

The
TENORSAX
of
IKE ABRAMS QUEBEC
“JIM DAWGS”

Solographer: Jan Evensmo
Last update: Jan. 25, 2021, Sept. 18, Dec. 20, 2023

Born: Newark, New Jersey, Aug 17, 1918
Died: New York City, Jan. 16, 1963

Introduction:

Ike Quebec's music was highly respected in Oslo Jazz Circle, both his swinging orchestral appearances with Cab Calloway and his beautiful Blue Note albums. He would probably have been an important personality in the continuing mainstream tradition, along with the greatest of names.

History:

Gigged on piano as a teenager, also worked as a dancer. First professional work on tenorsax with the Barons of Rhythm in 1940. During the 1940s played with many small bands (usually in New York), including Frankie Newton, Benny Carter, Coleman Hawkins, Kenny Clarke, Hot Lips Page, Trummy Young, Roy Eldridge Quintet etc. etc. On and off with Cab Calloway from June 1944 until early 1951. Led own band in the 1950s, also worked as a chauffeur in the late 1950s. Became connected to Blue Note records in 1958 and experienced a second career. However, he was forced to stop playing and died of lung cancer (ref. John Chilton a. o.)

IKE QUEBEC SOLOGRAPHY

JAM SESSION**NYC. Sept. 11, 1941**

Frankie Newton (tp), Ike Quebec (ts), Allan Tinney (p), Ebenezer Paul (b), George de Hart (dm).

Recorded at Clark Monroe's Uptown House by Jerry Newman (12"/33 rpm. acetate).

Forniculi, Fornicular, Forniculate

Solo 64 bars.

Duet with (tp) 96 bars. (M)

This crazy title is a camouflage for "Tea For Two", and it should be considered one of the most treasured of Jerry Newman's works. With good sound, magnificent trumpet and presenting the undeservedly almost unknown innovator pianist Allan Tinney to his best advantage, it is already a sensation. Then it presents IQ more than two years before his official recording debut!! Maybe we should not be surprised, after all he is 23 years old, but he has already his own, readily identifiable style. Possibly it might be said he plays with his Lester Young lessons too close at heart compared to his later works, but the fact is that he is already a personality, working beautifully with one of the greatest trumpeters in jazz. What a surprise when we hit upon this item in the best guarded Long Island vault!!!

ROY ELDRIDGE AND HIS ORCHESTRA**Chi. Nov. 16, 1943**

Roy Eldridge (tp), Joe Eldridge, Andrew "Goon" Gardner (as), Tom Archia, Ike Quebec (ts), Roselle Gale (p), Ted Sturgess (b), Hal "Doc" West (dm).

World Transcriptions Discs JS-14B and JS-15A.

Ten titles, two have IQ:

15095	The Gasser	Solo 32 bars. (FM)
	After You've Gone	Solo 24 bars. (F)
	After You've Gone	As above. (F)
	Lady Be Good	Solo 8 bars (NC). (FM)

This is Roy's session, and he does not easily hand out solo space to his fellow musicians. However, the young Ike Quebec gets his first chance to establish himself as a talented tenorsax player, and in my opinion he does an honorable but not sensational debut. He is featured on three titles, and one thing is immediately evident; he has got his own sound, easily identifiable and not quite like anybody else's. To the casual listener he may perhaps seem close to Illinois Jacquet or Ben Webster, but to me he is yet another original and strong voice along the main road of jazz tenorsax. His solo on "The Gasser", which in fact is "Sweet Georgia Brown", is strong and promising. On "... Gone" he picks up the thread after Joe E. in the middle of a chorus, but succeeds in landing properly. In all, very interesting tenorsax playing without belonging to the mind-shattering category. Note the appearance on CD of a new version of "... Gone", clearly different, as well as an exciting "Lady ...", sort of rehearsal with a trumpet solo, and after a very nice start, IQ is halted.

SAMMY PRICE AND HIS BLUSICIANS**NYC. March 1, 1944**

Bill Coleman (tp), Joe Eldridge (as), Ike Quebec (ts), Sammy Price (p), Oscar Pettiford (b), Hal "Doc" West (dm).

World Transcriptions Discs JS-27B/28A.

1800-1	That's Kicks	With ens 32 bars. Solo 48 bars. (FM)
1800-2	That's Kicks	With ens 32 bars. Solo 32 bars. (FM)
1800-3	That's Kicks (NC)	As take 2. (FM)
1800-4	That's Kicks	As take 2. (FM)
1801-1	Pluckin' That Thing (NC)	No solo.
1801-2	Pluckin' That Thing	No solo.
1801-3	Pluckin' That Thing	No solo.
1802-1	A Boogie Woogie Notion	Solo 24 bars. (FM)
1803-1	House Rent Boogie (NC - false start)	No solo.
1803-2	House Rent Boogie	Solo 36 bars. (SM)
1804-1	Big Joe (NC)	Straight solo 32 bars. (M)
1804-2	Big Joe (NC - false start)	Straight 3 bars. (M)

1804-3	Big Joe	Straight solo 32 bars. Solo 32 bars. In ens. (M)
1804-4	Big Joe	As take 3. (M)
1805-1	Boogin' A-Plenty (NC)	No solo.
1805-2	Boogin' A-Plenty	Solo with ens 24 bars. (M)
1806-1	Sweet Lorraine	Solo 16 bars. (S)
1807-1	Honeysuckle Rose (NC - false start)	No solo.
1807-2	Honeysuckle Rose (NC)	Solo 32 bars. (FM)
1807-3	Honeysuckle Rose (NC - false start)	No solo.
1807-4	Honeysuckle Rose	Solo 32 bars. (FM)

A superb session in general with excellent leadership and piano by Sammy Price and with a Bill Coleman in his prime. The appearance of a complete date with alternates and breakdowns gives the rare opportunity to study the music of these jazz greats in detail. There is a lot of IQ here, and all of it represents good music. Maybe alternate takes here are not to his benefit, as they reveal less variation than might be expected. "That's Kicks", almost an IQ feature number, is rather repetitive in its four versions. He plays roughly and with charm, but other soloists are more important. The slower tempi seem in general more successful, and my favorite item is the surging "House Rent ..." with a nice "... Lorraine" coming up second. Also the two versions of "Big Joe" should be singled out.

On and off with Cab Calloway from June 1944 until early 1951.

IKE QUEBEC QUINTET

NYC. July 18, 1944

Ike Quebec (ts), Roger Ramirez (p), Tiny Grimes (g), Milt Hinton (b), J.C. Heard (dm).

Four titles were recorded for Blue Note:

985-1	Tiny's Exercise	With ensemble. Solo 32 bars. (FM)
985-2	Tiny's Exercise	As above. (FM)
986-0	She's Funny That Way	Solo 32 bars. Solo 8 bars to coda. (S)
987-0	Indiana	Solo 64 bars. 64 bars of 4/4 with (p)/(g)/(dm). Solo 64 bars. Coda. (F)
987-2	Indiana	As above. (F)
988-0	Blue Harlem	Solo 24 bars. With ens 12 bars. (S)
988-1	Blue Harlem	As above. (S)

The first of the five early Blue Note sessions with Ike Quebec, and his first session as a leader. Except for "... Exercise", which is mainly allocated to Tiny Grimes and with ordinary tenorsax playing, there are some real earopeners here. I would like to draw attention to "Indiana" first. There is no doubt that IQ masters the fast tempi, and that he must be considered one of the great tenorsax players of the era. He swings magnificently on both takes. The style is seemingly rough, but underneath is a good improviser and a tender heart. Although IQ often is mentioned as a kind of second rate hybrid between Ben Webster and Illinois Jacquet, and the lovely "Blue(s) Harlem" can explain the comparison to these musicians, he really is a personal and important musician in jazz tenorsax history. With a beautiful version of "... That Way" to conclude, the main impression is that this is an important early IQ session.

CAB CALLOWAY AND HIS ORCHESTRA

New London, Conn., July 22, 1944

Personnel probably as below.

AFRS Spotlight Bands No. 576.

A Smooth One	No solo.
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NYC. Aug. 15, 1944

Personnel probably as the VDisc session of Sept. 18, 1944.

AFRS One Night Stand ONS 384 from the Old Zanzibar Club.

Theme	No solo.
Dance With A Dolly	No solo.

I'm Making Believe	No solo.
We The Cats Will Hep You	Solo with orch 24 bars. (M)
It's A Crying Shame	No solo.
Is You Is Or Is You Ain't My Baby	Soli 4 and 4 bars. (M)
Rainy Sunday	No solo.
Foo A Little Ballyhoo	Solo with orch 16 bars. (M)
One O'Clock Jump	Solo 48 bars. (M)
Theme	No solo.

NYC. Sept. 7, 1944

Same. CBS broadcast, probably from the Old Zanzibar Club.

Dance With A Dolly	No solo.
I'm Making Believe	No solo.
For Bass Only	No solo.
Tappin' Off	Solo 32 bars. (FM)

NYC. Sept. 8, 1944

Same. One Night Stand ONS 356 from the Old Zanzibar Club.

