

**The**  
**TENORSAX**  
**of**  
**ARNETT COBB**

Solographer: Jan Evensmo  
Last update: April 20, 2020, Jan. 29, 2024

Born: Houston, Texas, Aug. 10, 1918 (possibly 1915)  
Died: Houston, Texas, March 24, 1989

*Introduction:*

Arnett Cobb was one of the strongest tenorsax performers from the middle forties and onwards, a true Texas tenor! In spite of extremely bad luck with several accidents crippling his body, and he could cut anybody on his crutches!

*Early history:*

Played piano and violin before specializing on tenorsax. First professional work with drummer Frank Davis in 1933, subsequently with Chester Boone (1934-1936) and Milton Larkin (1936-1942). With Lionel Hampton from January 1943 in San Francisco (as told to Bob Porter (info of July 2015)), left the band in early 1947 to form his own group and record for the Apollo label. After undergoing an operation on his spine in 1948 he resumed his career and continued to tour as a leader. An automobile accident in 1956 left him unable to walk without crutches, but he again resumed playing and from 1960 led a bigband and managed the Ebony club in Harlem (ref. New Grove Dictionary of Jazz).

## ARNETT COBB SOLOGRAPHY

**LIONEL HAMPTON AND HIS ORCHESTRA****Oct. 6, 1943**

Personnel similar to recording session of March 2, 1944.  
AFRS Spotlite Bands No. 171. Five titles, two have AC:

In The Bag	Solo with orch 8 bars. Solo 16 bars. (FM)
Flying Home (NC)	Solo 2 bars, cut short! (FM)

**NYC. Nov. 6, 1943**

Personnel similar to recording session of March 2, 1944.  
Broadcast from the Famous Door. AC solo items:

The Major And The Minor	Solo 16 bars. (M)
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**NYC. Nov. 12, 1943**

Same but certainly including Lucky Thompson (ts). No AC.

**NYC. Nov. 28, 1943**

Same.

Swanee River	Solo 34 bars. (M)
Swingin' At The Famous Door	Solo 16 bars (2 <sup>nd</sup> (ts)-solo). (M)

**NYC. Nov. 29, 1943**

Same. Note that Al Sears (ts) is reported to have joined LH in Dec. 1943, he may be the second tenorsax here.  
AFRS Jubilee No. 53. AC solo items:

Lady Be Good	Three choruses of 4/4 and duet with another (ts). (F)
The Major And The Minor	Solo 16 bars. (M)

The tenorsaxophone on these broadcasts (there may be more) seems quite certainly to be played by Arnett Cobb, compared to his later works. His extrovert playing may have inspired the four years younger Illinois Jacquet, and the soli are well constructed, placing its creator among the young up-coming tenorsax players of the middle forties.

First studio recording session:

**LIONEL HAMPTON SEXTET WITH  
DINAH WASHINGTON****NYC. Dec. 29, 1943**

Joe Morris (tp), Rudy Rutherford (cl), Arnett Cobb (ts), Milt Buckner (p), Vernon King (b), Fred Radcliffe (dm), Lionel Hampton (p-4, dm-1), Dinah Washington (vo).  
Four titles were recorded for Keynote:

LHS 1	Evil Gal Blues	No solo.
LHS 2	I Know How To Do It	Solo 12 bars. (M)
LHS 3	Salty Papa Blues	Solo 24 bars. (SM)
LHS 4	Homeward Bound	Obbligato 24 bars. (M)

The first studio session is not very exciting, and AC's contributions on "I Know ..." and "Homeward ..." are simple and not particularly noteworthy. However, in "Salty Papa ..." there is a change, and the two blues choruses shows a talent for drama and promising craftsmanship.

**LIONEL HAMPTON AND HIS ORCHESTRA****Houston, Jan. 1944**

Personnel similar to March 2. One title:

Flying Home	Solo 64 bars. (FM)
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This item was discovered after knowing the following Decca session, and it is plain copying note for note from Illinois Jacquet's famous solo.

**LIONEL HAMPTON AND HIS ORCHESTRA****Jan./Feb., 1944**

Personnel similar to below. Dinah Washington, Rubel Blakely (vo).  
AFRS ONS No. 152. One AC solo item:

Where Is My Sombrero? Solo 16 bars. (M)

**early March 1944**

Same/similar. AFRS ONS No. 168, no solo information.

**early March 1944**

Same/similar. AFRS ONS No. 181, no solo information.

**LIONEL HAMPTON AND HIS ORCHESTRA NYC. March 2, 1944**

Cat Anderson, Lammar Wright, Roy McCoy, Joe Morris (tp), Al Hayse, Mitchell "Booty" Wood, Fred Beckett (tb), Earl Bostic, Gus Evans (as), Al Sears, Arnett Cobb (ts), Charlie Fowlkes (bar), Lionel Hampton (vib-71825, 26, 27, p-28), Milt Buckner (p), Eric Miller (g), Vernon King (b), Fred Radcliffe (dm).

Four titles were recorded for Decca, three have tenorsax, two by AC:

71825-A Loose Wig Solo 8 bars. (M)

71827-A Flying Home No. 2 Solo 36 bars. (M)

**NYC. March 3, 1944**

Same. Dinah Washington, Rubel Blakely (vo).

AFRS ONS 199. Also dated March 19.

Ten titles, two tenorsax items:

Chop-Chop Solo 8 bars. (M)

Your Guess Is As Good As Mine Feature number: Intro 4 bars to solo 32 bars to long coda. (S)

Since "Flying Home" was such an immense hit with Illinois Jacquet, the temptation for Hampton to capitalize further could not be resisted. Great art is usually not the result, and this is no exception, but after this remark it is fair to say that AC kicks off a good and in fact quite personal solo. Personally, however, I prefer the drama of the eight bars solo on "... Wig" from the same session. And then the real highlight, a ballad, "Your Guess ...", just the kind of strong, emotional playing that leaves a lasting impression and proves that AC is an important addition to the upper tenorsax strata.

**LIONEL HAMPTON AND HIS ORCHESTRA NYC. March 10, 1944**

Same. Four titles were recorded for VDisc, two have AC:

VP 540 Flying Home Part 1 Break 4 bars to solo 64 bars. (M)

VP 541 Flying Home Part 2 Solo 32 bars (last (ts) solo). (M)

**NYC. early 1944**

Same. Six titles were recorded for World Transcriptions, but no tenorsax.

**NYC. April 9/16, 1944**

Same. AFRS ONS 215. Eleven titles, only one tenorsax item:

And So Little Time Solo 4 bars. (SM)

**April 23, 1944**

AFRS ONS No. 230, no solo information.

**April 30, 1944**

AFRS ONS No. 244, no solo information.

**May 7, 1944**

AFRS ONS No. 287, no solo information.

**May 1944**

AFRS ONS No. 307, no solo information.

**Oakland, Ca., June 4, 1944**

AFRS ONS No. 329.

Recorded at the Civic Auditorium. One title known to have AC:

Linger Awhile Solo 8 bars. (M)

**NYC. "mid" 1944**

Same. Mutual broadcast from the New Zanzibar Cafe.

