

“Astonishing.”

—Richard Scheinen, *The New York Times*

“A dizzying, stunning achievement. ... A joyful, sometimes psychedelic experience.”

—Mike Chamberlain, *All About Jazz*

“One of those rare works that are destined to become references.”

—Pierre Crépon, *WeJazz Magazine*

“A model of independent scholarship. ... Highly immersive.”

—NPR music critic Kevin Whitehead, *Point of Departure*

“A formidable document. ... Sets the standard for any future work in this format.”

—Robert Iannapolo, *ARSC Journal*

“I have never encountered anything approaching [Lopez'] obsessive thoroughness. ... A testament to Rivers' enduring music.”

—Peter Margasak, *The Wire*

“By no means a biography, it's not a discography, ... and it's not a photo documentation. And yet somehow it is everything at the same time.”

—Wolfram Knauer, *Jazzinstitut Darmstadt*

“A Rosetta Stone of insight, and a well-deserved and worthy tribute to an overlooked giant of the music.”

—Taylor Ho Bynum

“Rick Lopez's magnificent “The Sam Rivers Sessionography: A Work in Progress” ... is gorgeous.”

—Tom Hull

“An incredible piece of work. Informative and entertaining. ... Anticipating hours of joy.”

—Barry Altschul

“Absolutely mind-blowing! So great!”

—Mats Gustafsson

“An essential resource, a trail map for a rare and beautiful landscape of sounds.”

—Larry Blumenfeld

“A tremendous document. ... This book is powerful.”

—Jason Moran

“Lopez's Sam Rivers sessionography is state of the art.”

—Lewis Porter

+ Jazz Journalists Association 2022 Book of the Year Honorable Mention

Regarding formatting ::

- Corrections and additions to personnel, detailing, or other bits have a book page reference noted, like so: *Book p.173*.
- I’ve included the main KEY to the book—“Major Keys—Sessions/Play Dates/Style Manual/Track Detailing” (*Book pp.xii-xv*) at the end of this update (pp.46-47) as reference for those who have inexplicably not ordered a physical copy yet.

I’ve also included the “Cecil Taylor / Minor Key” (*Book p.87*) on p.13 of this update, and the “Dizzy / Minor Key” (*Book p.369*) on p.31 of this update—both in their entirety—preceding the relevant sections here. They have a light gray background, like this.

- Existing session entries that are updated here with new recordings or releases will only include pertinent information such as tracks, dates, players, and references, without the book’s plethora of images, notes, anecdotes, and interview segments. Session entries updated here with anecdotal info, reviews, etc., will only have the bare bones of the book’s info (See 69.11.03), sans notes and such. If I’m adding new unreleased recordings to an existing session, I’ll add it to the original session entry for comparison’s sake (See 69.11.04).
- I encourage you to *please* take advantage of the various newly available video recordings scattered throughout this document, especially the incredible Cecil Taylor Unit at Antioch College complete concert from April 3, 1971—made 17 months after the latest available recording that we had previously from this group; or the broadcast video from the November 6, 1977 Sam Rivers Quintet concert in Berlin that produced the NoBusiness Records *Zenith* recording; or the May 21, 1978 Sam Rivers Trio workshop at Keystone Korner in San Francisco that features Rivers (*extremely* relaxed), Dave Holland, and Barry Altschul explaining at length how it is that they do what they do.
- Unlike in the book, I do allow some white-spaces to occur here at the page ends when necessary.
- New play dates are bulleted like so: • **68.00.00**; Existing play dates with new information or corrections are em-dashed like so: —**68.00.00**.
- Special thanks to Ed Hazell for the constant guidance, counsel, and help with interpreting the mad mess of conflicting information; to Jay Korber for the flow of newly released Cecil Taylor YouTube videos; to Alex Ward for his commentary on said videos; to Gene Perla for the very first New York RivBea Orchestra rehearsals in New York City from 1967; to Kathryn Miller Haines and the staff at the new home of The RivBea Archive (The Sam Rivers Collection at the University of Pittsburgh Library System, <https://library.pitt.edu/sam-rivers-archive>); to Cisco Bradley for continued access and encouragement; and to the many other fans of the music who continue to provide me with additional clues about the astonishing trajectory of Sam Rivers’ life and work.