Theme	No solo.
Magic In The Moonlight	No solo.
Yesterdays	Solo 8 bars. (SM)
Cruisin' With Cab	Solo with orch 8 bars. (M)
I Don't Want To Love You	No solo.
Stormy Weather	No solo.
One O'Clock Jump	Solo 48 bars. (M)
Some Peaceful Evening	No solo.

IQ is now a member of Cab's orchestra, trying to be worthy of the great tradition of Chu Berry and Illinois Jacquet and succeeding surprisingly well. The "... Jump" is a really groovy piece also in the best Basie/Young/Tate tradition. Thus several historical trends converge in the four blues choruses! "Cruisin' ..." has a good, rough solo, and "... Off" is also very nice. "Yesterdays" is surprisingly meek and I am, after repeated listening, not 100% certain that it really is IQ's baby. "... Ballyhoo" and "We ..." also have good, expressive soli.

ORAN "HOT LIPS" PAGE AND HIS ORCHESTRA NYC. Sept. 12, 1944

Hot Lips Page (tp, vo), Jesse Brown, Joe Keyes (tp), Vic Dickenson (tb), Earl Bostic, Floyd "Horsecollar" Williams (as), Don Byas, Ike Quebec (ts), Clyde Hart (p, cel), Tiny Grimes (g), Al Lucas (b), Jack Parker (dm).

Four titles were recorded for Savoy:

S5706	I Got What It Takes	No solo.
S5707-1	Good For Stompin'	Solo 8 bars. (FM)
S5707-2	Good For Stompin' (NC)	As above. (FM)
5707-3	Good For Stompin'	As above. (FM)
S5708	Double-Trouble Blues (Lip's Blues)	No solo.
S5709-X	Blooley	Solo 24 bars. (FM)
S5709-Y	Blooley	As above. (FM)

IQ is only one among a large number of important artists, and is heard on only two items. However, two takes exist, and particularly the colorful blues choruses on "Blooley" are quite satisfactory. Postscript of Dec. 2023: Note that Mosaic has also a third take of "... Stompin'".

CAB CALLOWAY AND HIS ORCHESTRA NYC. Sept. 18, 1944

Russell Smith, Jonah Jones, Paul Webster, Shad Collins (tp), Tyree Glenn, Keg Johnson, Fred Robinson, Quentin Jackson (tb), Hilton Jefferson, Andrew Brown (cl,

as), Al Gibson (cl, ts), Ike Quebec (ts), Greely Walton (bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm), Cab Calloway (ldr, vo), Dorothy Salters, Marilyn Maxwell (vo).
NBC broadcast "For The Record", some of the titles issued on VDisc.

Theme	No solo.
Cruisin' With Cab	Solo 18 bars. (M)
Rainy Sunday	No solo.
Foo A Little Ballyhoo	No solo.
I'm Making Believe	No solo.
There'll Be A Hot Time	Not available.
We The Cats Shall Hep You	Solo 24 bars. (M)
Theme	No solo.

Inspired soli on "... Cab" and "Cats ..."!

CAB CALLOWAY AND HIS ORCHESTRA **NYC. Sept. 22, 1944**
Personnel probably as VDisc session of Sept. 18, 1944.
Broadcast from the Old Zanzibar Club. One Night Stand ONS 405.
Date also given as Sept. 15.

Theme (Minnie The Moocher)	No solo.
Dancing With A Dolly	No solo.
The Very Thought Of You	No solo.
Foo, A Little Bally Hoo	Solo with orch 16 bars. (M)
It's A Crying Shame	No solo.
Is You Is Or Is You Ain't My Baby?	As ONS 384.
A Rainy Sunday	As ONS 384.
Frantic In the Atlantic	Solo with orch 32 bars. (M)
Blue Skies	Solo with orch 64 bars. (FM)

Several of the items on this night are quite commercial and of no interest, particularly at the beginning of the program. However, there are exceptions, namely those which have IQ soli. He always plays roughly, heavily backed by orchestra, but with a fine drive. His inventiveness is sometimes hidden behind the extrovert presentation, but close listening reveals a very competent tenorsax soloist. The longer the better, therefore. "Blue Skies" must be considered the most noteworthy item.

IKE QUEBEC SWINGTET **NYC. Sept. 25, 1944**
Jonah Jones (tp), Tyree Glenn (tb), Ike Quebec (ts), Ram Ramirez (p), Tiny Grimes (g), Oscar Pettiford (b), J.C. Heard (dm).
Four titles were recorded for Blue Note:

989-0	Hard Tack	Solo 24 bars. (FM)
989-1	Hard Tack	As above. (FM)
990-1	If I Had You	Solo with ens 16 bars. Solo 16 bars to coda. (S)
991-0	Mad About You	Solo 16 bars. (S)
992-0	Facin' The Face	Soli 8, 32 and 32 bars. In ens. (FM)
992-1	Facin' The Face	As above. (FM)

A session with a boppish flavor, note particularly "Hard Tack". Here the master is certainly the better one, and IQ has a solid 3/4 chorus. In "... The Face", the alternate seems to be the better take, though in the master IQ starts his first complete chorus rather awkwardly. Note the different endings, a rehearsal could have improved them. The two slow items are my favorites, although they do not quite reach the immortal standard. Note, however, the lovely, simple "Mad ..." solo!

JONAH JONES AND HIS SWING BAND **NYC. Oct. 3, 1944**

Jonah Jones (tp, vo), Tyree Glenn (tb, vib), Hilton Jefferson (as), Ike Quebec (ts), Al Gibson (cl, bar), Buster Harding (p), Danny Barker (g), Milt Hinton (b), J.C. Heard (dm).

World Transcriptions Discs JS-37B and JS-38A.

Eight titles were recorded, with several alternate takes, some of them incomplete. Listed below are only those with IQ soli:

2722-3	I Can't Give You Anything But Love	Solo 6 bars. (SM)
2722-4	I Can't Give You Anything But Love	As above. (SM)
2724-2	Baby, Won't You Please Come Home	Solo 18 bars. (SM)
2724-3	Baby, Won't You Please Come Home	As above. (SM)
2726-1	That's The Lick	Solo 32 bars. (FM)
2726-6	That's The Lick (NC)	Solo 16 bars. (FM)
2726-7	That's The Lick	As above. (FM)
2728-2	Stompin' At The Savoy	Solo 8 bars. (M)
2728-3	Stompin' At The Savoy	As above. (M)

Some good soli, but IQ's role is rather modest. The most interesting item is "... Home".

CAB CALLOWAY AND HIS ORCHESTRA **Chi. Jan. 24, 1945**

Russell Smith, Jonah Jones, Paul Webster, Shad Collins, Roger Jones (tp), Tyree Glenn, Keg Johnson, Fred Robinson, Quentin Jackson (tb), Hilton Jefferson, Andrew Brown (as), Al Gibson, Ike Quebec (ts), Greely Walton (bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm). Cab Calloway (vo, ldr).

Three titles were recorded for Columbia, two issued, but no tenorsax soli.

IKE QUEBEC QUINTET **NYC. April 10, 1945**

Ike Quebec (ts), Dave Rivera (p), Napoleon Allen (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Blue Note:

233-0	Blue Turning Grey Over You	Soli 64 and 32 bars. (M)
233-1	Blue Turning Grey Over You	As above. (M)
234-1	Dolores	Soli 32 and 16 bars. (S)
235-3	The Day You Came Along	Soli 32 and 16 bars. (S)
236-1	Sweethearts On Parade	Soli 64 and 64 bars. (F)
236-3	Sweethearts On Parade	As above. (F)

The third Blue Note session returns to a more traditional swing approach with excellent results. The two slow items are magnificent, and particularly "... Along" must be considered a major tenorsax item, in a wider context than just IQ. But also the two versions of "... Turning Grey ..." have lovely swinging, rough but beautiful tenorsax, and "... Parade", where one might fear the worst, works pretty well, particularly the last solo on take 1.

CAB CALLOWAY AND HIS ORCHESTRA **NYC. April 19, 1945**

Personnel as Jan. 24, 1945 except Robert Dorsey (as), Rudy Powell (cl, as, bar) replace Brown and Walton, R. Jones out.

Two titles were recorded for Columbia, one has tenorsax:

34579	Dawn Time	Solo 24 bars. (FM)
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An excellent solo, the most interesting of all the Calloway 78s from this period!

CAB CALLOWAY AND HIS ORCHESTRA **Probably 1945**

Personnel including Rudy Powell (as), Ike Quebec (ts), Dorothy Salters (vo).

Filmshorts.

	Foo A Little Ballyhoo	No solo.
	Walkin' With My Baby	No solo.
	Blow Top Blues	No solo.
	I Was Here When You Left Me	Solo 18 bars. (FM)

We The Cats Shall Hep You Solo with orch 24 bars. (FM)

What an immense pleasure to see this great tensorsax player in action!! I don't care what it sounds like!!

TRUMMY YOUNG AND HIS LUCKY SEVEN NYC. May 2, 1945

Buck Clayton (tp), Trummy Young (tb, vo), Ike Quebec (ts), Ken Kersey (p), Mike Bryan (g), Slam Stewart (b), James Crawford (dm).