Seven titles, four have AC:

Theme	Solo 8 bars (partly with announcer). (M)
Untitled	Solo 32 bars. (M)
Loose Wig	Solo 32 bars. (M)
Flying Home	Solo 8 bars. (M)

**Milwaukee, Wisconsin, June 18, 1944**

Same. Place falsely given as Trianon Ballroom, Southgate, Ca..  
AFRS ONS 373. Two titles have AC:

Linger Awhile	As ONS 329.
Moonglow	Solo 30 bars. (S)

Another, longer version of "... Home" is interesting enough, but again we get proof that sometimes the excitement of a full night is compressed into a few bars. "Linger ..." is such a case, like Herschel Evans used to do, AC gives what he has in eight bars, and no more is needed. Finally the lovely "Moonglow", a performance worthy of the greatest of tenorsax performers, emotionally related to Ben Webster more than to Illinois. And appearing recently a broadcast from Zanzibar with several fine soli, particularly "... Wig".

**LIONEL HAMPTON AND HIS ORCHESTRA** unknown loc. Sept. 5, 1944  
Same/similar to below. AFRS ONS No. 443, no solo information.

**LA. Oct. 16, 1944**

Snooky Young, Wendell Cully, Joe Morris, Dave Page, Lammar Wright (tp), Vernon Porter, Fred Beckett, Andrew Penn, Sonny Craven, Allen Durham (tb), George Dorsey, Gus Evans (as), Arnett Cobb, Fred Simon (ts), Charlie Fowlkes (bar), Lionel Hampton (vib), Milt Buckner (p), Billy Mackel (g), Charles Harris, Ted Sinclair (b), Fred Radcliffe (dm), Dinah Washington (vo).  
Four titles were recorded for Decca, one has AC:

L3646-A Overtime	Solo 24 bars. (FM)
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**Southgate, Ca., Oct. 18, 1944**

Same/similar. AFRS ONS No. 398 from Trianon Ballroom.  
Two titles have AC:

Bei Mir Bist Du Schön	Solo 16 bars. (M)
The Lamplighter	Solo 8 bars. (FM)

**Hollywood, ca. Oct. 1944**

Personnel similar to above.  
AFRS Jubilee No. 103 and 104. The following items feature AC:

HAM-8 Flying Home	Incomplete start, solo 24+32 bars. (FM)
HAM-10 In The Bag	Soli 8 and 48 bars. (F)
HAM-13 Lady Be Good	Two choruses of 4/4 with (ts-FS) to duet 32 bars. (F)

**Southgate Ca., Oct. 20, 1944**

Same/similar. AFRS ONS 419 from Trianon Ballroom. Two titles have AC:

All On	Solo 32 bars. (FM)
The Lamplighter	As ONS 398.

**Oakland, Ca.? Nov. 1, 1944**

Same/similar. Coca Cola SB 663. The following item has AC:

Overtime	Solo 8 bars. (FM)
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**LA. Nov. 17, 1944**

Similar. AFRS SB 522. The following item has AC:

Chop Chop	Solo 16 bars. (M)
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A variety of soli, none quite of the same quality as noted previously. Items like "Flying ..." and "... Bag" are repeater-pencils, acceptable but easily forgotten. Better

are "All On", but the only 78 rpm. item, "Overtime", seems to be the most successful AC item here.

With Lionel Hampton from November 1942 until early 1947.

**LIONEL HAMPTON AND HIS ORCHESTRA** **NYC. Jan. 22, 1945**

Personnel similar to below.

VDisc session, two titles, no tenorsax on "Vibe Boogie", but:

Screamin' Boogie Solo 24 bars. (M)

An informal session, sounding like it is live. AC solos on one of the two items, and his contribution seems somewhat lacklustre and far from his real capabilities.

**LIONEL HAMPTON AND HIS ORCHESTRA** **NYC. April 15, 1945**

Al Killian, Joe Morris, Dave Page, Lammar Wright, Wendell Cully (tp), Abdul Hamid, Al Hayse, John Morris, Andrew Penn (tb), Herbie Fields, (cl, sop, as), Gus Evans (cl, as), Arnett Cobb, Jay Peters (ts), Charlie Fowlkes (bar), Lionel Hampton (p, vib, dm), Milt Buckner (p), Billy Mackel (g), Charlie Harris, Ted Sinclair (b), Fred Radcliffe (dm), Dinah Washington (vo). Guest soloists: Cat Anderson, Dizzy Gillespie (tp), Leonard Feather (p).

Concert at Carnegie Hall. Eight items:

Hamp's Blues Intro 4 bars. (M)

I Know That You Know No solo.

Loose Wig Solo 3 choruses of 32 bars. (M)

Hamp's Boogie Woogie No solo.

Lady Be Good Duet with (ts-JP) 4 choruses of 32 bars with orch. (F)

Evil Gal Blues No solo.

Red Cross No solo.

Flying Home Solo 8 bars. Solo 5 choruses of 32 bars. (FM)

This concert has one remarkable item; "Loose Wig" shows that AC belongs to the best of tenorsax players. The piece goes in a minor key, and AC solos roughly but with an uncanny persistence and charisma. His debt to Illinois Jacquet is evident, but his own personality stands for itself. Therefore he really should not need to adopt Illinois' solo on "Flying Home", nevertheless the first two choruses are exactly like the famous record. The three last choruses are however his own, ugly but fascinating! "Lady ..." is a tenorsax mess, for looking and yelling rather than listening.

**HERBIE FIELDS' HOT SEVEN** **NYC. May 6, 1945**

Probably Snooky Young (tp), Herbie Fields (cl, as, ts), Arnett Cobb (ts), Lionel Hampton (p), Al Casey (g), Slam Stewart (b), Fred Radcliffe (dm).

Four titles were recorded for Savoy, three issued:

S5818 Just Relaxin' Solo 8 bars. (M)

S5820 Camp Meeting Solo 16 bars. (M)

S5821 Four O'Clock Blues Solo 24 bars. (M)

This small band session looks promising on paper, but the results are meager. AC plays rather coarsely, particularly on "Camp ...", and his contributions must be considered quite ordinary. Postscript of Sept. 2015: The tenorsax player is Jay Peters, not Arnett Cobb (info from Bob Porter).

**JAM SESSION ALL STARS** **same/similar**

Personnel probably as above.

Two titles, "Five O'Clock Rise"/"Fire Power" supposedly issued on Gilt Edge 3823, not available. However, according to Bob Porter (July 2015): "Jam Session All-Stars is a phantom. No one has ever heard it. I do not believe it exists. I've been saying this for years". Postscript of May 2, 2019: Yes, it exists, Gilt-Edge 5062 with titles 3822 "Fire Power" and 3823 "Five O'Clock Ride" (ref. Daniel & Werner). Need to listen in order to identify the tenorsax player if soloing.

**LIONEL HAMPTON AND HIS SEPTET** **NYC. May 21, 1945**

Wendell Cully (tp), Herbie Fields (cl, as), Arnett Cobb (ts), Johnny Mehegan (p), Billy Mackel (g), Charles Harris (b), George Jones (dm), Lionel Hampton (vib, p), Dinah Washington (vo).

Four titles were recorded for Decca, two have AC:

72873	Blow Top Blues	Solo 12 bars. (SM)
72874	Two Finger Boogie	Solo 24 bars. (M)

A lovely, perfect blues chorus on "Blow Top ...", why couldn't Hamp's records always be like this? Also "Two Finger ..." has a fine, rough, groovy solo well worth noticing.

**LIONEL HAMPTON AND HIS ORCHESTRA** **Same date**

Personnel similar to April 15.

