest of soul brothers. In each other, they recognized the same hunger for musical perfection, sonic detail, and the perfect groove. "At age 19, [Michael] had the wisdom of a 60-year-old and the enthusiasm of a child," Jones said. He could well have been describing himself.

Characteristically, *Thriller's* global success — and Jones' star status — did little to slow down his work schedule. "Nobody stays at the top," Jones explained. "Nobody. I've





In Paris, 1996

been watching this a long time. I've worked with the best, and I never tried to chase celebrity. We just happened to stumble into each other."

**I**n 1985, Jones teamed with Steven Spielberg, coproducing the Oscar-nominated *The Color Purple*, as well as its soundtrack, and introducing the world to Oprah Winfrey and Whoopi Goldberg. That same year, he used his influence to assemble an all-star session to record "We Are the World" and raise money for – and awareness of – the famine then ravaging Ethiopia. CHECK YOUR EGO AT THE DOOR, read the famous sign Jones pinned on the studio door that day; Bob Dylan, Bruce Springsteen, Stevie Wonder, Michael Jackson, Paul Simon, Willie Nelson, Lionel Richie, Hall and Oates, and many other stars read it and obeyed. In 1989, he produced *Back on the Block*, the Grammy Best Album of the Year and the first to properly introduce hip-hop to bebop and make the meeting work. It blended new performances (not samples) by Dizzy Gillespie, Ella Fitzgerald, Sarah Vaughan, and Miles Davis with Ice-T, Big Daddy Kane, and Melle Mel; it also prefigured the jazz/hip-hop and acid-jazz blowup by three years.

In what is now common practice for all creative individuals achieving an international level of success, Jones used the power of his name to incorporate and diversify. He formed Quincy Jones Entertainment in 1990 with Steve Ross as a partner. The new company owned and maintained the Qwest label, and over the next twenty years branched into magazines (*Vibe*, *Spin*), television (creating *The Fresh Prince of Bel Air* featuring a young Will Smith, *In the House*, and *MADtv*), events (including, in 1991, a retrospective of Miles Davis' big-band music – starring Miles himself – at the Montreux Jazz Festival, the 1992 presidential inauguration, and the 1996 Oscar night), film (*Juneteenth*, *Alexander Pushkin*, *Pimps*, and *Seeds of Peace*), and television station ownership (through a subsidiary, Qwest Broadcasting). In 1995, Jones released Q's *Jook*

*Joint*, another album melding the talents of an eclectic crew – Ray Charles, Bono, Stevie Wonder, Phil Collins, Chaka Khan, and R. Kelly – performing music new and old.

Today his name has become a trusted trademark, and his schedule is still overbooked. When not making media appearances or leading social, educational, and humanitarian causes, he's on the music scene, choosing production projects and hand-picking young artists to champion. His taste remains as diverse as ever – he currently manages Cuban jazz pianist Alfredo Rodriguez – while his ears remain youthfully on-target, pinpointing commercial potential and musical depth.

Jones has known success and failure – the former to an uncanny degree – but he has learned from both. "Like everyone in the world, I always go into the studio to make a Number One record," he said. "But . . . you put a million dollars of cash in front of a singer or a songwriter, it doesn't correlate to the music; it doesn't speak one word to the creative process. We just strive to give ourselves goose bumps, and if we do, there's a good chance that the audience will feel the same vibe."

It's a philosophy that has served him – and all of us – well. Quincy Jones has made history, and he remains a living link to so much of our valuable past. Welcome, Q, to the Rock and Roll Hall of Fame. In so many ways, we are here because of you. 🎷





# BLOOD ON THE (SOUND) TRACKS

A BRIEF HISTORY OF ROCK MUSIC  
IN THE MOVIES

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*By Roy Trakin*

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**T**hese days, rock music dominates movie soundtracks, but that wasn't always the case. Back in 1955, when Bill Haley and His Comets' "Rock Around the Clock" was used over the title credits for Richard Brooks' *Blackboard Jungle*, a film that depicted a "bleak and disturbing" view of juvenile gang activity in the New York City public school system, it caused an outcry. The combination of the raucous song and the movie's subject matter sparked controversy. No less than Clare Booth Luce, America's ambassador to Italy at the time and wife of *Life* publisher Henry Luce, condemned the movie as "degenerate" and insisted it be pulled as an entry in that year's Venice Film Festival. All the media attention helped make Haley's "fox trot" (that's how it's referred to on the initial Decca release) the first rock & roll single to climb to Number One on the charts.