Four titles were recorded for Duke:

4900A-3	Good And Groovy	Solo 32 bars. (M)
4900B	Rattle And Roll	Solo 24 bars. (FM)
4901A-4	I'm Living For Today	No solo.
4901B	Behind The Eight Bar	Solo 24 bars. (FM)

A swing session with some semi-bop themes and excellent trumpet by Buck Clayton. IQ's soli are even and good without belonging to his most noteworthy ones. Duke 111 is all blues, and "Rattle ..." is probably the most prominent IQ item.

The period July 1945 - September 1946 is messy! Numerous AFRS ONS programs exist, possibly using the same material. To complicate matters further, several LPs use extracts from these programs with alternate dates. I have chosen to list all information available, even if a lot of cross checking still remains. I have not yet checked the ONS IQ items to see if they really are different. Exact personnel is not available, but it seems Robert Dorsey changes to (ts) from (as) and Al Gibson from (ts) to (bar), otherwise similar to Jan. 24, 1945.

CAB CALLOWAY AND HIS ORCHESTRA NYC. July 2, 1945

AFRS ONS No. 661 from the New Zanzibar Club.

Theme	No solo.
Tea For Two	No solo.
All At Once	No solo.
Rosemary	Solo 16 bars. (M)
Who Can I Turn To?	No solo.
I Can't Give You Anything But Love	No solo.
Dance With A Dolly	No solo.
Coasting With JC	No solo.
Dawn Time	Solo 24 bars. (M)
9:20 Special	Solo 16+8 bars, orch on bridge. (M)
Theme	No solo.

NYC. July 8, 1945

AFRS ONS No. 717 from the New Zanzibar Club.

Theme	No solo.
Foo A Little Ballyhoo	Solo 16 bars. (M)
If This Isn't Love	No solo.
Russian Lullaby	Solo 32 bars. (FM)
I Was Here When You Left Me	Solo 18 bars. (M)
St. Louis Blues	Solo 36 bars. (M)
Frantic At The Atlantic	Solo 32 bars. (FM)
9:20 Special	Solo 16+8 bars, orch on bridge. (M)
Theme	No solo.

NYC. July 9, 1945

AFRS ONS No. 773 from the New Zanzibar Club. Also given as Sept. 9 and ONS No. 776.

Theme	No solo.
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Zanzi	No solo.
If This Isn't Love	No solo.
Walking With My Honey	No solo.
Russian Lullaby	Solo 32 bars. (FM)
I'm Not Ashamed Of My Tears	Solo with orch 16 bars. (S)
The More I See You	No solo.
Gypsy Love Song	Solo 28 bars. (F)
Cruising With Cab	Solo 4 bars, cut short by announcer. (FM)
Theme	No solo.

NYC. July 10, 1945

AFRS ONS No. 703 from the New Zanzibar Club.

Theme	No solo.
Foo A Little Ballyhoo	Solo 16 bars. (FM)
The More I See Of you	No solo.
The Great Lie	Solo 32 bars. (FM)
I Can't Give You Anything But Love	No solo.
Can't We Try Again?	No solo.
Rosemary	Solo 16 bars. (M)
I'm Not Ashamed Of My Tears	Solo with orch 16 bars. (S)
One O'Clock Jump	Solo 24 bars (1 st (ts)-solo). (FM)
Theme	No solo.

NYC. July 13, 1945

Broadcast from the New Zanzibar Club.

A Blue Serge Suit	No solo.
One O'Clock Jump	Solo with orch 48 bars. (FM)
Afternoon Moon	No solo.
9:20 Special	Solo 16+8 bars, orch on bridge. (FM)
The More I See Of You (NC)	No solo.

NYC. July 15, 1945

AFRS ONS No. 690 from the New Zanzibar Club.

Theme	No solo.
We The Hep Cats	Solo with orch 24 bars. (FM)
If This Isn't Love	No solo.
Zanzi	No solo.
Can't We Try Again?	No solo.
Exactly Like You	Solo 16 bars. (FM)
I'm Not Ashamed Of My Tears	Solo with orch 16 bars. (S)
Dinah	64 bars 4/4 with (as-HJ). (F)
Gypsy Love Song	No solo.
Theme	No solo.

NYC. July 16, 1945

AFRS ONS No. 675 from the New Zanzibar Club.

Frantic In The Atlantic	Solo 32 bars. (FM)
If This Isn't Love	No solo.
Russian Lullaby	Solo 32 bars. (FM)

Walking With My Honey	No solo.
All At Once	No solo.
St. Louis Blues	Solo 36 bars. (FM)
I'm Gonna Love That Guy	No solo.
Blue Skies	Solo 2 bars (NC). (FM)

IQ is heavily featured with Cab's band, but not all the efforts produce results of lasting value. In my opinion IQ's style is better suited for smaller groups. While Illinois Jacquet's roughness had a kind of transearthy impertinence, in IQ's case the roughness is more flat and tailored to Cab's commercial needs. There are a lot of good soli, don't misunderstand me, but I find few cases of b'casts comparable to his many good recording sessions, particularly for Blue Note. Postscript of Sept. 18, 2023: Note addition on July 13.

IKE QUEBEC SWING SEVEN **NYC. July 17, 1945**

Buck Clayton (tp), Keg Johnson (tb), Ike Quebec (ts), Roger 'Ram' Ramirez (p), Tiny Grimes (g), Grachan Moncur (b), J. C. Heard (dm).

Four titles were recorded for Blue Note:

246-0	I Found A New Baby	Intro 16 bars. Soli 64 bars to 16 bars with ens and solo 8 bars on bridge. (F)
246-1	I Found A New Baby	As above. (F)
247-0	I Surrender Dear	Solo 16 bars. Solo 16 bars to coda. (S)
247-1	I Surrender Dear	As above. (S)
248-1	Topsy	Solo 32 bars. (FM)
249-0	Cup-Mute Clayton	Solo 16+8 bars, (tb) on bridge. (M)

I am somewhat disappointed at the loosely connected "... Baby", which ought to have been a real gasser, but nevertheless there is some interesting IQ, with Buck assuming the master's role. However, there is no disappointment at the two wonderful versions of "I Surrender Dear", with IQ at his very warmest, and his companions making this a real memorabilium. The debt to Coleman Hawkins is there (we remember his famous 1940 Commodore version), but IQ is also his own master. This is evident on the authoritative "Topsy", together with "... Dear" the best item on the session. In "Cup-Mute ..." you have a good example of Ike's way of starting the chorus by going in low and press up to his entrance note.

CAB CALLOWAY AND HIS ORCHESTRA **NYC. July 23, 1945**

AFRS ONS No. 831 from the New Zanzibar Club, not available.

What Makes It So Real?
 We The Cats Shall Hep Ya
 Tabby The Cat
 Remember When
 I'm Gonna Love That Guy
 Frantic In The Atlantic
 9:20 Special

NYC. July 30, 1945

AFRS ONS No. 809 from the New Zanzibar Club.

Theme	No solo.
Foo A Little Ballyhoo	Solo 16 bars. (FM)
It It Isn't Love	No solo.
This Is It	No solo.
Russian Lullaby	Solo 32 bars. (FM)
Remember When	No solo.
Dawn Time	Solo 24 bars. (FM)
Walking With My Baby	No solo.
9:20 Special	Solo 16 bars (1 st (ts)-solo). (M)

Theme No solo.

NYC. July 1945

AFRS "Basic Music Library" P-387 & P-561, only partially available.

All At Once	
Dawn Time	Solo 24 bars. (FM)
Cruisin' With Cab	Solo 18 bars. (M)
For A Little Ballyhoo	
If This Isn't Love	
Rainy Sunday	
The Honeydripper	

NYC. July 1945

Broadcast(?) from the New Zanzibar Club.

King Porter Stomp	Solo 32 bars. (F)
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JONAH JONES AND HIS ORCHESTRA NYC. July 31, 1945

Jonah Jones (tp), Buster Bailey (cl), Hilton Jefferson (as), Ike Quebec (ts), Tyree Glenn (tb, vib), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm). Four titles were recorded for Commodore, no IQ on the three takes of "You Brought A New Kind Of Love To Me", but:

4862-1	Rose Of The Rio Grande	Solo 16 bars. (FM)
4862-2	Rose Of The Rio Grande	As above. (FM)
4865-1	Hubba Hubba Hop	Solo 32 bars. (FM)
4865-TK1	Hubba Hubba Hop	As above (FM)
4866-1	Stomping At The Savoy	Soli 8 and 16 bars. (FM)
4866-TK1	Stomping At The Savoy	As above. (FM)
4866-TK3	Stomping At The Savoy	As above. (FM)
4866-2	Stomping At The Savoy	As above. (FM)

While not among the most legendary of Commodore sessions, it nevertheless presents some good music by many faithful jazz performers. Regarding IQ, it is interesting to note how different he performs on all the three couple of takes. There is certainly no lack of inventiveness here, although the setup and choice of musical material might have been better. "... Hop" is the most interesting IQ item.

