

# Jolie Jones Biography

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## Author of Little Kisses



JOLIE JONES was barely a teenager when she burst into public view in magazine after magazine as one of the first—and certainly the youngest—African American supermodels, the first to appear on the cover of *Mademoiselle* and in the pages of *Seventeen*. Acting soon followed, and so did singing. When motherhood intervened in the 70s, she embraced it with the same energy and enthusiasm she had applied to her career but, by the late 80s, her ever-active inner drive brought her back into the entertainment world via management and production—notably via two superb albums by Brazilian singer-songwriter Ivan Lins.

Somehow, Jolie also managed to find time to move into non-profit fundraising, as a founding member and president of a local chapter of SANE and actively involved in the Global Forums activities at the Earth Summit in Rio de Janeiro. Her concerns about the environment—triggered in some part by her sons Donovan and Sunny—led her to establish her own foundation, Take It Back, which produces videos, public service announcements and educational materials to raise awareness of the importance of recycling solid waste.

But with her children taking their first maiden flights away from the nest, Jolie decided to once again step out with her career—with acting and singing as a natural and logical path. How could it be otherwise with a father named Quincy Jones and a childhood surrounded by living legends such as Duke Ellington, Ray Charles, Sarah Vaughn, Peggy Lee and Frank Sinatra? She witnessed a world of limitless possibilities, one in which her father always told her, “If you can see it, you can be it.” She resumed her studies with acclaimed acting coach Milton Katselas and continued her music and vocal training.

After a brief trial run gig with her father, she made a full-scale musical debut in 1996 at the Jazz Bakery, in an invitation-only event hosted by her father and Oprah Winfrey. Later that summer, in a performance at the Hollywood Roosevelt CineGrill, she gave a performance that generated a review from the *L.A. Times* describing her “gift for singing with smooth, floating rhythms and an arching, lyrical sense of melody,” which went on to say her interpretations “recall the articulate expressions of Nancy Wilson blended into the warm candor of Ella Fitzgerald.”

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[jolie@littlekissesbook.com](mailto:jolie@littlekissesbook.com)

[www.littlekissesbook.com](http://www.littlekissesbook.com)