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).

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

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.

SAMMY PRICE AND HIS BLUSICIANS

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

This is Sammy Price’s 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
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 the "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.

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.
I'm Making Believe

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, as). 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.

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

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:

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

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Length</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue Turning Grey Over You</td>
<td>64 and 32 bars. (M)</td>
<td>Soli 233-0</td>
</tr>
<tr>
<td>Blue Turning Grey Over You</td>
<td>As above. (M)</td>
<td>Soli 233-1</td>
</tr>
<tr>
<td>Dolores</td>
<td>32 and 16 bars. (S)</td>
<td>Soli 234-1</td>
</tr>
<tr>
<td>The Day You Came Along</td>
<td>32 and 16 bars. (S)</td>
<td>Soli 235-3</td>
</tr>
<tr>
<td>Sweethearts On Parade</td>
<td>64 and 64 bars. (F)</td>
<td>Soli 236-1</td>
</tr>
<tr>
<td>Sweethearts On Parade</td>
<td>As above. (F)</td>
<td>Soli 236-3</td>
</tr>
</tbody>
</table>

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>
<thead>
<tr>
<th>Title</th>
<th>Solo Length</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dawn Time</td>
<td>24 bars. (FM)</td>
<td>Solo 34579</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foo A Little Ballyhoo</td>
<td>No solo.</td>
</tr>
<tr>
<td>Walkin' With My Baby</td>
<td>No solo.</td>
</tr>
<tr>
<td>Blow Top Blues</td>
<td>No solo.</td>
</tr>
<tr>
<td>I Was Here When You Left Me</td>
<td>18 bars. (FM)</td>
</tr>
<tr>
<td>We The Cats Shall Hep You</td>
<td>Solo with orch 24 bars. (FM)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4900A-3</td>
<td>Good And Groovy</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>4900B</td>
<td>Rattle And Roll</td>
<td>Solo 24 bars. (FM)</td>
</tr>
<tr>
<td>4901A-4</td>
<td>I'm Living For Today</td>
<td>No solo.</td>
</tr>
<tr>
<td>4901B</td>
<td>Behind The Eight Bar</td>
<td>Solo 24 bars. (FM)</td>
</tr>
</tbody>
</table>

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

AFRS ONS No. 661 from the New Zanzibar Club.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>No solo.</td>
</tr>
<tr>
<td>Tea For Two</td>
<td>No solo.</td>
</tr>
<tr>
<td>All At Once</td>
<td>No solo.</td>
</tr>
<tr>
<td>Rosemary</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>Who Can I Turn To?</td>
<td>No solo.</td>
</tr>
<tr>
<td>I Can't Give You Anything But Love</td>
<td>No solo.</td>
</tr>
<tr>
<td>Dance With A Dolly</td>
<td>No solo.</td>
</tr>
<tr>
<td>Coasting With JC</td>
<td>No solo.</td>
</tr>
<tr>
<td>Dawn Time</td>
<td>Solo 24 bars. (M)</td>
</tr>
<tr>
<td>9:20 Special</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>Theme</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

AFRS ONS No. 717 from the New Zanzibar Club.

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

NYC. July 9, 1945

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>Theme</td>
<td>No solo.</td>
</tr>
<tr>
<td>Zanzi</td>
<td>No solo.</td>
</tr>
<tr>
<td>If This Isn't Love</td>
<td>No solo.</td>
</tr>
<tr>
<td>Walking With My Honey</td>
<td>No solo.</td>
</tr>
</tbody>
</table>
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.

Foot 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

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 transearthly impertinence, in IQ's case the roughness is more flat and tailored to Cab's commercial needs. There are a lot of good solo, 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

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 (1st (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)

**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**
  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.  
- Coasin': 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" 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)
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)
Kablu  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 Riveria (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 tenor sax 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 John son (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  
Solo 32, 72 and 32 bars. (F)

292-4  The Masquerade Is Over  
Solo 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  
Solo 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 Quinchette, 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 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
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<tbody>
<tr>
<td>Duck Trot</td>
<td>Solo 12 bars. (M)</td>
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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.

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oo-Bli-Da / You Got It</td>
<td>Solo 24 bars. (FM)</td>
</tr>
<tr>
<td>The Duck Trot</td>
<td>Solo 12 bars. (M)</td>
</tr>
<tr>
<td>Everybody Eats When They Come To My House</td>
<td>No solo.</td>
</tr>
<tr>
<td>That Old Black Magic</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calloway Boogie</td>
<td>No solo.</td>
</tr>
<tr>
<td>Minnie The Moocher</td>
<td>No solo.</td>
</tr>
<tr>
<td>I Can't Give You Anything But Love</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>One For My Baby</td>
<td></td>
</tr>
<tr>
<td>St. James Infirmary</td>
<td></td>
</tr>
<tr>
<td>Minnie The Moocher</td>
<td></td>
</tr>
<tr>
<td>I Can't Give You Anything But Love</td>
<td></td>
</tr>
<tr>
<td>Calloway Boogie</td>
<td></td>
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</tbody>
</table>

**NYC. 1950**

**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**:

<table>
<thead>
<tr>
<th>Title</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rippin' And Runnin'</td>
<td>Intro 8 bars to obbligato 36 bars to solo 24 bars to obbligato 8 bars to coda. (M)</td>
</tr>
<tr>
<td>Look What Cha Done</td>
<td>Intro 4 bars to obbligato 36 bars to solo 24 bars to obbligato 20 bars to coda. (M)</td>
</tr>
</tbody>
</table>
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 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)
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 an excellent tenorsax 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)
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 solo!