IKE QUEBEC ALL STARS NYC. Aug. 7, 1945

Ike Quebec (ts), Johnny Guarneri (p), Bill De Arango (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Savoy:

S5828	Girl Of My Dreams	Soli 32, 32 and 8 bars. (M)
S5829	Jim Dawgs	Solo 32 bars. Solo 72 bars (2 choruses and coda). (F)
S5830	Shufflin'	Intro to solo 3 choruses of 12 bars. Solo 4 choruses. (FM)
S5831	I.Q. Blues (Blue Harlem)	Soli 24 and 12 bars. (S)

For once, Blue Note has to let Savoy have its way, and with great success. This is a fine, varied session, all tempi and standards/blues in a beautiful mixture. The rough and fast "Jim Dawgs" is a scholarly example of IQ good and bad, some routine phrases may be rather evident here. "Girl ..." brings my memory to Chu's famous b'cast with the Cab Jivers and even with such a comparison he does not have to be ashamed of himself. There are some really colorful blues choruses of the last half of "Shufflin'" in fast medium tempo, and the slow blues is just 'wow'!!! So you should note this session.

CAB CALLOWAY AND HIS ORCHESTRA NYC. Aug. 14, 1945

Personnel as before.
Recorded at the New Zanzibar Club.

Foo A Little Bally Hoo	Solo with orch 16 bars. (FM)
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NYC. Aug. 15, 1945

Broadcast from "Cafe Zanzibar", listed in Jazz Records 1942-80 as issued on Metronome(Am) MNR1211. However, this is a mystery LP, obviously compiled from various sources and periods. Only the following two titles seem to be from the IQ period, the rest will be found under "UNKNOWN - late 40s":

Foo A Little Bally Hoo	Solo with orch 16 bars. (FM)
Frantic On The Atlantic	Solo 32 bars. (FM)

NYC. Aug. 27, 1945

AFRS ONS No. 749 from the New Zanzibar Club, not available.

This Is It
 If This Isn't Love
 Zanzi
 Along The Navajo Trail
 A Friend Of Yours
 Dinah
 Afternoon Moon
 Russian Lullaby

NYC. Sept. 7, 1945

AFRS ONS No. 727 from the New Zanzibar Club.

Theme	Solo 16 bars, first 8 with announcer. (M)
Exactly Like You	Solo 16 bars. (FM)
Willow Weep For Me	No solo.
There I Go Dreaming Again	No solo.
Coastin'	No solo.
I Should Care	No solo.
One O'Clock Jump	Solo 48 bars. (FM)
Nein, Nein	No solo.
Blue Skies	Solo 32 bars. (FM)
Theme	No solo.

CAB CALLOWAY AND HIS ORCHESTRA NYC. Sept. 11, 1945

Russell Smith, Jonah Jones, Paul Webster, Shad Collins (tp), Tyree Glenn, John Haughton, Fred Robinson, Quentin Jackson (tb), Hilton Jefferson, Robert Dorsey (as), Al Gibson, Ike Quebec (ts), Rudy Powell (cl, as, bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm), Cab Calloway (vo, ldr).

Three titles were recorded for Columbia, but no IQ.

CAB CALLOWAY AND HIS ORCHESTRA NYC. Nov. 13, 1945

Russell Smith, Jonah Jones, Paul Webster, Shad Collins, Roger Jones (tp), Tyree Glenn, Keg Johnson, Fred Robinson, Quentin Jackson (tb), Hilton Jefferson, Robert Dorsey (as), Al Gibson, Ike Quebec (ts), Rudy Powell (cl, as, bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), Buford Oliver (dm), Cab Calloway (vo, ldr).

Two titles were recorded for Columbia, tenorsax solo 8 bars (M) on "Honey Dripper" does not sound like IQ, the other one, "Afternoon Moon" has no tenorsax solo.

NYC. Jan. 16, 1946

AFRS ONS No. 851 from the New Zanzibar Cafe, not available.

49th And Broadway
 If This Isn't Love
 Blue Serge Suit
 9:20 Special
 Afternoon Moon
 One O'Clock Jump
 The More I See You

Medley: Nain, Nain
Utt Da Zay
A Bee Gezindt

NYC. May 13, 1946

Russell Smith, Jonah Jones, Shad Collins, Roger Jones (tp), Tyree Glenn, Keg Johnson, Earl Hardy, Quentin Jackson (tb), Hilton Jefferson, Robert Dorsey (as), Al Gibson, Ike Quebec (ts), Rudy Powell (cl, as, bar), Benny Payne (p), John Smith (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (vo, ldr).
Two titles were recorded for Columbia:

36272-1 Hey Now, Hey Now Solo 8 bars. (SM)
36273-1 I Got A Gal Named Nettie Solo with orch 32 bars. (M)

Good solo on "Hey Now ..."! And "... Nettie" is almost a feature number, an excellent, swinging solo, one of the best Cab Calloway Columbia items, note this one!!

CAB CALLOWAY AND HIS ORCHESTRA**NYC. July 16, 1946**

Personnel probably as May 13, 1946.
AFRS ONS 1068 from the New Zanzibar Cafe.

Minnie The Moocher (Theme) No solo.
Rhythm Cocktail Solo 96 bars. Solo 16 bars to long coda. (FM)
Kabla Solo 8 bars. (M)
Lammar's Boogie Solo 20 bars. (M)
Coastin' With JC (NC) No solo.

NYC. July 23, 1946

Same. Date also given as Jan. 23, 1946.
AFRS ONS 1108 from the New Zanzibar Cafe.

Russian Lullaby Solo 32 bars. (F)
There's No One But You No solo.
Hey Now, Hey Now Solo 8 bars. (M)
We The Cats Shall Hep You Solo with orch 24 bars. (M)
Afternoon Moon No solo.
Lammar's Boogie Solo 20 bars. (M)
How Big Can You Get? Solo with orch 14 bars. (M)
Rhythm Cocktail Solo with orch 96 bars. (M)

JONAH JONES SEPTET**NYC. Sept. 4, 1946**

Jonah Jones (tp), Tyree Glenn (tb), Rudy Powell (as), Ike Quebec (ts), Dave Rivera (p), Milt Hinton (b), Carl Donnell 'Kansas' Fields (dm).

2788 I Can't Give You Anything But Love Solo 14 bars. Brief break. (SM)
2789 I'm Headin' For Paris Solo 8 bars. (M)
2790 Jonah's Wail Solo 12 bars. (FM)
2791 That's The Lick Solo 64 bars. (FM)

This is Jonah's session, and the blowing space for IQ is limited. However, he always gets his share, and particularly two items are noteworthy. One is the "... But Love", the best item of the session in general. The other is "... The Lick" which almost is a feature number for IQ, with two complete choruses. A very smooth opening leads the way to rougher but always cultivated playing. Note a charming second bridge on this item.

CAB CALLOWAY AND HIS ORCHESTRA**NYC. Sept. 1946**

Personnel probably as May 13, 1946.
Broadcasts from the New Zanzibar Cafe.
AFRS "Magic Carpet" No. 492 (item 1-4), No. 498 (item 5-8), No. 506 (item 9-12), No 512 (item 13-16).
Date for MC No. 506 also given as Nov. 7, 1946 (broadcasting date?).

I Got A Gal Named Nettie

I Love You, Honest I Do	
All By Myself In The Moonlight	Solo with orch 4 bars. (M)
Basically Blue	
Airmail Stomp	No solo.
You May Not Love Me	
I Got A Gal Named Nettie	Solo with orch 32 bars. (M)
Basically Blue	No solo.
A Blue Serge Suit With A Belt In The Back	No solo.
This Is Always	Solo 8 bars. (S)
Jealous	Solo 32 bars. (M)
Get Ready (Get With It)	Solo 32 bars. (M)
Jumpin' Jive	No solo.
This Is Always	Solo 8 bars. (S)
Jealous	Solo 32 bars. (M)
Jumpin' Stock (Jumpin' Stuff)	Solo with orch 36 bars. (M)

While not so heavily featured as before, the items with tenorsax are in general more noteworthy than on previous Cab broadcasts. For instance, listen to the groovy "... Nettie" or the extended "... Jump". No, my favorite is the charming "Jealous"!

Note: Much more research is needed on Ike Quebec with Cab Calloway 1944 - 1946. I have not done a completely thorough check on all available AFRS ONS programs, thus some titles may be duplicated. Also several programs have not been available.