Four titles were recorded for Decca, one has AC:

72876	Beulah's Boogie	Solo with orch 14 bars. (M)
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Simple but effective playing.

**WYNONIE HARRIS ACCOMPANIED BY HAMP-TONE ALL STARS** **L.A. Sept. 1945**

Wendell Cully, Joe Morris (tp), Herbie Fields (cl, ts), Arnett Cobb (ts), Charlie Fowlkes (bar), Milt Buckner (p), Billy Mackel (g), Charlie Harris (b), George Jenkins (dm).

Four titles (or more) were recorded for Hamp-Tone:

A2629	Hey-Ba-Ba-Re-Bop Pt 1	No solo.
A2630	Hey-Ba-Ba-Re-Bop Pt 2	Three 12 bars chorus 4/4 with (ts-HF) (HF first). (M)
A2632	Good Moming Corinne	Solo 8 bars. (SM)
A2635	In The Evenin' Blues	No solo.

The tenorsax chase is not really a duel, because AC is in a class of his own and a sure winner; HF plays almost parodically in comparison. However, the best soloing is to be found on "Good Morning ...", sliding from a high note onto the groovy basement.

**HAMP-TONE ALL STARS** **L.A. Sept. 1945**

Wendell Cully, Joe Morris (tp), Herbie Fields (cl, as, ts), Arnett Cobb (ts), Charlie Fowlkes (bar), Milt Buckner (p), Billy Mackel (g), Charlie Harris (b), George Jenkins (dm).

Four titles were recorded for Hamp-Tone:

HJ001-2	Down Home	In ens. Long coda. (SM)
HJ002	Jenny	Soli 8 and 8 bars. (M)
HJ003	Gate Serene Blues	No solo.
HJ004-1	Shebna	Soli 32 and 8 bars. (M)

Groovy small band music with AC featured not too much, however to excellent advantage whenever he gets the chance. The great highlight is "Shebna" in a minor key, a very strong emotional solo showing how great AC really was in his prime!

**HAMP-TONE ALL STARS** **Same/Similar**

Personnel as above plus Herb Jeffries (vo).

Two titles, "Evening Breeze" and "Your Guess Is As Good As Mine", on H-T-106 but no tenorsax soli (completely commercial sides, of no interest if you are not an avid Jeffries collector!).

**LIONEL HAMPTON AND HIS ORCHESTRA** **Hollywood, ca. Nov./Dec. 1945**

Personnel similar to Jan. 21, 1946.

AFRS Jubilee No. 157, 159, 160, 164 and 165. Note that 160 has not been available.

HAM-17	Airmail Special	Solo ca. 80 bars (NC). (F)
HAM-18	Four Or Five Times	
HAM-19	Hamp's Boogie Woogie	No solo.
HAM-20	Hey-Ba-Ba-Re-Bop	No solo.

HAM-21	I Know That You Know	No solo.
HAM-22	I'm Gonna Love That Guy	No solo.
HAM-23	Loose Wig	No solo.
HAM-24	Moonglow	No solo.
HAM-25	No Can Do	
HAM-26	One O'Clock Jump	No solo.
HAM-27	C-Jam Blues	No solo.
HAM-28	Flying Home	Soli 8 and 64 bars. (FM)
HAM-29	Hey-Ba-Ba-Re-Bop	No solo.
HAM-30	In The Bag	Identical to Jub 103!
HAM-31	One O'Clock Jump	No solo.
HAM-32	Slide Hamp Slide	Possibly break 4 bars. (F)
HAM-33	Swanee River	Break to solo 64 bars. (M)
HAM-34	Sweet And Lovely	No solo.
HAM-35	You Was Right Baby	No solo.

These programs contain some of the best AC from this period. Particular his performance on "Swanee ..." is a gasser! His version of "Flying ..." is also a conscious decision to avoid the Illinois-trap.

#### LA. Dec. 1, 1945

Two titles were recorded for Decca, one has AC:

L4008	Slide Hamp Slide	Solo 4 bars. (F)
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#### LIONEL HAMPTON AND HIS ORCHESTRA NYC. Jan. 21, 1946

Joe Morris, Wendell Cully, Dave Page, Jimmy Nottingham, Lammar Wright (tp), Jimmy Wornick, Mitchell "Booty" Wood, Andrew Penn, Al Hayse (tb), Bobby Plater, Ben Kynard (as), Arnett Cobb, Johnny Griffin (ts), Charlie Fowlkes (bar), Milt Buckner (p), Lionel Hampton (vib, vo), Billy Mackel (g), Charles Harris, Ted Sinclair (b), George Jenkins (dm), Bing Crosby (vo).

Two titles were recorded for Decca, "Pinetops' Boogie Woogie" and "On The Sunny Side Of The Street", but no AC.

#### NYC. Jan. 29, 1946

Same personnel, minus Crosby.

Three titles were recorded for Decca, no AC on "Rockin' In Rhythm Part II", however:

73324	Rockin' In Rhythm Part I	Solo 36 bars. (M)
73326-A	Gay Notes	Solo with orch 32 bars. (FM)

#### NYC. Jan. 31, 1946

Same. Three titles were recorded for Decca, two have AC:

73332-A	Cobb's Idea	Soli with orch 12 and 24 bars to coda. (M)
73334	Air Mail Special Part II	Solo 64 bars. (F)

Several extended soli on these dates and mainly of good quality. My favourite is "Cobb's Idea", although I suspect he is not improvising much. Also "Air Mail ..." has an AC solo to remember. "Rockin' ..." starts out well but seems to end up in nothing.

#### LIONEL HAMPTON AND HIS ORCHESTRA Chi. June 23/24, 1946

Same/similar personnel. "Band Box" broadcasts, at least the following items exist:

Chop, Chop (NC)	Solo 3 choruses of 32 bars. (F)
Unknown Title	No solo.
Theme (NC)	Solo 8 bars. (M)
The Sergeant Miss	Solo with orch 20 bars. (M)
Hey-Ba-Ba-Re-Bop	No solo.
Hamp's Boogie Woogie	No solo.



Playboy	Solo 36 bars. (FM)
Blue Moon	No solo.

I have heard these items on a messy tape, and possibly the first five belong to June 23, the last two to June 24. A note accompanying the session states that according to Johnny Griffin, Arnett Cobb was ill and replaced by white tenorsax player Kenny Mann. This must be a misrecollection, because AC plays forcefully and with inspiration on his four items.

**LIONEL HAMPTON AND HIS ORCHESTRA** **LA. Sept. 9, 1946**

Personnel as Jan. 21, except Duke Garrette, Joe Wilder, Leo Shepherd (tp) replace Morris, Page and Wright, Joe Comfort (b) replaces Sinclair, Gene "Fats" Heard (dm) replaces Jenkins.

Four titles were recorded for Decca, three have AC:

L4287A	Playboy	Solo with orch 20 bars. (M)
L4288A	Cobb's Idea	Solo with orch 12 and 24 bars to coda. (M)
L4290	Adam Blew His Hat	Soli 8 and 8 bars. (M)

**LA. Sept. 17, 1946**

Same. Three titles, one has AC:

L4297	The Pencil Broke	Solo 12 bars. (M)
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**LA. Sept. 23, 1946**

Same. Four titles, two have AC:

L4300	Don't Let The Landlord Gyp You	Solo 4 bars. (M)
L4301	I'm Mindin' My Business	Solo with orch 16 bars. (M)

AC seems to be strongest when he makes his well-defined musical points in brief soli, and "Adam ..." is a very good example. "The Pencil ..." follows up with a gutty solo in a LH-vocal highlight. Finally, "... My Business" has an intense solo telling again how great AC really was in his best days!