It wouldn't be the last time veteran Hollywood producers like Sam Katzman saw the profit potential in combining edgy, youth-oriented subjects with rock music for success at the box office and record sales. The B movie mogul realized that if kids would shell out the bucks to see a film with a single rock song on the soundtrack, they would certainly pay for one that featured the actual performers. The revelation led to fifties rocksploitation flicks like *Rock Around the Clock*, *Don't Knock the Rock*, and *Go, Johnny, Go* — the latter two starring DJ Alan Freed, hosting performances by Frankie Lymon, Eddie Cochran, Ritchie Valens, Chuck Berry, and Little Richard.

British fans line up to see an early rock & roll movie, *Rock Around the Clock*, featuring Bill Haley and His Comets, the Platters, and others, Manchester, England, 1956.





Three films that brought rock into the movies

Upping the ante, writer-director Frank Tashlin's gloriously cartoonish Technicolor musical, *The Girl Can't Help It* (1956), was the first movie to build its plot around a rock & roll theme. The light-hearted satire of the early rock business featured busty Jayne Mansfield as an aspiring pop singer and girlfriend of a gangster (Edmund O'Brien). When the gangster enlists an agent to turn her into a star, the agent discovers she can't sing. But what she can do is emit a "piercing scream" — the perfect accompaniment to "Rock Around the Rock Pile," a song the gangster wrote while in prison for income-tax evasion. That flimsy plot serves as an excuse for a whole series of remarkable musical numbers — by such Rock and Roll Hall of Famers as Little Richard (the title track), Gene Vincent ("Be-Bop-a-Lula"), Eddie Cochran ("Twenty Flight Rock"), Fats Domino ("Blue Monday"), and the Platters ("You'll Never, Never Know"). The film turned out to be a major influence on a pair of young Liverpool lads named John Lennon and Paul McCartney, the latter playing "Twenty Flight Rock" the way Cochran did in the movie, earning his future partner's instant admiration.

No account of rock music's influence on movies would be complete without mentioning Elvis Presley, who, before descending into post-military service self-parody, showed his natural charisma in movies like the Civil War melodrama *Love Me Tender* and *Jailhouse Rock* (whose choreographed title set-piece may be the first-ever music video), both named after songs that soon became chart-topping hits.

The sixties ushered in more authentic movies, combining documentary-like realism with rock music in new and innovative ways, including D.A. Pennebaker's *Don't Look Back*, his cinema verité account of Bob Dylan's 1965 U.K. tour, and Richard Lester's groundbreaking *A Hard Day's Night*, which turned the lovable mop-tops into a droll, quick-witted rock & roll version of the Marx Brothers. Other rock

Elvis Presley gyrates in *Jailhouse Rock*, 1957.







Quincy Jones in the studio, 1969; and various soundtracks composed by Jones.



docs followed in quick succession, the most notable being Pennebaker's *Monterey Pop*, the Maysles' *Gimme Shelter* (about the Stones' ill-fated Altamont concert), Andrew Loog Oldham's recently rereleased *Charlie Is My Darling*, and Michael Wadleigh's box-office hit, *Woodstock*.

It wasn't just rock-oriented movies that boasted impressive soundtracks and hit albums. With the countercultural revolution in full swing, maverick directors like Clive Donner (*What's New Pussycat?*), Roger Corman (*The Wild Angels*), Mike Nichols (*The Graduate*), John Schlesinger (*Midnight Cowboy*), Michelangelo Antonioni (*Blow-Up* and *Zabriskie Point*), and Dennis Hopper (*Easy Rider*) increasingly turned to rock & roll to tell their contemporary stories. Simon and Garfunkel's winsome harmonies helped pinpoint the melancholy of an indecisive Dustin Hoffman in *The Graduate*, and Harry Nilsson's version of Fred Neil's "Everybody's Talkin'" set the plaintive mood for the same actor's turn as Ratso Rizzo, the down-on-his-luck hustler pal of Jon Voight's Joe Buck, in the Oscar-winning *Midnight Cowboy*.

The seventies boasted a whole new era of movie music, including the blaxploitation flicks of Melvin Van Peebles (*Sweet Sweetback's Baadasssss Song*), Gordon Parks (*Shaft*), and son Gordon Parks Jr. (*Super Fly*), the latter two featuring Isaac Hayes (who received an Oscar for Best Original Song for *Shaft*) and Curtis Mayfield (whose hit soundtrack actually out-grossed the film). Soul stars like James Brown, Edwin Starr, and Millie Jackson performed the title songs to movies like *Slaughter's Big Rip-Off*, *Black Caesar*, *Hell Up in Harlem*, and *Cleopatra Jones*.

