

The
TENORSAX
of
ERNEST ALVIN ARCHIA
“TOM”

Born: Groveton, Texas, Nov. 27, 1919
 Died: Houston, Texas, Jan. 16, 1977

Introduction:

“Texas Tom” Archia was not at all known in Oslo Jazz Circle until very late when some titles from the Wynonie Harris sessions appeared. After that he became a legendary artist whose works we started looking for.

History:

Moved with his family as a child to Rockdale and then Baytown, near Houston. Played saxophone in the Wheatley High School orchestra. After graduating from Prairie View A&M University in 1939, he joined Milt Larkin’s band, bringing him to Chicago, where he took up a nine-month residency backing T-Bone Walker at the Rhumboogie Club (Aug. 1942 – May 1943). Member of the Roy Eldridge orchestra (Nov. 1943), then the Rhumboogie “Dream Band” (Nov. 1943 – June 1944). In 1945 he went to Los Angeles to join Howard McGhee’s combo. Returning to Chicago in 1946, he became a headliner at Leonard Chess’s club, the Macomba Lounge, and recorded extensively for Aristocrat Records during 1947-48. His run at the Macomba ended when the club was closed by fire in Aug. 1950. Although TA worked steadily on the South Side of Chicago during the 1950s, his recording opportunities were sparse and unheralded. Had a two-week gig at the Beehive in March 1954. His last recording session was a blues jam organized by Jump Jackson in 1960 for visiting German critic Joachim-Ernst Berendt who was touring the US. doing research on jazz history. TA scuffled for gigs in the 1960s. His last gig in Chicago took place in Sept. 1963 as a featured guest with his old friend Illinois Jacquet’s organ trio. He retired to Houston in 1967, after being temporarily disabled by a broken jaw. After recovering, he played in Houston clubs for the rest of his life (ref. Wikipedia a. o.).

Message:

I have based this solography on the magnificent 64 pages “Tom Archia Discography” by Robert L. Campbell, Leonard J. Bukowski and Armin Büttner. In consequence with the solography concept, discographical and historical information are simplified in order to make the soli information more easily available. The comments are solely my responsibility. To anybody interested in the tenor saxophone of Tom Archia, I can only say: look up this incredible work on the internet!

TOM ARCHIA SOLOGRAPHY

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

Roy Eldridge (tp), Joe Eldridge, Andrew "Goon" Gardner (as), Ernest "Tom" Archia, Ike Quebec (ts), Rozelle Gayle (p), Ted Sturgis (b), Hal "Doc" West (dm).
World Transcriptions Discs JS-14B and JS-15A, nine titles one has TA:

15096 Jump Through The Window Solo 12 bars. (M)

This swinging blues chorus of good quality is not IQ upon closer listening but Tom Archia (TA), "a well-formed outing with more fuzz on his one than would be the case later on; he sounds a lot like early Dexter Gordon" to quote the TA-discography.

THE JACQUE RABBITS **LA. Aug. 28, 1945**

Russell Jacquet (tp), Henry Coker (tb), Tom Archia, Illinois Jacquet (ts), Sir Charles Thompson (p), Ulysses Livingston (g), John Simmons (b), Johnny Otis (dm).

Two titles were recorded for ARA/Metro:

1049-2 Ladies Lullaby Solo 8 bars. (FM)

1049-3 Ladies Lullaby As above. (FM)

1050-3 Illinois Stomp/Jacquet Special Part of intro 2 bars.
Solo 8 bars. (M)

To get tenorsax solo space on Illinois Jacquet records tells a lot (note however their friendship from the Milt Larkins band in the early forties), TA obviously already was a respected performer on his instrument, and even if he plays second fiddle here, he proves himself worthy.

HELEN HUMES AND HER ALL-STARS **LA. ca. Nov. 1945**

Snooky Young (tp), Willie Smith (as), Tom Archia, Corky Corcoran (ts), Arnold Ross (p), Allan Reuss (g), Red Callender (b), Henry Tucker Green (dm).

Three titles were recorded for Aladdin, no TA on "Voo-It" but:

Did You Ever Love A Man? Weak obligato 8 bars. (S)

Central Avenue Boogie Solo 20 bars. (FM)

"Central..." , a blues with 4 bars of orchestra before the solo, is an excellent vehicle for a very competent artist with a strong, ambitious horn.