**LIONEL HAMPTON AND HIS OCTET** **LA. Sept. 23, 1946**

Joe Wilder (tp), Jack Kelso, Bobby Plater (as), Arnett Cobb (ts), Lionel Hampton (vib, p), Milt Buckner (p), Billy Mackel (g), Joe Comfort (b), Curley Hamner (dm). Four titles were recorded for Decca, two have AC:

L4304	Robbins In Your Hair	Solo 8 bars. (M)
L4305	Double Talk	Solo 32 bars. (F)

A queer session with arrangements not at all to my taste, and AC does not seem much inspired.

**BILL OSBORNE & HIS HEPTETTE** **LA. Jan. 1947**

Joe Morris (tp), Jack Kelso (cl, as), Arnett Cobb (ts), Milt Buckner (p), Billy Mackel (g), Charlie Harris (b), Curley Hamner (dm), Bill Osborne (vo).

Four titles were recorded for Continental, no AC on "Sweet Corrine Blues", but:

Ball And Chain Blues	Solo 12 bars. (M)
Open The Door Richard	Solo 16 bars. (SM)
No Good Woman Blues	Solo 12 bars. (SM)

Postscript of April 2020: Armin Buettner presents this session in Jazz Research on April 14. Here shall only be stated that there is a fine, groovy and typical AC blues solo on "Ball ...", and an introduction on "... Richard" with some flashing runs, both available on YouTube. Postscript of Jan. 2024: "... Good Woman ..." surprises with a solid tenorsax solo, yeah!

Formed own band in early 1947.

**ARNETT COBB AND HIS ORCHESTRA** **NYC. May 13, 1947**

David Page (tp), Al King (tb), Arnett Cobb (ts), George Rhodes (p), Walter Buchanan (b), George Jones (dm).

Four titles were recorded for Apollo:

R1231	Walkin' With Sid	Soli 8 and 32 bars. (M)
R1232	Still Flying	Intro. Break to solo 3 choruses of 32 bars. Solo 8 bars. Brief coda. (F)
R1233	Cobb's Idea	Intro 4 bars to 16+8 bars with ens, solo 8 bars on bridge. Solo 3 choruses of 32 bars, ens on last 8. (M)
R1234	Top Flight	Solo 4 choruses of 32 bars. (F)

The Arnett Cobb sessions on Apollo have great significance. Until now AC has been a sideman in the Lionel Hampton orchestra and never had the chance to stretch out and be on his own. Now he plays with a confidence hitherto almost unknown and with a quality quite comparable to that of his inspiration, Illinois Jacquet. The items on this session are of very high quality, he plays particularly convincingly on "... Idea", with "... Sid" coming up next. This is tenorsaxophone belonging to the upper strata of the late forties.

#### **THE FOUR BLUES**

**NYC. Aug. 1947**

Unknown (cl), no tenorsax soli, (vo)-group probably accompanied by an Arnett Cobb group.

Two titles recorded for Apollo 398, postscript of Jan. 2024: Of no interest.

#### **ARNETT COBB AND HIS ORCHESTRA**

**NYC. Aug. 1947**

David Page (tp), Mitchell Wood (tb), Arnett Cobb (ts), George Rhodes (p), Walter Buchanan (b), George Jones (dm), ensemble (vo-1253).

Four titles were recorded for Apollo:

R1253	When I Grow Too Old To Dream Part I	No solo.
R1254	When I Grow Too Old To Dream Part II	Solo 64 bars. Coda. (SM)
R1255	Cobb's Boogie	Solo 36 bars. (M)
R1256	Cobb's Corner	Solo with orch 36 bars. Break to solo with orch 60 bars. Coda. (FM)

The three blues choruses on "... Boogie" show that AC is one of the most important tenorsax performers of the late forties, few contemporaries could push the blues like this. "... Dream" is really a silly piece of quasi-music, and AC does not enter until the second half, nevertheless he blows coolly and efficiently, making this item quite interesting after all. "... Corner" is the weakest item, although having good up-tempo blues playing; the setup seems loose and unplanned.

#### **ARNETT COBB AND HIS ORCHESTRA**

**NYC. Autumn 1947**

Personnel as Aug. 1947. Milton Larkins (vo-1280, 83, 87).

Nine titles (or more) were recorded for Apollo, possibly on several dates, "Going Home" on Apollo LP477 has not been available but::

R1277	Dutch Kitchen Bounce	Intro 4 bars. Solo 40 bars. (SM)
R1278	Go Red Go	Long duet (tb)/(ts) intro. Solo 4 choruses of 32 bars. (F)
R1279	Pay It No Mind	Part of intro. Break 4 bars. Solo 64 bars, last 32 with orch. (M)
R1280	Chick She Ain't Nowhere	Solo 34 bars. Break. Coda. (SM)
R1281	Arnett Blows For 1300	Solo with orch 3 choruses of 12 bars. Break to solo with orch 5 choruses. Coda. (FM)
R1282	Running With Ray	Solo 8 bars. Solo 3 choruses of 32 bars except last 8. (F)
R1283	Flower Garden Blues	Solo 24 bars. (SM)
R1287	Big League Blues	Solo 24 bars. Coda with vocal. (M)

The last Apollo session in a variety of moods. It seems that the producer let everything loose without control, making space for highlights but also for ordinary "popular" performances. The session is therefore uneven, and you have to listen carefully to pick the real good music, such as the two beautiful blues choruses on "Flower ..." or the groovy "Dutch Kitchen ...". For that matter all items have fine AC, and it is tragedy that AC was hit by misfortune. Although he was an important

tenorsax performer for four decades after these sessions, he never really manages to go beyond what he created for Apollo.

Was forced by illness to disband in 1948 but succeeded in reorganizing new band in 1951.

**ARNETT COBB**

**NYC. Sept. 12, 1950**

David Page (tp), Mitchell "Booty" Wood (tb), Arnett Cobb (ts), Charlie Fowlkes (bar), George Rhodes (p), Walter Buchanan (b), George Ballard (dm).

Four titles were recorded for Columbia:

44335	Smooth Sailing	Solo 24 bars. Coda. (M)
44336	Your Wonderful Love	Solo 40 bars to coda. (S)
44337-1	That's All Brother	Solo with ens 88 bars. (M)
44338-1	Bee-Bee	Intro 4 bars to solo with ens 32 bars to solo 32 bars. (SM)

AC enters the fifties on Columbia as the same very competent tenorsax performer to leave Apollo in 1947, only too bad two years were completely destroyed because of illness. His band is only meant for background, and a quartet would have been more cost-beneficial, but never mind! There is a trumpet solo on "... Sailing", but otherwise AC takes it all. The lovely ballad "... Love" is a lovely piece of music, and note the surprising extensive use of the upper register. There are interesting details on all items, but note for a highlight the solo on "Bee-Bee"!

**ARNETT COBB**

**NYC. Jan. 19, 1951**

Lamar Wright (tp), Mitchell Wood (tb), Arnett Cobb (ts), Charlie Fowlkes (bar), George Rhodes (p, cel-45045,47), Carl Pruitt (b), Al Walker (dm).