Things to Know ::

- I’ve been busy with the transfer of all of the interview recordings and all of the unreleased session entry recordings in my collection—well over 400 of them—to the Rivers Collection at the University of Pittsburgh. These will eventually all be available for listening.
- NoBusiness Records—in addition to the six (6) *Sam Rivers Archive Series* CDs and the five (5) LP boxed set released in the past few years—has begun releasing the “*RivBea Live! Series*” of recordings made at Studio RivBea. The first offering is here: <https://nobusinessrecords.com/rivbea-live!-series-volume-1-sam-rivers-kalaparusha-mcintyre-malashi-thompson.html>
- **Press Release:** “Michael Hull’s Fifth Column Films has begun work on a feature-length documentary about Sam Rivers through the lens of *The Sam Rivers Sessionography*, a book by Rick Lopez. Rivers was a musical genius who spent his life obsessed with creating intricate compositions that pushed music to places no one else could conceive of. It’s only fitting that his biographer has invented an entirely new way to understand the life of an artist through a minutely detailed portrait that could only flower from the uniquely focused mind of Lopez. Rivers was a massive talent who has been mostly forgotten by the American jazz scene and is rarely included in the conversation about great masters of the art. Lopez’s book and this film aim to correct that oversight, and make the case that Sam Rivers should take his place in the pantheon of the 20th century.” ... Well, how about that?
- Please send additions, corrections, refinements, typo alerts, and any Sam Rivers related materials to me at rl@bb10k.com, or at 3016 French Street, Erie, PA 16504. Any digital images or physical documentation that I receive will be forwarded after data-mining to the Rivers Collection at the University of Pittsburgh.
- PDF updates will also be incorporated into the PDF version of the book, and once the press run sells out (279 copies remain), it will be made available for download on my website.
- Ed Hazell’s *Energy Center: A History of Studio Rivbea 1972-1978*, coming in 2025, will contain a multitude of refinements, new information, and updates on Studio RivBea and all of the activities there.
- An online image gallery of every *Village Voice* display ad run by Studio RivBea is now up on my website: <http://www.bb10k.com/VV.html> I went through the *Village Voice* page by page—because items are hidden everywhere—through 16 years worth, from 1964 to 1979, which covers Sam Rivers’ time in New York City a year past Studio RivBea. Published weekly, 52 issues per year, so 832 issues; average of 75 pages each, so 62,400 pages; average 45 minutes per issue; so... Roughly 625 hours = 15+ work weeks, and you’re welcome.
*** Please note, when using the Google Books resource (https://books.google.com/books/about/The_Village_Voice.html?id=rQNOAAAAIBAJ), the actual page numbers of the *Voice* need to be checked for reference, as they are not always the page numbers listed by Google in their scroll-bar counter. There are duplicate pages, rare missing pages here and there, and some spreads counted as a single page.
- Love the work? Well, I’m not stopping, and I’m always grateful for any additional support that comes my way. (“Make A Donation” tab available on my music research pages at www.bb10k.com)

—(*Correction to copyright Book p.xiii + Book p.745*)—“Image of Sam & Beatrice Rivers (ca. 1972-'73) on merged title/frontispiece page [and p.745] is from The RivBea Archive, photographer unknown.” The photographer credit, and thanks, go to Val Wilmer.

- 47.00.00 - (*Add play date*)—Jimmie Martin (unknown ensemble): Martin (voc, Leader), Sam Rivers (ts), others... / unknown venue, Boston, MA [Jay-Lynn, “Strictly Public” *The Guardian* Oct 18, 1947 p.4]
“If you want to see something comical get a gander of Sam Rivers (sax man with Jimmie Martin) practising [sic] with a head cold.”
- 49.00.00 (1) - (*Add play date*)—Jimmie Martin Orchestra: Martin (voc, Leader), Sam Rivers (ts), Joe Gordon (tp), Hampton Reese (tb, Arr), Jaki Byard (p), unknown others / Musicians’ Hall, Boston, MA [Jaki Byard interview, *Cadence* Vol.11 no.3 March, 1985 p.7]
- 49.00.00 (2) - (*Add play date*)—Jimmie Martin Orchestra: as above / unknown venue, New Haven, CT [ibid]
— “[The band] lasted about two or three years. It was just a rehearsal band. I think we played two engagements, once at the Musicians’ Hall, and once in New Haven.” —Jaki Byard
—Also see “The Jimmy [aka “Jimmie”] Martin Rosters” and “On the Boston Beboppers” (Both on *Book p.14*).