IKE QUEBEC SWING SEVEN **NYC. Sept. 23, 1946**

Shad Collins (tp), Keg Johnson (tb), Ike Quebec (ts), Roger Ram' Ramirez (p), John Collins (g), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Blue Note:

292-1	The Masquerade Is Over	Soli 32, 72 and 32 bars. (F)
292-4	The Masquerade Is Over	Soli 32, 72 and 24 bars. (F)
292-5	The Masquerade Is Over	As take 4. (F)
293-2	Basically Blue	Solo 12 bars. (S)
294-1	Someone To Watch Over Me	Solo 32 bars. Solo 8 bars to coda. (S)
294-2	Someone To Watch Over Me	As above. (S)
295-2	Zig Billion	Soli 24 and 24 bars. (FM)
295-4	Zig Billion	As above. (FM)

The fifth and final Blue Note session represents the end of an era. There are no IQ recordings for the following 2 1/2 years, and in fact, in the following 13 years only a handful of very rare-to-get 78s did appear. From what we hear on this session, and what happened in some blossoming years 1959-62, this seems to be a tragic waste of a great talent. This session is possibly not the most exciting of the BN sessions, and "Zig ..." never arouses me. However, the three takes of the fast and unusual "... Masquerade ..." are really something to consider (I will not elaborate, and this is the appropriate time to remind you of Dan Morgenstern's liner notes on the beautiful Mosaic album; in fact I feel lousy to try to write something of interest after reading his work, full of deep insight). "... Blue" has a nice blues chorus, and, as many times before, the slow tunes have a certain effect on IQ. On this session "Someone To Watch ..." is the ballad to remember, and while not as intense as some of its predecessors, the two takes still are memorable.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Feb. 15, 1949**

Lamar Wright, Frank Galbreath, Abdul Salaam, Gene Rowland (tp), Porky Cohen, Fred Ziton, Alfred Cobbs (tb), Rudy Powell, Teddy Small (as), Harold Clark, Paul Quinichette, Ike Quebec (ts), Sidney Brown (bar), Leroy Lowett, Lannie Scott (p), Danny Perry (g), Horace Holmes (b), Chris Stanton, Art Blakey (dm), Annisteen Allen (vo-888), J. Carnes (vo-889).

Two titles were recorded for Victor, "Moanin' The Blues" has tenorsax but most likely by Harold Clark.

BOB MERRILL AND HIS BAND**NYC. 1949**

Bob Merrill (tp, vo), Ike Quebec ? (ts), unknown (p), (b), (dm).
Three titles were recorded for Apollo:

- | | | |
|-------|---------------------------------|---|
| R1333 | I'll Always Be In Love With You | Straight intro 8 bars. Obbligato 32 bars. Solo 32 bars. Obbligato 16 bars. (SM) |
| R1334 | Baby I'm Tired | Solo 8 bars. Obbligato 24 bars. Solo 24 bars. Obbligato 12 bars. (SM) |
| R1335 | I Want A Little Girl | Acc. (tp) 8 bars. Obbligato 32 bars to solo 16 bars. Obbligato 12 bars. (SM) |

A fine, groovy tenorsax player contributes into making these titles quite noteworthy. However, I cannot by any means identify IQ and his particular sound and phrasing so from where comes this idea? Since this session is made three years after his previous ones, he may have changed his style to fit into the current blues scene, but I wonder.

IQ rejoins Cab Calloway for a brief period in 1950.

CAB CALLOWAY AND HIS ORCHESTRA**NYC. ca. 1950**

Personnel includes Jonah Jones (tp), Ike Quebec (ts), Dave Rivera (p), Cab Calloway (vo).

Four titles were recorded for ??, issued in England on record label London, no tenorsax on "Pero Que Jelengue", "The Keeper Of The Blues" and "La Mucura" but:

- | | | |
|-------|-----------|-------------------|
| 50198 | Duck Trot | Solo 12 bars. (M) |
|-------|-----------|-------------------|

A typical IQ blues chorus, good quality, similar to those of which the Cab Calloway orchestra offered many of in the late forties.

CAB CALLOWAY AND HIS CABALIERS**NYC. Sept. 17, 1950**

Jonah Jones (tp, vo), Tyree Glenn (tb), Ike Quebec (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Cab Calloway (vo). However, larger band on "Everybody ...".

Guest Star Transcription No. 182. Date also given as July 1950.

- | | | |
|--|---|--------------------|
| | Oo-Bli-Da / You Got It | Solo 24 bars. (FM) |
| | The Duck Trot | Solo 12 bars. (M) |
| | Everybody Eats When They Come To My House | No solo. |
| | That Old Black Magic | No solo. |

IQ is back again with the Cab and takes two fine soli on this program. It is obvious that he has been influenced by the best of modern jazz tenorsax, as is particularly evident on "... Got It", there is clearly a change of style although his sound is more or less the same as before.

The previous versions of this solography list a Swingtime LP116 with CAB CALLOWAY broadcasts, 1950, five titles: "One For My Baby", "St. James Infirmary", "Minnie The Moocher", "I Can't Give You Anything But Love" and "Calloway Boogie". The LP does not seem to exist, and the titles are in fact all Snader Telescriptions movie shorts with Jnah Jones (tp) and (p), (b), (dm), no tenorsax.

CAB CALLOWAY AND HIS ORCHESTRA**NJ. Dec. 1950**

Personnel said to include Ike Quebec, Sam Taylor (ts), Cab Calloway (vo).

Four titles were recorded for Regal 3311; "Shotgun Boogie"/"One For My Baby" and 3321 "Que Pasa Chica"/"Frosty Morning", but no IQ.

KANSAS FIELDS' QUARTET**NYC. early 1952**

Ike Quebec (ts), Mal Waldron (p), Alfred Matthews (b), Kansas Fields (dm), Emmett Davis (vo-327,328).

Four titles were recorded for Hi-Lo, 1407 issued as **EMMETT DAVIS**:

- | | | |
|-------|---------------------|---|
| HL327 | Rippin' And Runnin' | Intro 8 bars to obbligato 36 bars to solo 24 bars to obbligato 8 bars to coda. (M) |
| HL328 | Look What Cha Done | Intro 4 bars to obbligato 36 bars to solo 24 bars to obbligato 20 bars to coda. (M) |

HL329	Whispering Winds	Straight 44 and 20 bars. (M)
HL330	Kiss Of Fire	Straight 16, 8, 8 and 8 bars to coda. (M)

Upon listening to "... Winds" and "... Fire", I wrote the following: "It is close to a disaster to witness how the great IQ has been trapped in quasi-jazz-pop. Only with great concentration can I confirm that it is really IQ who is playing. For an unknown name, this would have been promising, but now it is an evidence of the difficult times for many of the jazz performers of the early fifties". However, "Rippin' ..." and "Look ..." with Davis' vocal are of a quite different kind. Here IQ plays with guts and inspiration in a blues environment, and although his tone is a bit different than we are used to from the Cab, his music is excellent. The sound quality could have been better, and some of the details of the background playing are hazy, but it is obvious that IQ is far from retired!!

**WILHELMINA GRAY / CARL DAVIS
WITH THE LEONARD GASKIN ORCHESTRA NYC. May 27, 1953**

Ike Quebec (ts), John Acea (p), Everett Barksdale (g), Leonard Gaskin (b), Billy Smith (dm), Carl Davis (vo-8092,94), Wilhelmina Gray (vo-8093,95).

Four titles were recorded for Seeco (corrected Aug. 5, 2019):

SR-8092	Get Your Business Right	Straight intro 8 bars to obligato 16, 16 and 8 bars to solo 32 bars to obligato 22 bars to fade out. (M)
SR-8093	Price For Love	Intro 2 bars to obligato 48 bars to coda. (S)
SR-8094	I'm Leaving You Today	Straight intro 6 bars to obligato 48 bars to solo 32 bars to obligato 32 bars to coda. (M)
SR-8095	Gotta Have That Man	Intro 8 bars to obligato 48 bars to solo 24 bars to obligato parts. (M)

The background playing on the Gray items is weakly recorded, even more so compared to the previous session, but there is still much to be heard. A good solo confirms IQ's presence, and now his tone is back to normal. Two swinging Carl Davis sides with typical and very fine IQ soloing in medium tempo, even more interesting than the Gray sides. Unfortunately he again goes into a kind of hibernation for some years before his great comeback!

From May 1953 until July 1959, IQ made no recordings. Thereafter, reunited with Blue Note records, he recorded prolifically until two months before his death from cancer.

IKE QUEBEC NJ. July 1, 1959

Ike Quebec (ts), Edwin Swanston (org), Skeeter Best (g), Sonny Wellesley (b), Les Jenkins (dm).

Eight titles were recorded for Blue Note, all issued on Mosaic:

A Light Reprieve	Ens/ts 24 bars to solo 24 bars. Solo 24 bars to ens/ts 18 bars fade out. (M)
Blue Friday	Soli 8, 16 and 4 bars. Long coda. (S)
Zonky	Soli 6 and 3 choruses of 12 bars. (M)
Blue Monday	Solo 32 bars. Solo 16 bars to long coda. (S)
Buzzard Lope	Soli 5 and 6 choruses (fade out) of 12 bars. (SM)
Later for The Rock	Ens/ts 24 bars. Solo 36 bars to ens/ts 24 bars. (M)
Sweet And Lovely	Solo 32 bars. Solo 16 bars to long coda. (S)
Dear John	Ens/ts 24 bars to solo 48 bars. Solo 72 bars to ens/ts 24 bars (fade out). (M)

NJ. July 20, 1959

Same personnel. Three titles, "Up Tight", "Cry Me A River" and "Latin Strain", were recorded for Blue Note but rejected and remain unissued.