Four titles were recorded for Columbia:

45044	Holy Smoke	Intro with orch 8 bars. Solo 24 bars. Break to solo 48 bars. Solo with orch 48 bars to coda. (F)
45045	Willow Weep For Me	Solo with ens 32 bars to coda. (S)
45046	Run For The Hills	Solo with orch the whole record through. (F)
45047	Lunar Moon	Solo with orch 48 bars to coda. (S)

Also a quite interesting session. Heavy echo has been put on AC's soloing, but it does not really matter, his beautiful solo performance on "Willow ..." possibly has become even more emotional because of this added effect. The session divides in two parts; two slow and two fast titles. The slow "Lunar ..." is rather straight and while beautiful does not really gets to anything. The two "ugly" fast titles, in the case of "Holy ..." even very fast, are perhaps more important in showing the wide scope of AC's expression in these years. His technique is very well developed, and he utilizes it mostly to good taste; even when adapting to the frenzies of the r&b culture, he never really gets close to it but continues to play real jazz improvisations.

**ARNETT COBB**

**NYC. Aug. 7, 1951**

Willie Moore (tp), Dickie Harris (tb), Arnett Cobb (ts), Johnny Griffin (bar), George Rhodes (p), Walter Buchanan (b), Al Walker (dm).

Four titles were recorded for Okeh:

46835	Cocktails For Two	Straight 16 and 8 bars. Solo 56 bars to straight 16 bars. (M)
46836	Walkin' Home	Solo with ens 40 bars. (M)
46837	Jumpin' The Blues	Solo 36 and 4 bars. Coda. (FM)
46838	I'm In The Mood For Love	Solo 3 choruses of 32 bars to long coda. (M)

The third session offers an unforgettable AC item, "... Mood For Love", a fascinating item and one of my favourites with this great tenorsax player. After one presentation chorus he renders two beautiful improvised choruses, though in a tempo a shade too high. There are some fine blues choruses on "Jumpin' ..." and not to forget the two medium titles with a hell of inspired playing; particularly "Cocktails ..." must be the most jazzy version of this song!

**ARNETT COBB**

**NYC. Nov. 20, 1951**

Ed "Tiger" Lewis (tp), Dickie Harris (tb), Arnett Cobb (ts), Willard Brown (ts, bar), George Rhodes (p, cel-47171), Gene Wright (b), Al Walker (dm), George Duvivier (arr).

Four titles were recorded for Okeh:

47171-1	Without A Word Of Warning	Soli 32, 12 and 14 bars. (SM)
47172	Whispering	Intro with ens 4 bars. Solo with ens 32 bars. Brief coda. (M)
47173-1	Charmaine	Intro with ens to straight 32 bars to break and solo 52 bars to coda. (M)
47174	Open House	Break to solo 12 bars. Soli 36 and 8 bars. Break. Solo 4 bars. Coda. (M)

The same high level is continued, AC plays with great imagination all over and shows he is one of the most underrated of tenorsax players! Here we find pleasant details everywhere, perhaps start with a version of "Charmaine" you will never forget!! "Without ..." is rather straight, but note the end of the opening chorus! "Whispering" has some fancy tricks up the sleeve, while "Open House" is a fine blues. As a summing-up, the four Columbia/Okeh sessions above, largely unknown even to most tenorsax experts I guess, are very important, none stands particularly out from the others, they are all lovely!!

### ARNETT COBB

late 1951

Unknown personnel. Broadcast, not available.

#### Dutch Kitchen Bounce

### ARNETT COBB AND HIS MOB

NYC. June 27, 1952

Ed Lewis (tp), Dickie Harris (tb), Arnett Cobb (ts), George Rhodes (p), Walter Buchanan (b), Al Walker (dm). Cootie Williams (tp), Dinah Washington (vo) added on "I Got It Bad".

Broadcast from Birdland:

Jumpin' The Blues	Solo 7 choruses of 12 bars. Coda. (FM)
Cocktails For Two	Straight 16 and 8 bars. Solo 56 bars to straight 16 bars. (M)
Smooth Sailin'	Solo 4 choruses of 12 bars. Coda. (M)
Someone To Watch Over Me	Soli with ens 32 and 12 bars to coda. (S)
The Shy One	Part of intro. Solo 8 choruses of 12 bars. (M)
Go Red Go	Intro 28 bars to duet with (tb) 32 bars to solo 8 choruses of 32 bars to coda. (F)
When I Grow Too Old To Dream	Solo 48 bars. Coda. (M)
I Got It Bad	Obbligato parts. (S)

I wish the Mob-aspect was not so prominent on this date! The whole group and its performance lacks seriousness, there are crazy "funny" intermezzi with no jazz purpose like on "... Dream", taking attention away from the leader, who really ought to concentrate on what he can, namely play his tenor saxophone. If you manage to reject mentally the vulgar atmosphere, you will find that AC in fact plays excellent tenorsax wherever he lets himself have the opportunity. His dynamic blues in medium tempo like "Jumpin'...", "... Sailin'" and "... One" are very exciting, and the rough but thrilling fast "Go Red Go" is quite a vehicle. "... Watch ..." is played rather straight but beautifully, "Cocktails ..." is interesting compared to the 78 rpm. version, and the corny "... Dream" has a fine solo after the vocal nonsense. So to sum up, there is much fine AC here, but I wonder what ambitions the group really had? Postscript: "Your comments regarding the Birdland performance are out of line. He is entertaining a night club audience not making a record date (Bob Porter)".

### ARNETT COBB

NYC. July 1952

Personnel as Nov. 20, 1951 except Charlie Ferguson (ts, bar) replaces Brown. Bill Sanford (arr), Joe Van Loan (vo-48016), Warren Suttles' Dreamers (vo-group-48016,17).

Four titles were recorded for Okeh:

48014	L'il Sonny	Soli 4, 4, 30, 2 and 4 bars to coda. (M)
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48015	The Shy One	Part of intro 4 bars. Solo 36 bars. (M)
48016	Someone To Watch Over Me	Solo with vocal ensemble 32 bars to coda. (S)
48017	Linger Awhile	Obbligato 32 bars. (M)

This session is a fine follow up to the previous Okeh ones, and AC plays with strength and inspiration. "Someone ..." is commercially planned with vocal ensemble and is nice but does not go deep. "... Sonny" and "... Shy One" are blues and more interesting, and particularly on the latter he really goes for it!! The rare "Linger ..." has background playing only, not among the world's most interesting recordings.

**ARNETT COBB AND HIS MOB** **NYC. ca. 1952/1953**

Personnel probably similar to Nov. 20, 1951.

Three titles were recorded at Birdland:

Open House	Break to solo 12 bars. Solo 4 choruses of 12 bars. (FM)
Without A Word Of Warning	Soli 32, 12 and 16 bars to coda. (S)
Dutch Kitchen Bounce	Intro 8 bars. Solo 40 bars. (M)

Three valuable additions to the AC library of the early fifties.

**ARNETT COBB** **NYC. June 14, 1953**

Personnel as above except Walter Buchanan (b) replaces Wright. The Unhibited Four (vo-9469).