OPENING TONITE FOR ONE MAD WEEK
The man who made music "CRAZY" in Rhode Island
FAT MAN ROBINSON
& His Band
Coming Sept. 28
The Master of the Vibes **TERRY GIBBS**
Club **Downbeat**
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SILHOUETTE ROOM
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- 52.10.00-53.00.00 - (*Add play dates*)—Fat Man Robinson Orchestra: Sam Rivers (ts), Robinson (as, bar), Charlie Cox (p, Arr), Bill Tanner (b), Emmy Johnson (dr) / Ada Bullock’s Silhouette Room, Boston, MA
[“Jaybird Chatters” *The Guardian* Oct 10, 1953 p.6]
—“Last year they went into the club on a two week contract and stayed nine months.”
—The earliest mention I find of Robinson at the Silhouette Room is from the *Boston American* (Oct 13, 1952 p.46).
- 53.09.07 to 09.13 - (*Add play dates*)—Fat Man Robinson Orchestra: as above / Club Downbeat, Providence, RI
[← ← Display ad, *The Providence Journal* Sep 7 p.27]
- 53.09.00 to 10.00 - (*Add play dates*)—Fat Man Robinson Orchestra / Ada Bullock’s Silhouette Room, Boston, MA
[*Boston Daily Record* Sep 19 p.41 + Oct 5 p.45]
—“Now they are in the fourth week of their second season. ... The combo is one of the top jazz and swing quintets in the New England States and when it comes to singing the blues thar ain’t none like him by cracky. The rotund jovial Fat Man reminds one of a twinkly eyed Santa Claus, that is, until his horntootin’ makes you bounce blisters on youknowwhere with his scintillating rhythms.”
[“Jaybird Chatters” *The Guardian* Oct 10 p.6]
—Other mentions of the club also note that there was music nightly, with ne’er a hint of any dark, quiet nights. An October 5th listing is the last I find; by mid-October Robinson is at the Knickerbocker in Boston with Andy McGhee on tenor sax.
—Original entry (*Book p.17*) had “Seven nights a week, until after Labor Day, 1953,” which would only have been to September 7th.
[← ← Display ad, *Boston Evening American* Sep 28 p.42]

One South End man was given two years in the House of Correction and another was given a one-year suspended sentence with six months’ probation on 11 narcotic charges before Chief Justice Elijah Adlow in Boston Municipal Court today.
Judge Adlow told Arthur Hayes, 31, of 2 Worcester st., “You are using every drug on the menu.” Samuel Rivers, 30, of Chandler st., South End, father of three children, got a suspended sentence.
Detective Daniel V. Connors and David J. Driscoll testified the defendants had been found with heroin, marijuana and a morphine derivative.

1954 :: Sam Rivers and the Lexington Facility

The brief article at left was titled “South End Man Given Two Years on Dope Charge.” (*Boston Globe* Aug 18, 1954 p.28).

This is the only account that I’ve found of any drug-related legal troubles. There is still no proof or evidence of an actual prison sentence, and remember: many of the inmate residents of Lexington were there *voluntarily* (There are numerous mentions of musicians going in and out, checking themselves in whenever they wanted to get some work done with the band there). Without proof of any actual forced incarceration, I’m going to make an educated and non-sensationalizing guess that it may have been parole violations after this arrest that led to his being there. I can also imagine—taking into account wife Beatrice’s equal partner status, her influence, and her function as a director of Sam’s career path—that any drug use that would have threatened that path or the family’s well-being in her eyes may well have resulted in Beatrice sending his ass there as a disciplinary move whenever he slipped up. So a mix of parole violations and drug relapses may have resulted in both voluntary visits and instances of agreeing to return there instead of being sent to an actual prison.

“You would do a terrific job of contextualizing the information so it fits into Sam’s timeline without exaggerating its significance.”
—Ed Hazell’s advice, 24.06.18.

—For coverage of the Lexington situation, see “Lacuna” and “Lexington Sighting” (*Book p. 18*); first entry under 1958 (*Book p.20*); and “Visiting Lexington” and “An Overview” (Both on *Book p.23*).

Also see “Lexington and Beyond” for the Tadd Dameron connection (*Book p.32*), and the “Late 1962” entry on p.3 of this update.

- **56.12.28 to 57.01.07** - *Corrected play dates, Book p.19—was 56.12.00 to 57.01.00*—
Chet Baker and His Quintet: Baker (tp) Sam Rivers (ts), unknown others... /
Ball 'N' Chain, Miami, FL [*Miami News* Dec 21 p.12C; *Miami Herald* Jan 6 p.4B]
—These are the only Baker dates in Miami during Rivers' time there.
—Peter Mansell (20.09.24) has suggested that “Either 1) Chet Baker goes to Florida alone and hires a local group including Sam; 2) [saxophonist] Phil Urso is unwell for some of the gig and Sam subs for him; 3) Sam meets up with Baker for after-hours jams at the Sir John Hotel; or 4) There was a support band at Ball 'N' Chain and Sam was in that.”

—Chet: *The Music of Chesney Henry Baker: a Discography* by Thorbjorn Sjogren (Copenhagen, JazzMedia, 1993), lists a recording from the Ball 'N' Chain engagement, naming tunes (so it exists) but not giving timings (so Sjogren did not have a copy to detail).
No mention is made of the personnel.

Late 1962 :::

“The last year [Tony Williams and I] were in Boston, Sam had gotten out of the joint for the last time.”
[Howard Johnson interview, YouTube ID# sPdrMkAALKI, www.snapshotsfoundation.com]

—This must have been a very brief visit to Lexington, probably between the Cape Cod dates (62.08.00-09.00) and the Shanty Lounge engagement (62.10.30 to 11.03), and there is a gap in activity between the Shanty Lounge and the mid-December Herb Pomeroy Quintet gig at Stage Door Lounge (62.12.19 to 12.31)—all on *Book p.39*. Rivers had been gigging with the Pomeroy Orchestra through July and with his own quartet into early September, and Williams had left Boston to join Miles in New York City in late December, 1962.