This magnificent tenorsax player has not only managed to keep himself in good shape during years of recording dry-up, he has developed from an important personality still somewhat in the shadow of greater ones, into the upper echelon, the place of the great creators. In spite of serious drug problems giving him short prison sentences, IQ managed to work reasonably steady around the U. S. and Canada, and he has matured into complete individuality. This session was obviously produced for the juke box market, but only four of the titles appeared on singles, nevertheless all titles have something to tell in a groovy way with fine organ backing. His sound can easily be identified by a few notes, and his emotional broadcasting is so strong that one is spellbound. The fine liner notes by Loren Schoenberg in the Mosaic box is really sufficient, but a few personal points should be made. The slow "Blue Monday" is incredible, as is his blues playing on "Buzzard ...", extremely clever and imaginative. Maybe he does not develop "Sweet ..." as much as could be wished for, on the other hand he plays the blues again masterly on "Dear John", note the last solo, a gasser!! To sum up: A magnificent session, IQ as tenorsax phoenix!!!

JIMMY SMITH**Englewood Cliffs, NJ. March 22, 1960**

Blue Mitchell (tp), Jackie McLean (as), Ike Quebec (ts), Jimmy Smith (org), Quentin Warren (g), Donald Bailey (dm). Mitchell and McLean out on tk6 and tk12.

Six titles were recorded for Blue Note (tk4 "Embraceable You" and tk8 "My One And Only Love" are without IQ), issued as "Plain Talk" and "Open House":

tk2	Plain Talk	Solo 11 choruses of 12 bars. (M)
tk3	Sister Rebecca	Solo 5 choruses of 12 bars. (M)
tk6	Old Folks	Soli 32 and 16 bars to long coda. (S)
tk7	Open House	Solo 12 choruses of 12 bars. (M)
tk10	Big Fat Mama	Solo 3 choruses of 32 bars. (M)
tk12	Time After Time	Soli 64 and 16 bars to long coda. (S)

After the very successful comeback in summer 1959, teaming up with Blue Note, IQ is a very frequent visitor to the recording studio. The 1960s starts with a medium sized group led by Jimmy Smith, and this excellent musician immediately consolidates his position as one of the very best mainstream tenorsax performers around. There is nothing wrong with his command of upper tempi, and there are lots of fine tenorsax playing on the medium titles, possibly "Sister ..." and "Big Fat ..." are the most interesting. The organ though can be quite disturbing at times, and possibly IQ is still not quite adapted and confident yet to be in a jam session context, not everything is flowing smoothly. However, it is as a ballad player that he is so amazing and immortal. His two examples here, "Old ..." and "Time ..." are just gorgeous! To quote Nat Hentoff's liner notes: "The final "Time After Time" is a reminder of how extraordinary convincing IQ was as a ballad player. He was a romantic but he wasn't profligate with his feelings. He was of that school which takes great care with each note so that there is no unnecessary filigree work. In retrospect, nothing has been in excess; everything has been directly relevant; and the overall impact is Ike's total mastery of horn and of emotion".

DUKE PEARSON**Englewood Cliffs, NJ. June 26, 1960**

Ike Quebec (ts), Duke Pearson (p), Israel Crosby (b), Vernell Fournier (dm).

Two titles were recorded for Blue Note (others without IQ):

tk3	For All We Know	Solo 34 bars. (S)
tk12	Sweet Slumber	Solo 32 bars. (S)

The liner notes of "The Lost Sessions", to which these titles belong, state that the "session did not produce spectacular music", but the two ballads have in my opinion IQ at his most beautiful.

IKE QUEBEC QUARTET**Englewood Cliffs, NJ. Sept. 25, 1960**

Ike Quebec (ts), Sir Charles Thompson (org), Milt Hinton (b), J. C. Heard (dm).

Eight titles were recorded for Blue Note:

tk6	If I Could Be With You	Long intro to solo 36 bars. Solo 18 bars to very long coda. (S)
tk9	Mardi Gras	Straight 1 to solo 2 choruses of 48 bars. Solo 1 to straight 1 chorus and 20 bars to fade out. (FM)

tk12	What A Difference A Day Made	Solo 64+4 bars. (S)
tk14	For All We Know	Solo 64+2 bars. (S)
tk18	Ill Wind	Intro 8 bars to solo 2 choruses of 38 bars. Solo 18 bars to coda. (S)
tk19	I've Got The World On A String	Solo 3 choruses of 32 bars. Solo 20 bars to coda. (SM)
tk21	Me'n Babe	Straight 40 bars to solo 9 choruses of 12 bars. Solo 24 bars to straight 20 bars to fade out. (M)
tk24	Everything Happens To Me (short)	Soli 32 and 18 bars to long coda. (S)
tk25	Everything Happens To Me (long)	Soli 64 and 18 bars to long coda. (S)

The first of the complete Ike Quebec sessions for Blue Note, and possibly the best one! A perfect rhythm section gives him the best of background, and this organ is a real benefit, not a noise machine as in so many other cases. Since IQ's strength and late fame was based upon the ballads, I would like to highlight his fast medium playing on "Mardi Gras", an IQ original; he swings so magnificently that you just have to throw in the towel, this is great! Swinging also strongly in double tempo on "... String", and note his primeval scream at the beginning of the final solo! Fine medium blues on "... Babe". However, most of the titles are in the slow tempi, and they are really out of this world. In another context Ira Gitler says: "There are times when he (IQ) coincides with Gene Ammons as they seem to meet at the same intersection from their parallel but different roads". Interesting as those two possibly were the greatest ballad players of the early 60s. Play each and all of them, they are just magnificent!! Loren Schoenberg in his brilliant liner notes states: This entire session should now take its place in the pantheon of classic record dates. It doesn't get much better than this"! No, it doesn't!!

SONNY CLARK **Englewood Cliffs, Nov. 13, 1961**
Ike Quebec (ts), Sonny Clark (p), Butch Warren (b), Billy Higgins (dm).
One title was recorded for Blue Note, issued on "Leapin' And Lopin'" CD:

tk24	Deep In A Dream	Soli 32 and 8 bars to long coda. (S)
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Quoting Ira Gitler: "After Sonny's solo a surprise guest demonstrates that he has lost none of the skill which made him one of the important tenor saxophone voices of the mid '40s. Whether or not you remember IQ, there is no escaping the marvellous warmth and depth of his solo here. He respects the beauty inherent in the song, at the same time investing it with his own personality. This perfect balance really brings the message across". Nice and true words! And note also the lovely piano backing and soli!

IKE QUEBEC **Englewood Cliffs, Nov. 26, 1961**
Ike Quebec (ts), Freddie Roach (org), Milt Hinton (b), Al Harewood (dm).
Nine titles were recorded for Blue Note, issued as "Heavy Soul":

tk4	Acquitted	Straight to solo 3 choruses of 32 bars. Solo/straight 64 bars to straight and fade out. (FM)
tk13	Heavy Soul	Solo 4 bars to 6 choruses of 12 bars. Solo 28 bars to fade out. (SM)
tk14	Just One More Chance	Soli 32 and 16 bars to very long coda. (S)
tk20	Que's Dilemma	Solo 3 choruses of 72 bars to fade out. (F)
tk24	I Want A Little Girl	Soli 48 and 16 bars to coda. (S)
tk29	Blues For Ike	Solo 8 bars to 6 choruses of 12 bars. Solo 24 bars to 4 choruses 4/4 with (dm). Coda. (FM)
tk30	Brother, Can You Spare A Dime?	Soli 32 and 32 bars to long coda. (S)
tk32	The Man I Love	Solo 32 bars (S) to 128 bars (M) to 16 bars and long coda. (S)
tk34	Nature Boy	Duet with (b). 2:41. (S)

A very fine session, not so heavy loaded towards ballads as some of the later ones. Fine rhythm section with a really sensitive organist gives IQ the best background for a variety of titles. Some of them are tricky like his own "Acquitted" and "... Dilemma", some are surprising like the slow "Brother ...", and then the good old "The Man ..." in an extended version in two tempi. His tone may occasionally seem a bit forced on this session. Nevertheless, there is nothing wrong with his inspiration. For highlights, take the blues on "... Soul" where the first three choruses are played without organ, and the utterly moving "Nature Boy" with only Hinton's bass accompaniment. Postscript: Note that IQ quite often uses fade outs, that kind of trick is not in my opinion really appropriate in serious jazz contexts. Sorry about that, IQ.

IKE QUEBEC**Englewood Cliffs, Dec. 9, 1961**

Personnel as Nov. 26.