Quincy Jones, a recipient of this year's Ahmet Ertegun Award, helped set the pace for black action movies, with jazz-oriented scores for *Come Back Charleston Blue* and *Cool Breeze* – a remake of the classic caper melodrama *The Asphalt Jungle*. Jones and songwriting partner Bob Russell had previously become the first African-Americans to be nominated for a Best Original Song Oscar for "The Eyes of Love," composed for the 1968 movie *Banning*. That same year, Q also received a nomination for Best Original Score for *In Cold Blood*. In all, Jones composed thirty-three major motion picture scores, starting with Sidney Lumet's *The Pawnbroker*, and including *The Slender Thread*; *Walk, Don't Run*; *In the Heat of the Night*; *The Italian Job*; *Bob & Carol & Ted & Alice*; *The Lost Man*; *Take the Money and Run*; *Cactus Flower*; *The Color Purple*; and the *Austin Powers* series.



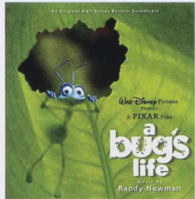
Donna Summer sings in *Thank God It's Friday*, 1978.



Throughout the 1970s, pop, rock, and disco began to play major roles in telling film stories – most notably the use of fifties rock in George Lucas' *American Graffiti*, the era-appropriate protest music in Hal Ashby's Vietnam saga, *Coming Home*, and Francis Ford Coppola's stunning use of the Doors' "The End" in his own war movie, *Apocalypse Now*. Arguably, the standard for movie-music synchronicity can be found in *Saturday Night Fever* (1977), whose Bee Gees-laced soundtrack sent disco hurtling into the stratosphere. The Grammy Award-winning Album of the Year has gone on to sell forty million copies worldwide, making it eighth on the list of all-time bestsellers. Yet another of this year's Rock and Roll Hall of Fame inductees, Donna Summer, performed "The Last Dance" in *Thank God It's Friday* (1978), one of several mostly unsuccessful attempts to duplicate the *Saturday Night Fever* formula. Summer also contributed "On the Radio," the title theme to *Foxes* (1980), featuring a young Jodie Foster and a Giorgio Moroder score; Summer's "Love to Love You Baby" was included in the 1977 film *Looking for Mr. Goodbar*.

With the arrival of MTV in the 1980s, along with the quick-cutting style of the music video, rock's absorption into the cinematic language was complete. Filmmakers such as Martin Scorsese, John Hughes, Robert Zemeckis, and Cameron Crowe made contemporary music a seamless and integral part of their narratives. Some of the highlights include Tom Cruise dancing in his underwear to Bob Seger's "Old Time Rock and Roll" in *Risky Business*; John Cusack holding up his boom box beneath Ione Skye's window to serenade her





THIS PAGE, FROM TOP: Anita Pallenberg and Mick Jagger in *Performance*, 1970; various soundtracks composed by Randy Newman; Newman (second from left) receives his star on the Hollywood Walk of Fame, with Buzz and Woody from *Toy Story* and Pixar's John Lasseter, 2010.

with Peter Gabriel's "In Your Eyes"; Judd Nelson throwing a triumphant fist in the air while the Simple Minds' "Don't You Forget About Me" rings out in *The Breakfast Club*; and 2013 Rock and Roll Hall of Fame inductee Ann Wilson and Mike Reno joining forces on *Footloose*'s "Almost Paradise."

Steve Jobs' Pixar Animation Studios released its very first feature, *Toy Story*, in 1995, but insisted to distributor Disney that it not be a musical. Instead, director John Lasseter tapped veteran songwriter and another of this year's Rock and Roll Hall of Fame inductees, Randy Newman, to compose the score, which included two versions of "You've Got a Friend in Me" (one a duet with Lyle Lovett), as well as two other songs: "Strange Things" and "I Will Go Sailing No More." Newman, who comes from a famed family of film composers that includes his uncles Alfred, Lionel, and Emil (his cousins Thomas and David and nephew Joey are motion picture composers as well), launched a second, very lucrative career doing music for Pixar movies. In addition to *Toy Story*, Newman has scored six Pixar films, including *A Bug's Life*; *Toy Story 2* and 3; *Monsters, Inc.*; and *Cars*, earning Oscar nominations for all six, and winning a pair of Best Original Song honors for *Monsters, Inc.* ("If I Didn't Have You") and *Toy Story 3* ("We Belong Together").