ROY ELDRIDGE AND HIS ORCHESTRA **NYC. May 7, 1946**

Roy Eldridge, Henry Clay, Elmon Wright, Tom Grider, Jim Thomas (tp), Nat Atkins, Al Riding, George Robinson, Sandy Watson (tb), Sahib Shihab, Chris Johnson (as), Tom Archia, Al Green (ts), Al Townsend (bar), Buster Harding (p), Snags Allen (g), Louis Carrington (b), Earl Phillips (dm), Buster Harding (arr).

Four titles were recorded for Decca, no tenorsax on 73557 "Les Bounce", AG solos on 73556 "Yard Dog" but:

73554 Hi Ho Trailers Boot Whip Solo 42 bars. (F)

73555 Tippin' Out Solo 20 bars. (SM)

Who could guess that within this one-man-operation of great trumpet are hidden some very interesting bebop tenorsax soli?! With many different stylistic elements mixed in his playing, TA is not yet a complete musician, but one of the most promising ones of the new era. He masters the upper tempi best; "... Out" is a blues, where he takes two choruses minus the first four bars, but here his playing lacks shape, so "... Whip" is my favourite with its three and a half blues choruses.

JUMP JACKSON AND HIS ORCHESTRA **Chi. June 1947**

Johnny Morton (tp), Oett "Sax" Mallard (as), Eddie "Sugarman" Penigar, Tom Archia (ts), Bill Owens (p), Hurley Ramey (g), Dallas Bartley (b), Armand "Jump" Jackson (dm, ldr), Melrose Colbert (vo-7018, 7020), Benny Kelly (vo-7019, 7021).
Tom Archia (ts) with (rhythm) only on 7021.

Six titles were recorded for Aristocrat, five issued, no TA on U7018 "Sweet Thing" and U7020 "The Greatest Mistake", but:

U7019	Choo Choo Blues	Obbligato 24 bars to solo 36 bars. (M)
U7021	Not Now Baby	Obbligato parts. Solo 12 bars. (S)
U7022	Hey Pretty Mama	Solo 24 bars. (M)

An excellent blend of r&b and modern concepts and fine records as such! Postscript of Jan. 4, 2020: "Choo Choo ..." has become available, and it is gorgeous, the best of the three items, long solo, TA was great!!

TOM ARCHIA AND HIS ALL STARS

Chi. July 1947

Tom Archia (ts), Buster Bennett (ts, vo-7031), Bill Owens (p), Hurley Ramey (g), Dallas Bartley (b), Jump Jackson (dm), Sheba Griffin (vo-7028, 7030), George Kirby (vo-7029, 7031).

Four titles were recorded for Aristocrat:

U7028	Mean And Evil Daddy	Obbligato parts. Solo 12 bars. (S)
U7029	Ice Man Blues	Solo sequence: Intro 4 bars to obbligato duets 24 bars to solo 12 bars to obbligato duets 24 bars. (S)
U7030	Cherry	In intro. Obbligato parts. Solo 12 bars. (S)
U7031	Fishin' Pole	Solo sequence: Solo 12 bars to obbligato 24 bars to solo 12 bars. Obbligato 12 bars. Duet 12 bars. (M)

This is real Chicago music! A lovely mixture of popular groovy music and modern trends. On "... Pole" we have TA together with another very competent player, probably Buster Bennett, and they make memorable music (the lyrics are unforgettable ... , comparable to the Archia/Singer combinations mentioned later). "Ice Man ..." is also a remarkable tenorsax piece to be noted! "Mean And Evil ..." is in a groovy, slow tempo, very good, although he is not quite successful in the way he chooses to end his solo. Finally, a beautiful slow blues chorus on "Cherry", dig this one!

TOM ARCHIA AND HIS ALL STARS

Chi. July 1947

Johnny Morton (tp), probably Andrew "Goon" Gardner (as), Tom Archia (ts), unknown (p), Floyd Smith (g), unknown (b), unknown (dm), Dr. Jo-Jo Adams (vo). Four titles were recorded for Aristocrat, no tenorsax on U7032 "Love Me" and U7035 "Cryin' By My Window" but:

U7033	Drinkin' Blues	Solo 12 bars. (SM)
U7034	If I Feel Like This Tomorrow	Solo 12 bars. (M)

"... Tomorrow" and "Drinkin' ..." are again typical examples of the blend of modern jazz and popular music; in the middle of the blues "for the people", there is a tenorsax solo, whose creator could have been among the greatest. A big tone and surprising ideas with heavy quotes, not unlike Dexter Gordon. Magnificent tenorsax playing!! Otherwise TA chooses a surprisingly modest role on his own session.