Seven titles were recorded for Blue Note, six issued, issued as "It Might As Well Be Spring":

tk2	A Light Reprieve	Straight 1 to solo 3 choruses of 32 bars. Solo/straight 60 bars to fade out. (FM)
tk5	It Might As Well Be Spring	Soli 56 and 16 bars to coda. (S)
tk7	Lover Man	Soli 32 and 18 bars to long coda. (S)
tk15	Ol' Man River	Straight 1 to solo 4 choruses of 64 bars to 32 bars and fade out. (FM)
tk21	Willow Weep For Me	Soli 48 and 8 bars to long coda. (S)
tk26	Easy - Don't Hurt	Soli 5 and 4 choruses of 12 bars to fade out. (S)

Another magnificent session, possibly even better than the previous one! To take the two fast medium titles first: "A Light ...", an IQ original, shows how he can swing in this tempo, easy to forget among all the ballads. And the "... River", to quote Nat Hentoff's liner notes: "... bursts into a boiling stream ... the performance surges with uninhibited release of emotion, and it's one of the most explosive Ike has ever recorded". Yes, right, he does not really know how to stop this ride, have to use fade out to be able to close the performance, a quite unique IQ item! Three beautiful ballads, and then "Easy ...", again quoting: "Here once more is that firm, rounded tone; the plastic sense of time; the gradual swelling of intensity; and the strong impression of enormous latent power in addition to the force being expended." After this item and "... River" I guess IQ's artistry and greatness should be well assimilated and understood.

IKE QUEBEC**Englewood Cliffs, Dec. 16, 1961**

Ike Quebec (ts, p), Grant Green (g), Paul Chambers (b), Philly Joe Jones (dm).

Seven titles were recorded for Blue Note, issued as "Blue And Sentimental":

tk3	Like	Intro 4 bars to 4 choruses of 32 bars. Solo 64 bars. (FM)
tk4	Don't Take Your Love From Me	Soli 32 and 16 bars to very long coda. (S)
tk15	Minor Impulse	Soli 8, 64, 32 and 32 bars to fade out. (M)
tk17	Blues For Charlie	Solo 4 choruses of 12 bars. (S)
tk22	That Old Black Magic	Straight 72 to solo 72 bars. Solo/straight 40 bars to fade out. (FM)
tk26	It's All Right For Me	Straight 1 to solo 2 choruses of 64 bars. Solo 44 bars to coda. (FM)
tk28	Blue And Sentimental	Soli 36 and 18 bars to long coda. (S)

Nice session with a change; the so popular organ of this time period is exchanged for the fine guitar of GG, "one of the bright new lights on his instrument and a Blue Note recording star in his own right". The album title "... Sentimental" is my favourite item, a wonderful tune made famous by Herschel Evans more than twenty years earlier, but "... Your Love ..." is not at all inferior in the best of ballad tempos. Surprisingly they are also running a blues "... For Charlie" in the same very slow tempo, and IQ's solo is really gorgeous! In upper tempi, he might have gotten more out of "... Magic" and "... With Me", but "Minor ..." and in particular "Like" have fine swinging tenorsax playing showing that IQ certainly was not only a ballad player! Note also that IQ gives the guitarist some occasional piano backing

GRANT GREEN**Englewood Cliffs, Dec. 23, 1961**

Ike Quebec (ts), Grant Green (g), Sonny Clark (p), Sam Jones (b), Louis Hayes (dm).

One title was recorded for Blue Note:

tk20	Count Every Star	As below. (S)
tk22	Count Every Star	As below plus coda with (g). (S)
tk23	Count Every Star	As below. (S)
tk24-mx	Count Every Star	Solo 18 bars. (S)

This title was done at a Grant Green session, and as Ira Gitler states it: "This is really Grant's vehicle for IQ only has a short, albeit effective solo before the guitarist returns". Postscript of July 2020: The whole procedure exists, with several incomplete takes. Three alternate IQ soli are a real jazz archeological treasure!

IKE QUEBEC **Englewood Cliffs, NJ. Jan. 20, 1962**

Bennie Green (tb), Ike Quebec, Stanley Turrentine (ts), Sonny Clark (p), Milt Hinton (b), Art Blakey (dm).

Eight titles were recorded for Blue Note, issued as "Easy Living":

tk4	Congo Lament	Solo 32 bars. (SM)
tk12	Que's Pills	Solo 5 choruses of 12 bars. (FM)
tk15	See See Rider	Soli 24 and 12 bars. (S)
tk22	B. G.'s Groove Two	Solo 64 bars. (FM)
tk27	I. Q. Shuffle	Solo 9 choruses of 12 bars. Soli 4 and 4 bars. (FM)

For this session, IQ seems to be invited as only one of three blowers, in contrast to his many 'lonely' sessions. His teammates are of the same high quality, and together they make excellent music. And the rhythm section is perhaps the main reason for the success, the delicate Clark, the immortal Hinton, and the one and only Blakey. Many will choose "See See ..." as their favourite item, extremely slow and groovy, but there is fine variation here. The comparison between IQ and ST is interesting, both great tenorsax players; I feel the former goes deeper, but a girl friend of mine is more moved by ST. We miss perhaps a real old good tenorsax chase on a fast title here, but I guess IQ might lose that one. He does not quite impress us so much on the fast medium titles here, seem to struggle somewhat occasionally, but by all means, there are lots of great stuff!

same date

Same except Green and Turrentine omitted. Three titles:

tk29	I've Got A Crush On You	Long, free intro to solo 36 bars. Solo 18 bars to long coda. (S)
tk33	Easy Living	Soli 48 and 8 bars to long coda. (S)
tk35	Nancy With The Laughing Face	Solo 64 and 16 bars to long coda. (S)

These titles must be recorded as an afterthought to or rehearsal for those above, because they were not issued until much later. With due respect, these are equally interesting, perhaps even more so. IQ plays his ballads as only he can do, with lovely piano backing, bass and drums, and all three belong to his most valuable works.

IKE QUEBEC & THE THREE SOUNDS **Englewood Cliffs, Feb. 4, 1962**

Ike Quebec (ts), Gene Harris (p), Andy Simpkins (b), Bill Dowdy (dm).

One title was recorded for Blue Note:

tk18	Blues On Trial	Straight 24 bars. Solo 16 choruses of 12 bars. Straight 24 bars to coda. (FM)
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This was in fact a trio session but IQ "joined in for a blues that Alfred (Lion, the producer) had written in the session log was "for trial only"". After almost four minutes of organ, IQ joins in with a series of blues choruses, good enough to be issued 37 years after it was recorded, but not what might be called outstanding.

IKE QUEBEC **Englewood Cliffs, Feb. 5, 1962**

Ike Quebec (ts), Earl Van Dyke (org), Willie Jones (g), Wilbert "G. T." Hogan (dm).

Four titles were recorded for Blue Note, issued as "With A Song In My Heart":

tk28	Intermezzo	Solo 64 bars to fade out. (S)
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tk32	But Not For Me	Straight 32 bars to solo 64 bars. Solo/straight 40 bars to coda. (FM)
tk34	All The Way	Soli 34 and 18 bars to long coda. (S)
tk37	All Of Me	Intro 4 bars to solo 64 bars. Solo 36 bars to coda. (FM)

Englewood Cliffs, Feb. 13, 1962

Same with Sam Jones (b) added. Seven titles, five issued:

tk3	How Long Has This Been Going On?	Soli 64 and 12 bars to coda. (S)
tk6	What Is There To Say?	Soli 48 and 8 bars to long coda. (S)
tk15	Imagination	Soli 52 and 16 bars to coda. (S)
tk24	With A Song In My Heart	Straight 32 bars to solo 64 bars. Solo 64 bars to coda. (FM)
tk27	There Is No Greater Love	Soli 48 and 12 bars to long coda. (S)

A successful formula does not need to be changed, something IQ and Blue Note seem to have understood perfectly. Six ballads out of nine titles, with a few medium-up to create some variation. Listening closely, there are possibly slightly better sessions around, but if this was your only encounter with IQ, you would be so happy! The guitarist is not much of a solo performer but makes some good background together with the rest of the guys, and the organ is also nice and not too competitive. Play "Imagination" and "What ..." as examples of the romantic atmosphere.

GRANT GREEN

Englewood Cliffs, March 1, 1962

Ike Quebec (ts), Sonny Clark (p), Grant Green (g), Sam Jones (b), Louis Hayes (dm).

Seven titles were recorded for Blue Note, issued as "Born To Be Blue":

tk4	Someday My Prince Will Come	Duet with (g) 34 bars. Solo 68 bars. Duet 34 bars to coda. (FM)
tk11	If I Should Lose You	Solo 32 bars. (M)
tk15	My One And Only Love	Solo 16 bars. (S)
tk20	Back In Your Own Backyard	Straight 32 bars. Solo 3 choruses of 32 bars. Solo 16 bars to 64 bars duet with (g) to fade out. (FM)
tk23	Born To Be Blue	Intro 8 bars to solo 32 bars. Solo 8 bars to very long coda. (S)
tk24	Born To Be Blue (alt.)	As above. (S)
tk29	Cool Blues	Solo 11 choruses of 12 bars. (M)
tk31	Outer Space	Solo 7 choruses of 12 bars. (M)

A different session, with Grant Green obviously in charge and IQ playing second fiddle and shorter soli. Possibly this has its benefits, leading to greater concentration like the magnificent solo on "My One ..." and the relaxed swing of "... Lose You". However, this also seems to have the effect that IQ is frustrated of getting so little space, as on "... Backyard" where he simply interrupt Green to run his own show, which he is not allowed to. On this item, fade out is again used, not proper ending. Fascinating are the two versions of "Born ...", and note how IQ screams in the last 8 on the first take! Don't forget two fine medium blues items at the end of the session, one traditional bebop, one far more modern! Note also that Hayes represents another kind of drummer, more active, giving the session a different emotional flavour. Exciting!

