The

TENORSAX

of

IKE ABRAMS QUEBEC
“JIM DAWGS”
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**

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.

Duett 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 ELDREDGE 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 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 improvisor 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.

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-X  Good For Stompin'  As below. (FM)
S5707-Y  Good For Stompin'  Solo 8 bars. (FM)
S5708  Double-Trouble Blues (Lip's Blues)  No solo.
S5709-X  Blooey  Solo 24 bars. (FM)
S5709-Y  Blooey  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 "Blooey" are quite satisfactory.
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 Ballyhoo  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:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Solo Bars</th>
<th>Source</th>
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<tbody>
<tr>
<td>2722-3</td>
<td>I Can't Give You Anything But Love</td>
<td>6 bars. (SM)</td>
<td></td>
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<tr>
<td>2722-4</td>
<td>I Can't Give You Anything But Love</td>
<td>As above. (SM)</td>
<td></td>
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<tr>
<td>2724-2</td>
<td>Baby, Won't You Please Come Home</td>
<td>18 bars. (SM)</td>
<td></td>
</tr>
<tr>
<td>2724-3</td>
<td>Baby, Won't You Please Come Home</td>
<td>As above. (SM)</td>
<td></td>
</tr>
<tr>
<td>2726-1</td>
<td>That's The Lick</td>
<td>32 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>2726-6</td>
<td>That's The Lick (NC)</td>
<td>16 bars. (FM)</td>
<td></td>
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<tr>
<td>2726-7</td>
<td>That's The Lick</td>
<td>As above. (FM)</td>
<td></td>
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<tr>
<td>2728-2</td>
<td>Stompin' At The Savoy</td>
<td>8 bars. (M)</td>
<td></td>
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<tr>
<td>2728-3</td>
<td>Stompin' At The Savoy</td>
<td>As above. (M)</td>
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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:

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<th>No.</th>
<th>Title</th>
<th>Solo Bars</th>
<th>Source</th>
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<tbody>
<tr>
<td>233-0</td>
<td>Blue Turning Grey Over You</td>
<td>64 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>233-1</td>
<td>Blue Turning Grey Over You</td>
<td>As above. (M)</td>
<td></td>
</tr>
<tr>
<td>234-1</td>
<td>Dolores</td>
<td>32 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>235-3</td>
<td>The Day You Came Along</td>
<td>32 and 16 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>236-1</td>
<td>Sweethearts On Parade</td>
<td>64 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>236-3</td>
<td>Sweethearts On Parade</td>
<td>As above. (F)</td>
<td></td>
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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:

<table>
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<th>No.</th>
<th>Title</th>
<th>Solo Bars</th>
<th>Source</th>
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<tr>
<td>34579</td>
<td>Dawn Time</td>
<td>24 bars. (FM)</td>
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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 tenorsax 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 bars. (M)
Theme No solo.

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.
<table>
<thead>
<tr>
<th>Date</th>
<th>ONS No.</th>
<th>Location</th>
<th>Themes and Songs</th>
</tr>
</thead>
</table>
| **NYC. July 9, 1945** | 773     | from the New Zanzibar Club.     | Theme: No solo.  
|              |         |                                 | 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)  
|              |         |                                 | 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** | 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 (1st (ts)-solo). (FM)  
|              |         |                                 | Theme: No solo.  
| **NYC. July 15, 1945** | 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** | 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.  

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 transearthly 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.

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 memorabilia. 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

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 (1st (ts)-solo). (M)
Theme  No solo.

NYC. July 30, 1945

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)

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 Guarnieri (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)
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
- Frantic On The Atlantic

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
- Exactly Like You
- Willow Weep For Me
- There I Go Dreaming Again
- Coasin'
- I Should Care
- One O'Clock Jump
- Nein, Nein
- Blue Skies
- Theme

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

NYC. Nov. 13, 1945
CAB CALLOWAY AND HIS ORCHESTRA
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" is reported to have 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.
294-2 Someone To Watch Over Me Solo 8 bars to coda. (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 Lovett, 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 tenorsaxplayer 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.

**CAB CALLOWAY** NYC? Mid 1950
Personnel probably as above plus The Cabaliers (vo).
Film soundtracks.

Calloway Boogie  No solo.
Minnie The Moocher  No solo.
I Can't Give You Anything But Love  No solo.