ANDREW TIBBS WITH

DAVE YOUNG'S ORCHESTRA /

TOM ARCHIA AND HIS ALL STARS

Chi. Sept. 1947

Harry "Pee Wee" Jackson (tp), Andrew "Goon" Gardner (as), Tom Archia (ts), Dave Young (ldr, ts), Rudy Martin (p), Bill Settles (b), Curtis "Geronimo" Walker (dm).

Four titles were recorded for Aristocrat, 7048 "Bilbo Is Dead", 7049 "Union Man Blues", 7050 "Toothless Woman Blues" and 7051 "Drinking Ink Splink" but no TA to be heard. This is in fact a Dave Young session with TA sitting in.

TOM ARCHIA AND HIS ALL STARS

Chi. Oct. 1947

Tom Archia (ts, vo-7072), Bill Searcy (p), Leo Blevins (g), Lowell Pointer (b), Robert "Hendu" Henderson (dm).

Four titles were recorded for Aristocrat:

U7070	Jam For Sam	Solo 7 choruses of 12 bars. (M)
U7071	Macomba Jump	Solo 96 and 32 bars. (F)
U7072	Downfall Blues (Whiskey)	Soli 32 and 32 bars. (M)

U7073 Slumber (Blues At Twilight / Minor Blues) Soli 24 and 16 bars. (S)

Another great session with a great tenorsax player, largely unknown to the public. "Slumber" with the alternate names has been issued on Chess LP and has possibly been discovered with pleasant surprise by many using their ears ... Particularly the latter part is just lovely! Then "Jam For Sam", whoever Sam was, this is modern bebop-blues of the highest quality, even if the rhythm section wants to support the r&b blues rather than the bebop. "Mocambo ..." is a 32 bars standard, and if you have not discovered TA before, this should be it!! The backing is not what Dexter was able to command, and the music is far from perfect, but in a historical tenorsaxophone perspective, this is remarkable! "Whiskey", issued on Chess LP, has good playing, and Prez is close as is Dexter; some fluffs in the second solo do not really matter. TA is reported to sing on this title, could there be something significant here, related to his early departure from music ...?

ANDREW TIBBS WITH

TOM ARCHIA'S ALL STARS

Chi. Oct. 1947

Possibly Johnny Morton (tp), Oett "Sax" Mallard (as), Tom Archia (ts), Bill Searcy (p), Lowell Pointer (b), Robert "Hendu" Henderson (dm), Andrew Tibbs (vo).

Four titles were recorded for Aristocrat:

U7074 I Feel Like Crying Solo 12 bars. (S)
 U7075 Going Down Fast No solo.
 U7076 Same Old Story Solo 24 bars. (M)
 U7077 Married Man Blues No solo.

"... Crying" has the same strong emotion as "Slumber", but here TA's harmonic sense fails him in the encounter with an unconcentrated piano player, obviously a second take should have been made, but they did not seem to care so much those "Aristocrats". "... Story" also is somewhat unconcentrated.

At the beginning of Nov. 1947, TA went on the road for two months with an eight-piece band led by Hot Lips Page.

MABEL "BIG MAYBELLE" SMITH Cincinnati, Nov. or early Dec. 1947

Personnel as below (no (tb) or (as)).

Four titles were recorded for King, no TA on K5286 "Indian Giver", K5287 "Foolin' Blues" and K5289 "Bad Dream Blues" but:

K5288 Little Miss Muffet Possibly solo 8 bars. (SM)

A preliminary start before the Cincinnati marathon sessions to come. Nice tenorsax solo, but is this really TA, sounds much like HS to me?

**WYNONIE HARRIS / LONNIE JOHNSON
 / BIG MAYBELLE / MARION ABERNATHY /
 BARBARA CAMERON WITH**

HOT LIPS PAGE & HIS ORCHESTRA Cincinnati, Dec. 23 & 28, 1947

Collective personnel: Hot Lips Page (tp), Joe Britton (tb), Vincent Bair-Bey (as, bar), Hal Singer, Tom Archia (ts), Earl Knight (p), Carl Wilson (b), Bobby Donaldson (dm).