Newman's own film work dates back to 1970, when his song "Gone Dead Train" was included in Donald Cammell's 1970 Mick Jagger vehicle, *Performance*, one of the earliest rock movies. He composed the scores for the Norman Lear/Robert Downey Sr. satire *Cold Turkey* in 1971, as well as *Ragtime* in 1981, for which he was nominated for two Academy Awards. He also penned three songs – as well as cowriting the screenplay – for *Three Amigos* (1986) with Steve Martin and Lorne Michaels, providing the voice for the singing bush. Other notable Newman scores include *The Natural*,





*Parenthood*, *Major League*, *Avalon*, *The Paper*, *Pleasantville*, *Meet the Parents*, *Seabiscuit*, *Leatherheads*, and *The Princess and the Frog*. In all, Randy Newman has been nominated for twenty Oscars, fifteen of them coming before his first win.

With numerous film directors and composers who grew up during rock's heyday in the 1960s and 1970s emerging over the past two decades, movies have reflected that musical influence even more. *Rolling Stone* journalist-turned-director Cameron Crowe, in particular, reflects that sensibility, in movies like his elegiac homage, *Almost Famous*, with its classic tour bus sing-along to Elton John's "Tiny Dancer." Crowe's ex-wife, Heart's Nancy Wilson – a Rock and Roll Hall of Fame inductee this year – composed the score to several Crowe movies, including *Almost Famous*, for which she also wrote and produced its original songs; *Vanilla Sky*; and *Elizabethtown*.

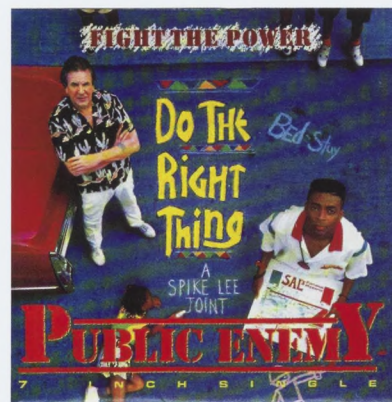
Starting in the mid-eighties, hip-hop began to infiltrate film soundtracks, as well, including *Wild Style*, *Beat Street*, *Tougher Than Leather*, and Spike Lee's groundbreaking 1989 movie, *Do the Right Thing*. Lee memorably used "Fight the Power," by Public Enemy, another 2013 Rock and Roll Hall of Fame inductee, to underscore the film's theme of urban racial upheaval. Among other hip-hop artists, Wu-Tang Clan's RZA has composed scores for movies including Jim Jarmusch's *Ghost Dog: The Way of the Samurai* and a Japanese anime called *Afro Samurai* that starred Samuel L. Jackson. As part of Achozen, his group with Shavo Odadjian of System of a Down, RZA contributed music to the motion picture *Babylon A.D.*

**A**lmost six decades after "Rock Around the Clock" matched a new sound to movie images in *Blackboard Jungle*, rock music is practically de rigueur on film soundtracks today. The best recent example is *Not Fade Away*, *The Sopranos* creator David Chase's elegy to classic sixties rock, and a loving tribute to the music's role in forging a youth movement during that seminal era. Set against the backdrop of a reconstructed Wallich's Music City at the corner of Sunset and Vine, Chase's film posits the question of whether nuclear power will eventually defeat the promise of rock & roll. (Of course, among today's audiences for *Not Fade Away*, there's a whole new generation brought up on sounds like electronic dance music who look at rock & roll as previous ones viewed big band swing and jazz.)

During a discussion that followed the screening, a young fan asked Chase what he wanted members of his generation – one that has "witnessed the demise of rock as a dominant cultural force" – to take away from his film. Chase seemed stunned by the question, unable to come up with a suitable answer. What was once shocking has become nostalgia, but those celluloid images retain their primal power. When Little Richard wails, "The girl can't help it," as Jayne Mansfield bounces down the street, causing milk bottles to overflow in her wake, you know, thanks to movie music, rock & roll will never die. 🎸



Public Enemy with Spike Lee, and the film soundtrack that helped put them on the map.



Various Cameron Crowe films that feature music by Nancy Wilson of Heart.