Three titles were recorded for Mercury:

9468	Congratulations To Someone	Solo 40 bars to orch 4 bars to solo 4 bars and long coda. (S)
9469	Big Fat Butterfly	Break to solo with orch 32 bars. (M)
9470-3	Operation	Intro with orch 10 bars to solo with orch 80 bars to 32 bars 4/4 with (bar) to duet 32 bars to coda. (F)
9470-5	Operation	As above. (F)
9470-8	Operation	As above. (F)

"Operation" is a rough and noisy piece of music, not at all beautiful, but it is jazz deluxe and AC plays very well. His soli and particularly his exchanges with the competitive baritone sax of CF are well worth noticing. "Congratulations ..." is an almost unknown ballad, here played with great authority and beauty, while "Big Fat ...", which is really "Poor ...", is focussing on the vocal group but gives AC a good solo inbetween.

**ARNETT COBB** **NYC. Sept. 1953**

Same. Two titles were recorded for Mercury:

9684	Apple Wine	Brief break. Break to solo 36 bars. Solo 8 bars. (M)
9685	The Traveller	Solo 32 bars. (M)

"Apple ..." has AC at his very best after some rather inappropriate ensemble vocal, and "The ..." has a fine relaxed solo including a few written sections. Up for reissue?

**ARNETT COBB** **NYC. April 19, 1954**

Edward "Tiger" Lewis (tp), Al Grey (tb), Arnett Cobb (ts), Charles Ferguson (bar), George Rhodes (p), Walter Buchanan (b), Al Walker (dm), ensemble (vo-1260).

Four titles were recorded for Atlantic:

A1258	Night	Solo 8 bars. Solo 64 bars to solo with ens 32 bars to coda. (FM)
A1259	Horse Laff	Break. Solo 10 bars. Solo 36 bars to 32 bars with orch. (M)
A1260	No Child No More	Solo with orch 16 bars. (M)
A1261	Mr Pogo	Soli 8, 16 and 32 bars. (M)

The production is a peculiar mixture of jazz and pop, but don't let it scare you! Although "Horse ..." really stretches it ... AC plays very well, note for instance the first brief solo on "Mr. Pogo", here you have his strong personality in a nutshell. Although the going gets pretty rough at times, AC shows that he belongs to the most prominent of the black tenorsax artists of the early fifties, until misfortune struck him one year later.

**RUTH BROWN & HER RHYTHMAKERS /  
WITH ARNETT COBB'S ORCHESTRA**

**NYC. May 7, 1954**

Edward Lewis (tp), Dickie Harris (tb), Arnett Cobb (ts), Sylvester Thomas (bar), Florence "Bu" Pleasant (p), Mickey Baker (g), Clarence "Benny" Morton (b), Noruddin Zafar (Al Walker) (dm), Ruth Brown (vo), The Rhythmakers (vo-group). Four titles were recorded for Atlantic, no AC on "Old Man River" but:

A1273	Oh What A Dream	Solo 8 bars. (S)
A1275	Please Don't Freeze	Break to solo 16 bars. (M)
A1276	Somebody Touched Me	Break. Solo with vocal chorus 16 bars. (SM)

"... Dream" drags along, and "Please ..." is rather anonymous. Best is "Somebody ...", somewhat tame but with a feeling. A rather commercial and not particularly exciting session.

**ARNETT COBB**

**NYC. Jan. 19, 1955**

Ed Lewis (tp), Al Grey (tb), Arnett Cobb (ts), George Rhodes (p), Walter Buchanan (b), Al Walker (dm).

Three titles were recorded for Atlantic, "Perfidia" unissued, however:

A1422	Flying Home Mambo	Break. Soli 64 and 40 bars, partly with orch, to coda. (FM)
A1423	Light Like That	Solo 9 choruses of 12 bars, partly with orch. (M)

AC is still with us, and these two titles, while rather rough and heavily commercialized, have a lot of strong and good tenorsax playing.

**THE RAVENS**

**NYC. Feb. 1955**

The Ravens (vo-group) with personnel including Arnett Cobb (ts).

Nine titles were recorded for Jubilee, several not available, found some on Spotify and one has tenorsax:

	Happy Go Lucky Baby	Obbligato parts. (M)
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Straight background and not possible to identify AC.

**THE MIDNIGHTERS**

**middle 1950s**

The Midnighters (vo-group) with personnel including Arnett Cobb (ts).

Recording session for King, no further information.

**EDDIE VINSON**

**NYC. March 3, 1955**

Eddie Vinson (as, vo), Arnett Cobb (ts) and others.

Four titles were recorded for Mercury, two issued:

11374	Big Chief (Rain In The Face)	Solo 8 bars to obbligato parts. (M)
11375	Tomorrow May Never Come	Obbligato parts. Solo 8 bars. (M)

AC's presence is certain on these two items, and he plays competently but nothing really special. The other Mercury sessions from this year is put under UNKNOWN.

**ARNETT COBB & HIS ORCHESTRA**

**Chi. Feb. 17, 1956**

Ed Lewis (tp), Al Grey (tb), Harold Cumberbatch (as, bar), Arnett Cobb (ts), Lloyd Mayers (p), Jimmy Mobley (b), Al Jones (dm), Danny Cobb, Edith Mackey (vo).

Six titles were recorded for Vee-Jay, 56-418 and 56-419 below issued as **EDITH MACKEY**, 56-420 "I Pray For Your Love" and 56-421 "Someday" with Danny Cobb (vo) are unissued, however:

56-418	Skillet's Gonna Fray	Intro 4 bars. (M)
56-419	Rainy Morning Blues	Intro 4 bars. (S)
56-422	No Dues	Break to solo with orch 24 bars. (M)
56-423	Slats	Solo with orch 24 bars. (M)

Peculiar modesty, tenorsax intros only, the one on "Rainy ..." is very good and juicy though. The instrumental sides are overarranged and not too exciting, but AC is typical enough. "No Dues" is the better item.

**ARNETT COBB****NYC. Jan. 9, 1959**

Arnett Cobb, Eddie Davis (ts), Stretchen Davis (org), George Duvivier (b), Arthur Edgehill (dm).

Six titles were recorded for Prestige, issued as "Go Power!" and "Blow, Arnett, Blow":

1702	Dutch Kitchen Bounce	Solo/straight/duet 3 choruses of 32 bars. Solo 16 bars to coda. (SM)
1703	Go, Red, Go	Duet intro 28 bars to solo 5 choruses of 32 bars. Solo 16 bars. 2 ½ choruses of 4/4 with (ts-ED) to duet 16 bars and long coda. (F)
1704	When I Grow Too Old Too Dream	Intro to duet with (ts) 32 bars to solo 64 bars. Duet 16 bars to coda. (SM)
1705	The Eely One	Solo 6 choruses of 12 bars. Long coda. (SM)
1706	Go Power	Solo 8 bars. Solo 4 choruses of 32 bars. 3 choruses 4/4 with (ts). Solo 8 bars. (F)
1707	The Fluke	Solo 64 bars. (M)

AC is entering the LP-age with Prestige, and he is the boss but joined by "Lockjaw". There are slightly better sessions later, but by all means, fine tenorsax playing here! Surprisingly only one blues, "... Eely ...", which possibly is the most exciting item, along with the medium swinger "... Fluke". On "Go ..." and "Go, ..." the upper uptempo is used for tenorsax battles, strong but I have heard better ones. "... Bounce" and "When ... Dream" are not my favourite music material, but AC manages to get a lot out of them. In all, good blowing session! Postscript: I never thought of it before, but AC uses some phrases here very close to a hen's call for her chicken!!