Large number of titles were recorded for King (doubtful that all this could be accomplished in two days), 5379-5404 as HOT LIPS PAGE, 5378-5385, 5389-5392 as MARION ABERNATHY, 5322, 5375-5377 as BIG MAYBELLE, 5323 and 5374 as LONNIE JOHNSON, 5324-5331, 5386-5388 as WYNONIE HARRIS, 5371-5373 and 5394-5396 as BARBARA CAMERON, possibly also 5364-5369 as LONESOME GAL. The following have been available:

K5322 Too Tight Mama No solo.
 K5323 Friendless Blues No solo.
 K5324 Good Morning Mr. Blues Intro 4 bars. Obligato
 24 bars. Solo 12 bars. (S)
 K5324-alt. Good Morning Mr. Blues Intro 4 bars. Solo 12 bars. (S)
 K5325 Blow Your Brains Out Intro 4 bars. Solo 12 bars
 (2nd (ts)-solo).
 24 bars 4/4 with (ts-HS). (FM)
 K5326 Blowin' To California Solo 12 bars (1st (ts)-solo). (FM)
 K5327 Crazy Love (Comes Love) No solo.

K5328	From Bad To Good Blues	No solo.
K5329-1	Love Is Crazy (Crazy Love)	Intro 12 bars to obligato parts to solo 12 bars to obligato 12 bars. (S)
K5329-2	Love Is Crazy (Crazy Love)	As above. (S)
K5329-3	Love Is Crazy (Crazy Love)	Intro 4 bars to obligato 24 bars to solo 12 bars to obligato parts. (S)
K5330	Bite Again, Bite Again	Obligato 36 bars to solo 24 bars to obligato 16 bars to solo 20 bars. (M)
K5331-1	Don't You Want To Rock?	Solo 12 bars to obligato 12 bars. Obligato 12 bars to solo 12 bars. (M)
K5331-2	Don't You Want To Rock?	Solo 12 bars to obligato 12 bars. Solo 12 bars. Obligato 12 bars. (M)
K5374	Jelly Roll Baker	No solo.
K5375	Sad And Disappointed Jill	No solo.
K5376	Don't Try To Fool Me	No solo.
K5377	Dirty Deal Blues	No solo.
K5378	My Man Boogie	No solo.
K5379	Brotherly Love	No solo.
K5380	Noboby Wants You When You're Down And Out	No solo.
K5381	Hey Little Boy	Solo with ens 24 bars (1 st (ts)-solo). (M)
K5382-1	Honey, Honey, Honey	Solo 8 bars. (S)
K5383	Little John Blues	No solo.
K5384	What Is The Matter With Me?	Solo 24 bars. (M)
K5385	Undecided	Solo 16 bars. (F)
K5386	Good Rockin' Tonight	Intro/break. Obligato 6 bars to fadeout. (M)
K5386-alt.	Good Rockin' Tonight	Intro/break. Obligato before and after (ts-HS). (M)
K5386-bkd.	Good Rockin' Tonight (NC)	Intro/break. Obligato before bkd. (M)
K5387	Lollipop Mama	Obligato 12, 12, 12 and 12 bars (always before HS). (M)
K5388	I Believe I'll Fall In Love	Obligato 24 bars to solo 12 bars to obligato 12 bars. (S)
K5388-1	I Believe I'll Fall In Love	Obligato 48 bars. (S)
K5389	Wee Baby	No solo.
K5390	Bessie's Sin	Solo 12 bars. (M)
K5391	I Can't Stand It	No solo.
K5392	It's A Low Down Dirty Shame	Solo 24 bars. (M)
K5394	You Showed Me The Way	No solo.
K5395	Flattery Will Get You Knowhere	No solo.
K5397	Your Shirt Tail's Out	No solo.
K5398	Fat Stuff	Solo 16 bars. (M)
K5399	Ashes On My Pillow	Solo 12 bars. (SM)
K5400	Boodie, Boodie	Intro 8 bars. Solo 3 choruses of 32 bars, except last 8. (F)