**NYC. 1950**

Same/similar. Broadcast. Issued on Swingtime LP116, not available:

One For My Baby
St. James Infirmary
Minnie The Moocher
I Can't Give You Anything But Love
Calloway Boogie

CAB CALLOWAY AND HIS ORCHESTRA

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

16
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)

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
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)

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, 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:

    tk24  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”.

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, 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 (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)

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)
    tk32     But Not For Me      Straight 32 bars to solo 64 bars. Solo/straight 40 bars to coda. (FM)
    tk34     All The Way         Solo 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)

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

    tk3      How Long Has This Been Going On?    Solo 64 and 12 bars to coda. (S)
    tk6      What Is There To Say?                Solo 48 and 8 bars to long coda. (S)
    tk15     Imagination                        Solo 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            Solo 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!

**DOODO 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”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk5  Little Things Mean A Lot</td>
<td>Obbligato 56 bars. (S)</td>
</tr>
<tr>
<td>tk14 Down By The Riverside</td>
<td>Intro 8 bars to obbligato parts. Solo 16 bars. Obbligato parts. (M)</td>
</tr>
<tr>
<td>tk18 Trouble In Mind</td>
<td>Obbligato 32 bars to solo 8 bars. Obbligato 16 bars. (S)</td>
</tr>
<tr>
<td>tk19 Let There Be Love</td>
<td>Solo 16 bars. Obbligato parts. (S)</td>
</tr>
</tbody>
</table>

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

**Englewood Cliffs, April 17, 1962**

Six titles:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>tk5  I Won’t Cry Anymore</td>
<td>Intro 2 bars. Obbligato 48 bars. (S)</td>
</tr>
<tr>
<td>tk7  Lonesome Road</td>
<td>Intro 8 bars. Obbligato parts. Solo 16 bars. Obbligato parts. (SM)</td>
</tr>
<tr>
<td>tk14 There Must Be A Way</td>
<td>Intro 2 bars to obbligato 48 bars. (S)</td>
</tr>
<tr>
<td>tk20 You Are My Sunshine</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>tk30 My Hour Of Need</td>
<td>Intro 2 bars to obbligato 32 bars to solo 16 bars to obbligato 16 bars. (S)</td>
</tr>
<tr>
<td>tk32 I’ll Never Stop Loving You</td>
<td>Obbligato 48 bars. (S)</td>
</tr>
</tbody>
</table>

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.

**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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk5</td>
<td>Grenada Acc. (g). Solo 64 bars. Acc. (g). (FM)</td>
</tr>
<tr>
<td>tk12</td>
<td>Hey There Acc. (g). Solo 36 bars. Acc. (g). (SM)</td>
</tr>
</tbody>
</table>

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 soloes 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 …

**DOODO 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk6     You Don’t Know Me</td>
<td>Intro 4 bars. Obbligato</td>
</tr>
</tbody>
</table>
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
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.

- **tk3** Loie (alt.)
  - As above.

- **tk7** Liebestraum
  - Straight 44 bars to solo 24 bars.
  - Solo/straight 36 bars to fade out.

- **tk8** Lloro Tu Despedida
  - Straight 32 bars to solo 32 bars.
  - Straight 24 bars to fade out.

- **tk10** Shu Shu (alt.)
  - Straight 40 bars to solo 40 bars.
  - Solo/straight 20 bars to fade out.

- **tk13** Shu Shu
  - As above.

- **tk18** Favela (alt.)
  - Straight 32 bars to solo 32 bars.
  - Straight 36 bars to fade out.

- **tk19** Favela
  - As above.

- **tk24** Linda Flor
  - Straight 32 bars to solo 32 bars.
  - Straight 30 bars to fade out.

- **tk27** Me And You
  - Straight 16 bars to solo 3 choruses of 32 bars. Solo 40 bars to fade out.

- **tk35** Goin’ Home
  - Straight 16+48 bars to solo 48 bars.
  - Straight 48 bars to fade out.

- **tk38** Blue Samba
  - Straight 24 bars to solo 48 bars.
  - Solo 48 bars to fade out.

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.

- **tk11** Jazz In My Soul
  - Obbligato 32 bars to solo 16 bars
  - to obbligato 24 bars to fade out.

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.

…ooo…