**ARNETT COBB****NYC. Feb. 27, 1959**

Buster Cooper (tb), Arnett Cobb (ts), Austin Mitchell (org), George Duvivier (b), Arthur Edgehill (dm).

Seven titles were recorded for Prestige, issued as "Smooth Sailing":

1730	Blues In My Heart	Solo 3 and 1 choruses of 32 bars to long coda. (SM)
1731	Ghost Of A Chance	Solo 64 bars to long coda. (S)
1732	Let's Split	Solo 5 choruses of 12 bars. 3 choruses 4/4 with (tb). Coda. (FM)
1733	Smooth Sailing	Solo/straight 2 choruses of 12 bars. Soli 3, 1 and 1 choruses. Coda. (M)
1734	Charmaine	Solo/straight 32 bars to break and solo 32 bars. Solo 32 bars to coda. (M)
1735	Cobb's Mob	Break to solo 4 choruses of 12 bars. 2 choruses 4/4 with (tb) to solo 4 choruses. (FM)
1736	Blues Around Dusk	Soli 24 and 12 bars. (S)

This one is possibly the best of the three Prestige sessions under AC's own name, the leader obviously playing with great inspiration. The shining highlight is the excellent version of "Ghost ...". The blues has a strong position here, from the very slow "Dusk ..." to inspired medium uptempo on "... Mop", "... Split" and "... Sailing". "Charmaine" is charming, while "... Heart", which is not a blues at all but a standard 32 bars theme, has some gutsy playing. In toto, this session presents AC at his very best on the late fifties!!

**VERY SAXY****Hackensack, NJ. April 29, 1959**

Arnett Cobb, Eddie "Lockjaw" Davis, Coleman Hawkins, Buddy Tate (ts), Shirley Scott (org), George Duvivier (b), Arthur Edgehill (dm).

Five titles were recorded for Prestige, issued as "Very Saxy":

1764	Light And Lovely	Solo 4 choruses of 12 bars (1 <sup>st</sup> (ts)- solo). (M)
1765	Very Saxy	Solo 3 choruses of 32 bars (1 <sup>st</sup> (ts)-solo). (F)
1766	Foot Pattin'	Solo 4 choruses of 12 bars (2 <sup>nd</sup> (ts)-solo). (M)
1767	Fourmost	Intro 4 bars (fourth part). Solo 4 choruses of 12 bars (4 <sup>th</sup> (ts)-solo). 7 choruses 4/4 (fourth part) to fade out. (FM)
1768	Lester Leaps In	Solo 2 choruses of 32 bars (2 <sup>nd</sup> (ts)-solo). 3 choruses 4/4 (second part). (F)

The pure sight of the tenorsax personnel on this session should be enough for most of us to have an adrenalin increase! And the music does not disappoint us!! One may wish for a piano instead of a persistent organ, a guitar, and some slow tempo performances, but as it goes, this session works!!! The sound of four saxes is gorgeous, and they seem to inspire each other to a top mainstream session. After close listening I dare venture AC takes the first prize, his soloing on "Fourmost" and "Foot ..." and the others are excellent evidence to the fact that this unlucky artist still ranks among the best tenorsax players ever.

**ARNETT COBB****NYC. May 14, 1959**

Arnett Cobb (ts), Ray Bryant (p), Wendell Marshall (b), Art Taylor (dm), Ray Barretto (cga-except 1786).

Seven titles were recorded for Prestige, issued as "Party Time":

1780	Cocktails For Two	Solo 3 choruses of 32 bars. Solo 1 chorus to long coda. (M)
1781	Flying Home	Straight to solo 6 choruses of 32 bars and break to one more chorus and close. (FM)
1782	When My Dreamboat Comes Along	Duet with (cga) 32 bars to solo 64 bars. Duet with (cga) 32 bars to coda. (SM)
1783	Lonesome Road	Solo/straight 32 bars. Solo 80 + 8 bars, (cga) on last bridge, to solo 8 bars and coda. (F)
1784	Blues In The Closet	Solo 48 bars. (SM)
1785	Party Time	Solo 3 choruses of 12 bars to 3 choruses of 4/4 with (dm). (SM)
1786	Slow Poke	Solo 4 choruses of 12 bars. Solo 1 chorus to coda. (S)

Or maybe this session is better than the one of Feb. 27, difficult to say! On the plus side here is the brilliant piano playing, but minus for the conga which has no real purpose, except maybe on "... Dreamboat ...". AC plays equally inspired anyway, and his slow blues on "... Poke", "... Closet" and "Party ..." are highlights of his recording career, note the third chorus of the latter and the second chase chorus, wow!! "Lonesome ..." and "Cocktails ..." are not among the wisest choices of material, but AC makes the most out of it, note again the third chorus and the final bridge of the latter. Why he chooses "Flying ..." is however an enigma, leave it to Illinois!! Two choruses of getting started, then two copying the famous solo, finally to take two personal but not remarkable choruses. Add also this record to your AC "must-collection"!!!

**ELMORE MORRIS VOCAL ACC. BY****ARNETT COBB & HIS MOB****Houston, Texas, Dec. 15, 1959**

Unknown (tp), (as), Arnett Cobb (ts), unknown (p), (g), (b), (dm).

Two titles were recorded for Peacock 1691, not available

**CLARENCE "GATEMOUTH" BROWN****Houston, Texas, Dec. 15, 1959**

Unknown (tp-"... Gate"), Arnett Cobb (ts), unknown (saxes), Edward Frank (p), unknown (b), Duke Barker (dm), Gatemouth Brown (g-"... Gate", vln-"... Dawn").



Two titles were recorded for Peacock, "Just Before Dawn" and "Swingin' The Gate", but no AC.

**LITTLE JUNIOR PARKER****Houston, Texas, Dec. 15, 1959**

John Brownie, Joe Bridgewater (tp), Richard Waters (tb), Arnett Cobb (ts), Conrad Johnson (bar), James Booker (p), Clarence Holloman (g), unknown (b), Sonny Freeman (dm).

Two titles were recorded for Duke, no AC on 7026 "You're On My Mind", but:

7027 The Next Time Solo with ens 12 bars. (SM)

The tenorsax contribution is far in the background, difficult to hear, and thus of slight interest.

**ARNETT COBB****NYC. Feb. 16, 1960**

Arnett Cobb (ts), Tommy Flanagan (p), Sam Jones (b), Art Taylor (dm), Danny Barrajanos (cga).

Six titles were recorded for Prestige, issued as "More Party Time":

2021 Swanee River Straight 30 bars to break and solo 64 bars. Solo 32 bars to coda. (SM)

2022 Blue Lou Straight 32 bars to solo 64 bars. Solo/straight 48+8 bars, (dm) on second bridge, to coda. (FM)

2023 Blue Me Soli 3 and 2 choruses of 12 bars to coda. (S)

2024 Sometimes I'm Happy Straight 16 bars to solo 64 bars. Soli 8 and 12 bars to coda. (S)

2025 Fast Ride Straight 48+6 bars. Straight 8 bars to solo 3 choruses of 32 bars to 24 bars to coda. (F)

2026 Lover Come Back To Me Straight 64 bars to solo 64 bars. (SM)

The great Texas tenorsax of AC is still with us, and this session has several highlights, like the swing vehicles "Blue Lou" and "... Happy". "Lover ..." is played in a peculiar slow tempo, nice but not that exciting, better to choose "Swanee ...". The fast "... Ride" has the tendencies to vulgarity sometimes exhibited by AC. My favourite highlight is the slow blues on "Blue ...", I have a prominent weakness for this kind of juicy tenorsax, glad to have AC in good shape!!