"Blow Your Brains Out" should be your introduction to TA. Here both he and HS are introduced by Wynonie, in case one is unsure about the who-is-who. A rather unrehearsed number, it nevertheless sets the atmosphere for the whole session, a ball! My favorite male vocalist (apart from Putney Dandridge), Wynonie Harris seems to have problems with the lyrics (quite rare!!), but the tenorsaxes, with TA in front, are in excellent shape. Note also the very strong, slow and emotional "... Mr. Blues", with alternate take also!! Also "... California" and "Bite ..." have some very memorable soloing. Certainly the Wynonie sessions put TA firmly on the tenorsax map for all future to hear! "Good Rockin' Tonight" is a most apt title, and yet, rarely does a rocking session contain so much excellent tenorsax playing, far above what is usually presented and which is going to be a nightmare for the decade to come. Note the appearance of two new versions on Ace-CD. One is a breakdown, the other a complete take but with an end showing that it is a reject. It seems that there is much more TA on these compared to the original King issue (with HS soloing). Highly exciting "Lollipop ..." with both tenors wailing behind the vocal (with HS taking the solo in the middle). And the slow "I Believe ..." is a lovely piece of music, due to Wynonie and the accompaniment. Note also "Ashes ...", and the non-vocal bebop vehicle "... Boogie" with an extended TA solo (not shared with HS as suggested). Relax, throw off your inhibitions, and enjoy this music!! Afterthought: Quite often it is difficult to ascertain which one of these two great tenorsax players we are hearing, so your viewpoints are urgently needed, particularly on the previously unissued titles now appeared on the CD mentioned above.

**TOM ARCHIA AND HIS ALL STARS /
SKEETZ VAN AND HIS ORCHESTRA /
"DOC" JO-JO ADAMS**

Chi. early 1948

Collrctive personnel: Gail Brockman, unknown (tp), unknown (tb), Andrew "Goon" Gardner or John "Flaps" Dungee (as), Gene Ammons, Tom Archia, possibly Claude McLin (ts), possibly Julian "Junior" Mance (p), possibly George Freeman (g-U7139), unknown (b), Ike Day (dm), Jo Jo Adams (vo-U7128A&B).

Six titles were recorded live for Aristocrat at Pershing Ballroom, no TA on U7172 "Come Back To Sorrento", U7173 "Bronzeville Stomp" and U7128A "Cabbage Head Pt 1" but:

U7048S	Hey Tom Archia	Solo with ens 6 choruses of 32 bars. (F)
U7139	McKie's Jam For Boppers	Unlikely solo 4 choruses of 12 bars. (M)
U7128B	Cabbage Head Pt. 2	Obbligato 8, 8 and 4 bars. (SM)

"Hey ..." is a fast and noisy tenorsax orgy, a "Flying Home" derivative with quotes from Illinois Jacquet's famous solo, and although it is interesting, it cannot compare to the very best TA recordings. The TA-discography says that TA shares this item with GA, but to me it seems there is TA all the way. On the contrary, I think the tenorsax on "... Boppers" is GA and not TA. "Cabbage ..." is wholly dedicated to Jo-Jo and rather worthless, if it was not for some interesting obbliga to playing in the second half.

GENE AMMONS - TOM ARCHIA

Chi. early Oct. 1948

Gene Ammons, Tom Archia (ts), Willie Jones (p), Leroy Jackson (b), Wesley Landers (dm).

Two titles (7140 and 7143 are two versions of the same tune) (a third title U7142 "Talk Of The Town" without TA) were recorded for Aristocrat/Chess:

U7140?	Jam For Boppers	Second part of intro. Solo 4 choruses of 32 bars (last (ts)-solo). (F)
U7141	Swinging For Christmas	Solo 32 bars (last (ts)-solo). (FM)
U7143?	The Battle	Second part of intro. Solo 32 bars (2 nd (ts)-solo). 32 bars 4/4 with GA (TA last). Solo 4 bars (last (ts)-solo). (FM)

A forceful tenorsax battle featuring two of the instruments' strongest personalities. This is not exactly beautiful music, the recording quality is substandard, and the drummer is making a lot of unnecessary noise. However, the tenorsax playing is great! Why they chose "... Xmas" as a vehicle is quite amazing, but after a crazy opening both performers settle down to some "normal" playing. "The Battle" is somewhat slower than "Jam For Boppers", although they are two versions of the same tune, and while the former has one chorus only followed by a chase, the latter omits the chase but have four full choruses. It would only be fair to say that GA is a notch sharper than TA, however, the latter shall be remembered for his much too few contributions to tenorsax history.