DODO GREENE ACC. BY

THE IKE QUEBEC QUINTET

Englewood Cliffs, April 2, 1962

Ike Quebec (ts), Sir Charles Thompson (org), Grant Green (g), Milt Hinton (b), Al Harewood (dm), Dodo Greene (vo).

Four titles were recorded for Blue Note, issued as "My Hour Of Need":

tk5	Little Things Mean A Lot	Obbligato 56 bars. (S)
tk14	Down By The Riverside	Intro 8 bars to obbligato parts. Solo 16 bars. Obbligato parts. (M)
tk18	Trouble In Mind	Obbligato 32 bars to solo 8 bars. Obbligato 16 bars. (S)

tk19 Let There Be Love Solo 16 bars. Obligato parts. (S)

Englewood Cliffs, April 17, 1962

Same except Herbie Lewis (b), Billy Higgins (dm) replace Hinton and Harewood. Six titles:

tk5 I Won't Cry Anymore Intro 2 bars. Obligato 48 bars. (S)

tk7 Lonesome Road Intro 8 bars. Obligato parts. Solo 16 bars. Obligato parts. (SM)

tk14 There Must Be A Way Intro 2 bars to obligato 48 bars. (S)

tk20 You Are My Sunshine Solo 16 bars. (M)

tk30 My Hour Of Need Intro 2 bars to obligato 32 bars to solo 16 bars to obligato 16 bars. (S)

tk32 I'll Never Stop Loving You Obligato 48 bars. (S)

These sessions are quite pleasant, Dodo Greene with a darkhued and intense voice is a very fine singer, and with Sir Charles' sensitive organ backing and a professional rhythm such as such, everything is set for good music. IQ is doing excellent work with his emotional tenorsax, mostly as background but with several lovely soli. The titles are mostly slow, some are more exciting than others, for highlights try "Little Things ...", "Trouble ...", "There Must Be ..." and "... Need".

IKE QUEBEC

Englewood Cliffs, May 25, 1962

Ike Quebec (ts), Freddie Roach (org), Grant Green (g), Butch Warren (b), Wilbert Hogan (dm).

Seven titles were recorded for Blue Note, rejected.

Englewood Cliffs, June 1, 1962

Same. Six titles, rejected but music exists:

tk8 Take Your Shoes Off Solo 3 choruses of 12 bars. (M)

tk13 Throwing A Brick Straight 1 to solo 3 choruses of 32 bars. Solo 3 choruses. Acc. (g) 24 bars to fade out. (FM)

tk14 Throwing A Brick Straight 1 to solo 3 choruses of 32 bars. Solo ca. 2 1/2 choruses to fade out. (FM)

tk20 Sonny Boy Solo 48+8 bars, (g) on 2nd bridge, to long coda. (S)

tk32 Early Morning Shuffle Straight 2 to solo 8 choruses of 12 bars. Solo 2 to straight 2 choruses and fade out. (M)

tk40 Cap 'N Blow Straight. Solo 36 bars. (M)

tk44 Travelin' Solo 3 choruses of 28 bars. Solo 2 choruses + 24 bars to fade out. (M)

Travelin' (NC) Solo 4 bars. (M)

Travelin' (NC) Solo 4 bars (NC). (M)

Travelin' Solo 4 choruses of 28 bars to long fade out. (M)

Postscript of July 18, 2020: There are no obvious problems with this session, so the reason for its reject must have been that others have been considered even better or more exciting. The highlight is for me the slow and delicate ballad "Sonny Boy", IQ at his best! Note also his rough medium blues on "Early Morning ...". A nice surprise is also Billie Holiday's "Travelin'" with one long 7 1/2 minutes complete take, including organ and guitar soli, then two brief exercises and finally a brief 3 minutes take with only a strong tenorsax solo. Nice jazz archeologic discovery!

GRANT GREEN

Englewood Cliffs, Sept. 7, 1962

Ike Quebec (ts), Sonny Clark (p), Grant Green (g), Wendell Marshall (b), Willie Bobo (dm), Carlos "Patato" Valdes (perc).

Two titles were recorded for Blue Note:

tk5 Grenada Acc. (g). Solo 64 bars. Acc. (g). (FM)

tk12 Hey There Acc. (g). Solo 36 bars. Acc. (g). (SM)

Obviously this was an attempt to join the bossa nova wave starting with Stan Getz in February same year, but why only two titles were recorded is a mystery. The music is nice and enough, and IQ solos as usual, particularly on the slowest "Hey ...". Possibly one realized quickly that this attempt was pretty but not at all the sexy concept needed. Evidence for this is what happened in the Englewood Cliffs studio just one month later ...

DODO GREENE**Englewood Cliffs, Sept. 24, 1962**

Ike Quebec (ts), Ed Swanston (org), Grant Green (g), Wendell Marshall (b), Jual Curtis (dm), Dodo Greene (vo).

Four titles were recorded for Blue Note:

tk6	You Don't Know Me	Intro 4 bars. Obligato 36 bars to coda. (S)
tk26	Not One Tear	Intro 4 bars. Obligato 44 bars to coda. (S)
tk28	I Hear	Intro 4 bars. Obligato 30 bars to "solo" 4 bars to obligato 6 bars. (S)
tk38	Time After Time	Obligato 40 bars. (S)

The most exciting item is "I Hear", where IQ is more felt than heard behind Dodo's vocal, extremely emotional. Note also the very final note, Ben Webster couldn't have done this!

IKE QUEBEC**Englewood Cliffs, Oct. 5, 1962**

Ike Quebec (ts), Kenny Burrell (g), Wendell Marshall (b), Willie Bobo (dm), Garvin Masseaux (chekere).

Nine titles were recorded for Blue Note, issued as "Bossa Nova Soul Samba":

tk2	Loie	Straight 40 bars to solo 64 bars. Solo/straight 24 bars to fade out. (M)
tk3	Loie (alt.)	As above. (M)
tk7	Liebstraum	Straight 44 bars to solo 24 bars. Solo/straight 36 bars to fade out. (M)
tk8	Lloro Tu Despedida	Straight 32 bars to solo 32 bars. Straight 24 bars to fade out. (M)
tk10	Shu Shu (alt.)	Straight 40 bars to solo 40 bars. Solo/straight 20 bars to fade out. (M)
tk13	Shu Shu	As above. (M)
tk18	Favela (alt.)	Straight 32 bars to solo 32 bars. Straight 36 bars to fade out. (M)
tk19	Favela	As above. (M)
tk24	Linda Flor	Straight 32 bars to solo 32 bars. Straight 30 bars to fade out. (M)
tk27	Me And You	Straight 16 bars to solo 3 choruses of 32 bars. Solo 40 bars to fade out. (M)
tk35	Goin' Home	Straight 16+48 bars to solo 48 bars. Straight 48 bars to fade out. (M)
tk38	Blue Samba	Straight 24 bars to solo 48 bars. Solo 48 bars to fade out. (SM)

This is in my opinion one of IQ's greatest sessions!! There are others with more variety, more thrilling improvisations, more jazz proper. But there are none with this exquisite elegance, this lowkeyed emotion, this tense atmosphere. Probably the session is trying to capitalize on the jazz-bossa nova craze so magnificently exploited by Stan Getz, and if this album had reached the world, and IQ had lived on, it might have been a hot challenge. The rhythm section is absolutely perfect, swinging in both worlds at the same time. To go into details are really not very necessary, this is a candidate to a 'desolate island record', but a few words: All titles, except one, proceed in a pleasant medium tempo, with the alternate of "Favela" notably faster than the master. Some titles are more lovely than others, with "Loie" and "Shu Shu" has my personal favourites. Some are longer the others, "Me ..." and "... Home" are close to six minutes. The tempo exception is the slow medium blues "Blue Samba", the session highlight of all the other highlights, a rare masterpiece, would have made IQ legendary if this was the only item he had left us!!!

DODO GREENE**Englewood Cliffs, Nov. 2, 1962**

Ike Quebec (ts), Grant Green (g), Johnny Acea (p), Wendell Marshall (b), Jual Cortis (dm), Dodo Greene (vo).

Five titles were recorded for Blue Note, two issued:

tk8	Everybody's Happy But Me	Obbligato parts. (S)
tk11	Jazz In My Soul	Obbligato 32 bars to solo 16 bars to obbligato 24 bars to fade out. (M)

IQ's last recording session, and the fourth one with Dodo Greene, is not a very important one, compared to so much brilliant stuff in the preceding three years, but he seems to be physically still in good shape, and his final contributions are quite nice. "Jazz In His Soul" to the bitter end!!

IQ passed away from cancer 2 ½ months after his last recording session.

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