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 heavily 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”:

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

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”:

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

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 “… Face” 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk20 Count Every Star</td>
<td>As below. (S)</td>
</tr>
<tr>
<td>tk22 Count Every Star</td>
<td>As below plus coda with (g). (S)</td>
</tr>
<tr>
<td>tk23 Count Every Star</td>
<td>As below. (S)</td>
</tr>
<tr>
<td>tk24-mx Count Every Star</td>
<td>Solo 18 bars. (S)</td>
</tr>
</tbody>
</table>

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!


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”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk4 Congo Lament</td>
<td>Solo 32 bars. (SM)</td>
</tr>
<tr>
<td>tk12 Que’s Pills</td>
<td>Solo 5 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>tk15 See See Rider</td>
<td>Soli 24 and 12 bars. (S)</td>
</tr>
<tr>
<td>tk22 B. G.’s Groove Two</td>
<td>Solo 64 bars. (FM)</td>
</tr>
<tr>
<td>tk27 I. Q. Shuffle</td>
<td>Solo 9 choruses of 12 bars. Soli 4 and 4 bars. (FM)</td>
</tr>
</tbody>
</table>

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!


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

Four titles were recorded for Blue Note:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk18 Blues On Trial</td>
<td>Straight 24 bars. Solo 16 choruses of 12 bars. Straight 24 bars to coda. (FM)</td>
</tr>
</tbody>
</table>

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”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk28 Intermezzo</td>
<td>Solo 64 bars to fade out. (S)</td>
</tr>
</tbody>
</table>
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)


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  Englewood Cliffs, April 2, 1962
THE IKE QUEBEC QUINTET

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

Englewood Cliffs, April 17, 1962

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

I Won’t Cry Anymore  
Intro 2 bars. Obbligato 48 bars. (S)

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

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

You Are My Sunshine  
Solo 16 bars. (M)

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

I’ll Never Stop Loving You  
Obbligato 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


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:

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

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

Throwing A Brick  
Straight 1 to solo 3 choruses of 32 bars. Solo ca. 2 ½ choruses to fade out. (FM)

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

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

Cap ‘N Blow  
Straight. Solo 36 bars. (M)

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 ½ 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


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:

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

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**


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>Intro</th>
<th>Obbligato</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk6 You Don’t Know Me</td>
<td>4 bars</td>
<td>36 bars</td>
<td>(S)</td>
</tr>
<tr>
<td>tk26 Not One Tear</td>
<td>4 bars</td>
<td>44 bars</td>
<td>(S)</td>
</tr>
<tr>
<td>tk28 I Hear</td>
<td>4 bars</td>
<td>30 bars</td>
<td>“solo”</td>
</tr>
<tr>
<td>tk38 Time After Time</td>
<td></td>
<td>40 bars</td>
<td>(S)</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”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Straight</th>
<th>Solo/straight</th>
<th>Fade out</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk2 Loie</td>
<td>40 bars</td>
<td>24 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk3 Loie (alt.)</td>
<td>As above</td>
<td>(M)</td>
<td></td>
</tr>
<tr>
<td>tk7 Liebestraum</td>
<td>44 bars</td>
<td>36 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk8 Lloro Tu Despedida</td>
<td>32 bars</td>
<td>24 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk10 Shu Shu (alt.)</td>
<td>40 bars</td>
<td>20 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk13 Shu Shu</td>
<td>As above</td>
<td>(M)</td>
<td></td>
</tr>
<tr>
<td>tk18 Favela (alt.)</td>
<td>32 bars</td>
<td>32 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk19 Favela</td>
<td>As above</td>
<td>(M)</td>
<td></td>
</tr>
<tr>
<td>tk24 Linda Flor</td>
<td>32 bars</td>
<td>30 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk27 Me And You</td>
<td>16 bars</td>
<td>3 choruses of 32 bars, 40 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>tk35 Goin’ Home</td>
<td>16+48 bars</td>
<td>48 bars</td>
<td>fade out.</td>
</tr>
<tr>
<td>tk38 Blue Samba</td>
<td>24 bars</td>
<td>48 bars</td>
<td>(SM)</td>
</tr>
</tbody>
</table>

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 alternation of “Favela” notably faster than the master. Some titles are more lovely than others, with “Loie” and “Shu Shu” has my personal favorites. 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:

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk8</td>
<td>Everybody’s Happy But Me</td>
<td>Obbligato parts. (S)</td>
</tr>
<tr>
<td>tk11</td>
<td>Jazz In My Soul</td>
<td>Obbligato 32 bars to solo 16 bars to obbligato 24 bars to fade out. (M)</td>
</tr>
</tbody>
</table>

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...