DINAH WASHINGTON VOCAL**ACC. BY JIMMY COBB ORCHESTRA****Chi. May 6, 1952**

Bigband personnel including probably Tom Archia (ts), (g), Wynton Kelly (p), L. C. McKinley (g), Keeter Betts (b), Jimmy Cobb (dm).

Three titles were recorded for Mercury, no tenorsax on 9221-9 "No Caviar" but:

9220-8	Pillow Blues	Solo 12 bars. (S)
9222-?	Double Dealing Daddy	Solo 12 bars. (S)
9222-3	Double Dealing Daddy	As above. (S)

In my first draft of a Tom Archia solography long time back, placed under UNKNOWN, I wrote: "Strong and fascinating tenorsax player here, particularly "Pillow ..." is very successful, but also the "... Daddy"s are great! He certainly is not Quinichette, Lockjaw nor Paul Gonsalves, who is he!?" Later research clearly indicates that this is a TA session.

EDWARD "GATES" WHITE**Chi. Nov. 26, 1952**

Probably Fortunatus Paul "Fip" Ricard (tp), Tom Archia, probably Eddie Williams (ts), probably Louis Carpenter (p), Ike Perkins (g), Jimmy Richardson (b), Theodore "Red" Saunders (dm), Edward White (vo).

Four titles were recorded for States/Delmark:

U1243-5	Tired Of Being Mistreated	Unlikely obbligato 24 bars. (S)
U1244-7	Love Is A Mistake	Solo 12 bars. (S)
U1245-4	Mother-In-Law	No solo. (S)
U1246-9	Rock-A-Bye Baby	Solo 12 bars (2 nd (ts)-solo). (M)

This session is a very valuable discovery, showing that TA's absence from the recording studios of the fifties was very regrettable. The most exciting item is "... Baby" with both tenorsax players performing. The slightly echoed but excellent solo on "Love ..." is certainly by TA. Notice this exciting session!!

DINAH WASHINGTON**Chi. ca. Feb. 1953**

Probably Hobart Dotson, unknown (tp), unknown (tb), probably Porter Kilbert (as), probably Tom Archia, probably Tommy "Madman" Jones (ts), probably McKinley Easton (bar), possibly Beryl Booker (p), unknown (g), Keeter Betts (b), Jimmy Cobb (dm), Dinah Washington (vo).

Four titles were recorded for Mercury, three have tenorsax, two probably by TA:

9581-7	Surprise Party	Solo 8 bars. (SM)
9582	Don't Get Around Much Anymore	Solo with ens 16 bars. (SM)

Strong and interesting tenorsax playing on these items, recently identified by Red Saunders Foundation as being TA!

THE LARKS**Chi. 1959**

Tom Archia (ts), unknown (p, org), (g), (b), (dm), The Larks (vo-group).

Two titles were recorded for Broadcast/Chess:

9869	She's A Good One	Solo 8 bars. (S)
9871	Flirting With Florence	Solo 12 bars. (M)

BLUES PARTY**Chi. Summer 1960**

Collective personnel: Tom Archia (ts), Corky Robertson (b), Armand "Jump" Jackson (dm), St. Louis Jimmy Oden (vo), Sunnyland Slim, Willie Mabon, Roosevelt Sykes, Memphis Slim (p, vo), Shakey Jake (hca, vo), Eddie Clearwater, Lee Jackson, James Thompson (g, vo).

Fifteen titles were recorded in Jump Jackson's garage, 5727 La Salle Street, four have TA:

Goin' Down Slow	Obbligato parts. (S)
Hard Driving Woman	Obbligato parts. Solo 24 bars. (S)
Long Lonesome Night	Obbligato parts. (S)
Depression Blues	Solo 4 bars. (S)

probably same

Same/similar. Ten titles, six reported to have TA (ref. Tom Archia Discography), one has been available

Number Nine

Solo 12 bars. (S)

Yes, this is a real blues party! Everything goes very slow, and TA's task is to fill in background. As sound quality is mediocre, one does not get a very clear impression of the tenorsax efforts, but there are occasional details that is interesting, and a good solo on "Depression ..." should be noted.

No further recording sessions.

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