

Quincy Jones, in full Quincy Delight Jones, Jr., byname "Q" (born March 14, 1933, Chicago, Illinois, U.S.), American musical performer, producer, arranger, and composer whose work encompasses virtually all forms of popular music.

Jones was born in Chicago and reared in Bremerton, Washington, where he studied the trumpet and worked locally with the then-unknown pianist-singer Ray Charles. In the early 1950s Jones studied briefly at the prestigious Schillinger House (now Berklee College of Music) in Boston before touring with Lionel Hampton as a trumpeter and arranger. He soon became a prolific freelance arranger, working with Clifford Brown, Gigi Gryce, Oscar Pettiford, Cannonball Adderley, Count Basie, Dinah Washington, and many others. He toured with Dizzy Gillespie's big band in 1956, recorded his first album as a leader in the same year, worked in Paris for the Barclay label as an arranger and producer in the late 1950s, and continued to compose. Some of his more successful compositions from this period include "'Stockholm Sweetnin'," "'For Lena and Lennie,'" and "'Jessica's Day.'"

Back in the United States in 1961, Jones became an artists-and-repertoire (or "A&R" in trade jargon) director for Mercury Records. In 1964 he was named a vice president at Mercury, thereby becoming one of the first African Americans to hold a top executive position at a major American record label. In the 1960s Jones recorded occasional jazz dates, arranged albums for many singers (including Frank Sinatra, Peggy Lee, and Billy Eckstine), and composed music for several films, including *The Pawnbroker* (1964), *In the Heat of the Night* (1967), and *In Cold Blood* (1967). Jones next worked for the A&M label from 1969 to 1981 (with a brief hiatus as he recovered from a brain aneurysm in 1974) and moved increasingly away from jazz toward pop music. During this time he became one of the most famous producers in the world, his success enabling him to start his own record label, Qwest, in 1980.

Jones's best-known work includes producing an all-time best-selling album, Michael Jackson's *Thriller* (1982), organizing the all-star charity recording "'We Are the World'" (1985), and producing the film *The Color Purple* (1985) and the television series *The Fresh Prince of Bel-Air* (1990-96). In 1993 he founded the magazine *Vibe*, which he sold in 2006. Throughout the years, Jones has worked with a "who's who" of figures from all fields of popular music. He was nominated for more than 75 Grammy Awards (winning more than 25) and seven Academy Awards and received an Emmy Award for the theme music he wrote for the television miniseries *Roots* (1977). Q: The Autobiography of Quincy Jones was published in 2001. In 2013 Jones was inducted into the Rock and Roll Hall of Fame.

HIGH DEFINITION TAPE TRANSFERS



# BILLY ECKSTINE & QUINCY JONES AT BASIN STREET EAST



*Alright, Okay, You Win • I'm Falling For You • Fool That I Am • Everything I Have Is Your In The Still Of The Night • Don't Get Around Much Anymore • I'm Just A Lucky So And So Caravan • Sophisticated Lady • Work Song • Ma (She's Making Eyes At Me)*

Billy Eckstine's smooth baritone and distinctive vibrato broke down barriers throughout the 1940s, first as leader of the original bop big band, then as the first romantic black male in popular music. An influence looming large in the cultural development of soul and R&B singers from Sam Cooke to Prince, Eckstine was able to play it straight on his pop hits "Prisoner of Love," "My Foolish Heart" and "I Apologize." Born in Pittsburgh but raised in Washington, D.C., Eckstine began singing at the age of seven and entered many amateur talent shows. He had also planned on a football career, though after breaking his collar bone, he made music his focus. After working his way west to Chicago during the late '30s, Eckstine was hired by Earl Hines to join his Grand Terrace Orchestra in 1939. Though white bands of the era featured males singing straight-ahead romantic ballads, black bands were forced to stick to novelty or blues vocal numbers until the advent of Eckstine and Herb Jeffries (from Duke Ellington's Orchestra).

Though several of Eckstine's first hits with Hines were novelties like "Jelly, Jelly" and "The Jitney Man," he also recorded several straight-ahead songs, including the hit "Stormy Monday." By 1943, he gained a trio of stellar bandmates -- Dizzy Gillespie, Charlie Parker, and Sarah Vaughan. After forming his own big band that year, he hired all three and gradually recruited still more modernist figures and future stars: Wardell Gray, Dexter Gordon, Miles Davis, Kenny Dorham, Fats Navarro, and Art Blakey, as well as arrangers Tadd Dameron and Gil Fuller. The

Billy Eckstine Orchestra was the first bop big-band group, and its leader reflected bop innovations by stretching his vocal harmonics into his normal ballads. Despite the group's modernist slant, Eckstine hit the charts often during the mid-'40s, with Top Ten entries including "A Cottage for Sale" and "Prisoner of Love." On the group's frequent European and American tours, Eckstine also played trumpet, valve trombone, and guitar.

No Cover, No Minimum Though he was forced to give up the band in 1947 (Gillespie formed his own bop big band that same year), Eckstine made the transition to string-filled balladry with ease. He recorded more than a dozen hits during the late '40s, including "My Foolish Heart" and "I Apologize." He was also quite popular in Britain, hitting the Top Ten there twice during the '50s -- "No One But You" and "Gigi" -- as well as several duet entries with Sarah Vaughan. Eckstine returned to his jazz roots occasionally as well, recording with Vaughan, Count Basie, and Quincy Jones for separate LPs, and the 1960 live LP No Cover, No Minimum featured him taking a few trumpet solos as well. He recorded several albums for Mercury and Roulette during the early '60s (his son Ed was the president of Mercury), and he appeared on Motown for a few standards albums during the mid-'60s. After recording very sparingly during the '70s, Eckstine made his last recording (Billy Eckstine Sings with Benny Carter) in 1986. He died of a heart attack in 1993.

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|--------------------------------------|--------------------------------------|
| 1 Alright, Okay, You Win 2:41        | 7 I'm Just A Lucky So And So 2:30    |
| 2 I'm Falling For You 2:45           | 8 Caravan 1:50                       |
| 3 Fool That I Am 2:00                | 9 Sophisticated Lady 3:53            |
| 4 Everything I Have Is Yours 2:35    | 10 Work Song 4:00                    |
| 5 In The Still Of The Night 3:39     | 11 Ma (She's Making Eyes At Me) 2:30 |
| 6 Don't Get Around Much Anymore 1:50 | Total Time: 30:13                    |

Transferred from 15 ips 2-track tape

Date of Recording: Live Recorded at Basin Street East, October, 1961