**ARNETT COBB****NYC. Feb. 17, 1960**

Arnett Cobb (ts), Bobby Timmons (p), Sam Jones (b), Art Taylor (dm), Buck Clarke (cga).

Eight titles were recorded for Prestige, issued as "Movin' Right Along":

2027 Exactly Like You Intro 8 bars to solo/straight 4 choruses of 32 bars. Solo 32 bars to 8 bars straight. (M)

2028 Down By The Riverside Soli/straight 3, 1 and 1 choruses of 48 bars. (F)

2029 Softly, As In A Morning Sunrise Straight 32 bars to solo 32 bars. Straight 32 bars to coda. (M)

2030 The Nitty Gritty Soli/straight 5 and 2 choruses of 2 bars to coda. (SM)

2031 Walkin' Soli/straight 6 and 4 choruses of 12 bars. (M)

2032 All I Do Is Dream Of You Intro to straight 32 bars. Solo 64 bars to straight 32 bars to coda. (FM)

2033 Ghost Of A Chance Solo 16 bars. (S). Solo 56 bars (SM) to 8 bars to long coda. (S)

2034 The Shy One Straight 24 bars to solo/straight 12 choruses of 12 bars to coda. (M)

Only one day after the previous session, with a change of pianist. The abominable conga is unfortunately more prominent here, and in general the choice of music material is slightly less interesting. But AC offers his very personal and strong versions of "Exactly ..." and the juicy "... Shy ...", to mention my favourites in a groovy medium tempo. And it is interesting to have a new version of "Ghost ..." to compare to the 1959 one. AC chooses, more or less consciously, to use elements

of corn in his soli, but what is not acceptable for most tenorsax players, he gets away with, he is just something special!! The most Texan of them all!!!

**ARNETT COBB Hackensack, NJ. Oct. 31, 1960**

Arnett Cobb (ts), Red Garland (p), George Tucker (b), J. C. Heard (dm).

Six titles were recorded for Prestige, issued as "Sizzlin'":

2631	The Way You Look Tonight	Straight 32+16 bars, (p) on bridge, to solo 32+16 bars, (p) on bridge. Straight 16 bars to fade out. (M)
2632	Sizzlin'	Soli 9 and 4 choruses of 12 bars. (M)
2633	Black Velvet	Intro 8 bars to soli/straight 64 and 40 bars to coda. (SM)
2634	Sweet Georgia Brown	Solo 4 choruses of 32 bars. 2 choruses 4/4 with (p/dm) to solo 32 bars to coda. (F)
2635	Blue Sermon	Soli 40 and 16 bars to coda. (S)
2636	Georgia On My Mind	Soli 64 and 20 bars to coda. (S)

Another enthusiastic Texas session, but this time AC is definitely overdoing it, and I wonder if he may have been under influence of something? With some tolerance we might still enjoy the eruption of musical enthusiasm immensely, AC is really the strongest and most forceful of them all! However, there are so many queer details here that the potentially good impression is clouded somewhat. For instance, "Sweet Georgia ..." is definitely not successful, and even in slower tempi like "... Velvet" there are strange things happening. And if in doubt, play "Sizzlin'" and you understand what I mean completely ... However, of course there is much to enjoy here. My favourite item here is "Georgia ...", although also this one has some strange choices, try it and give your opinion!!

**ARNETT COBB NYC. Nov. 1, 1960**

Personnel as above, Red Garland also (cel).

Seven titles were recorded for Moodsville/Prestige, issued as "Ballads By Cobb":

2637	Hurry Home	Soli 48 and 8 bars to very long coda. (S)
2638	Blue And Sentimental	Soli 36 and 8 bars to very long coda. (S)
2639	Willow Weep For Me	Soli 64 and 16 bars to fade out. (S)
2640	Darn That Dream	Soli 32 and 8 bars to long coda. (S)
2641	Why Try To Change Me Now?	Solo 36 bars to very long coda. (S)
2642	P. S. I Love You	Solo 48 bars to long coda. (S)
2643	Your Wonderful Love	Solo 40 bars to very long coda. (S)

The day after ...! AC has sobered up but with a hangover, thus choosing a ballad complete session! My personal explanation of course, but doesn't it make sense? Everything happens in a slow, or very slow, tempo, and these work mostly well both technically and musically; all items have lovely sections, not necessary wholly perfect (the finale of "Darn ..." is good evidence ...), for a highlight choose "... Love You". In general this is a very pleasant session. We should be grateful for that, because it also represents the end of another chapter of AC's dramatic career. Almost six years will pass before he again enters a recording studio, and although, in my opinion, he never quite again achieved the status and importance as evident from his brief 1959-1960 period, he continued to be a great tenorsax player.

**T-BONE WALKER Pasadena, Texas, Sept. 8, 1966**

Personnel including T-Bone Walker (vo, g, p).

Eleven titles were recorded, and To Lord's disco states that Arnett Cobb (ts) is included on five. However, there is no trace of him on "You Ought To Know Better", "I Don't Be Jiving" and "Hate To See You Go". Two items, "She's A Hit" and "Sometimes I Wonder" are issued on Bear Family, not available.

No recording session for several years but then:

**ARNETT COBB Houston, Texas, June 1971**

Jimmy Ford (as), Arnett Cobb (ts), Joe Gallardo (p), Don Jones (b), Malcolm Pinson (dm), Henrique Martinez Perc).

Four titles were recorded for Home Cooking, issued as “The Wild Man From Texas”:

You Walk Out On A Dream	Solo 32 bars. (M)
Doxy	Solo 32 bars. (M)
Old Folks	Solo 32 bars to very long coda. (S)
I Stand Alone	Solo 32 bars. (M)

This a charming mixture of gospel, rhythm & blues, jazz and latin, and AC is still with us! He plays in his most personal style but even rougher than before. The sound is occasionally slightly echoed but it does not matter. These four items are very exciting and points to a favourable future for AC as an important tenorsax player in the mainstream tradition!

**ARNETT COBB**

**Houston, Texas, July 1971**

Willie Cook (tp), Joe Gallardo (tb, p), Jimmy Ford (as), Arnett Cobb (ts), Clarence Holliman (g), Don Jones (b), Carl Lott (dm), Henrique Martinez (perc).

Four titles were recorded for Home Cooking, issued as “The Wild Man From Texas”:

Big T	Solo. (F)
Medussa	Solo. (F)
Wake Up M. F.	Straight 24 to solo 24 bars. (S)
Bobby’s Blues	Solo. (FM)

This session is not quite up to the June one, but AC is in excellent shape, and his rough playing on “Medussa” and particularly the groovy blues on “Wake Up ...” should absolutely be noted.

This Arnett Cobb solography terminates at this point, but from 1971 until 1988 (last recording session), AC is still one of the best mainstream tenorsax players around!!

*Late history:*

AC worked in relative obscurity until 1973, when he performed at Town Hall in New York and made his first trip to Europe, where he was enthusiastically received. In the following years he recorded as a leader in France, the USA and the Netherlands, toured and recorded in Europe with Hampton (1978), and performed widely during annual tours of Europe, often as a member with Illinois Jacquet and Buddy Tate of the group Texas Tenors.

...ooo...