—Update to Lexington Overview section (*Book p.23*), which has as its date, “That last [Lexington] sighting in 1959 comes after he has already connected with and played gigs with Tony Williams.”

64.08.21 • (*Add Vinyl reissue + Compilation*)—**Anthony Williams: Life Time**

2024: Blue Note 602448321534 (LP, 180g vinyl, Tone Poet Audiophile Vinyl Series) 2024

- **Anthony Williams: Life Time & Spring Revisited**

2022: Hat Hut Records ezz-thetics 1126 (CD, Remastered, Revisited Series) 2022 Swz

—1st Session [See also 65.08.12]

August 21, 1964 / Van Gelder Studios, Englewood Cliffs, NJ

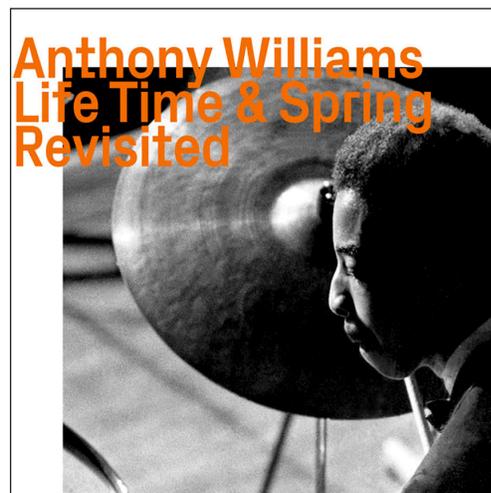
1. Two Pieces of One: Green	10:36	master #1417	take 5
2. Two Pieces of One: Red	8:03	master #1418	take 7
3. Tomorrow Afternoon	5:30	master #1419	take 9 (Davis out)

—Two other tracks were recorded, without Rivers, on 64.08.24.

Sam Rivers (ts), Gary Peacock and Richard Davis (b), Anthony Williams (dr, Comp)

—Some releases erroneously list Davis on track 3 only.

{*Session entry, Book p.53*; Blue Note 602448321534; ezz-thetics 1126}



- **64.10.00** - (*Add play pate*)—Jimmy Stevenson Trio: Sam Rivers (ts, ss, fl), Stevenson (b), Barry Altschul (dr) / The October Revolution, Cellar Cafe, NYC

—Barry Altschul mentions rehearsals for this gig during an interview on October 5, 1974 (Broadcast on WKCR-FM on May 22, 2007 during “The Sam Rivers Festival”), and in an Adrien Varachaud piece in *Jazz Hot* (no.670, Winter 2014-2015). The gig itself had never been confirmed (see *Book p.54*) until now. [Barry Altschul interview with Michael Hull + RL 24.01.12]

64.12.11 • (Add Vinyl & CD reissues)—Sam Rivers: Fuchsia Swing Song

2021: Blue Note B0024362-01 (LP) Por

—“Coleção 80 Aniversário, Os Melhores Álbuns Da Etiqueta Que Inventou O Jazz” Collection, by Planeta deAgostini

2021: Blue Note B0024362-01 (LP, 180g vinyl) Spn

—“Los Mejores Vinilos Del Sello Que Inventó El Jazz,” by Planeta deAgostini

2023: Blue Note UME 4859563 (LP, 180 gram, Blue Note Classic Vinyl Series) Worldwide

2024: Blue Note UCCQ-9674 (CD, Remastered Limited Edition, **ブルーノート@85** Series) Jap

1. Fuchsia Swing Song	6:00	master #1487	take 3
2. Downstairs Blues Upstairs	5:31	master #1491	take 20
3. Cyclic Episode	6:55	master #1488	take 6
4. Luminous Monolith	6:28	master #1489	take 10
5. Beatrice	6:10	master #1492	take 23
6. Ellipsis	7:39	master #1490	take 15

Sam Rivers (ts, Comp), Jaki Byard (p), Ron Carter (b), Anthony Williams (dr)

{*Session entry*, *Book p.56-57*; Blue Note press releases; discogs.com, etc.}

65.04.03 • (Add CD Compilation)—Classic Bobby Hutcherson Blue Note Sessions 1963 – 1970

2024: Mosaic Records MD7-278 (7CD, #ed Ltd Edition)

April 3, 1965 / Van Gelder Studios, Englewood Cliffs, NJ

1. Catta (Hill)	7:15	master #1556	take 3	(ts)
2. Jasper (Hill)	8:27	master #1557	take 11	(bcl—ts)
3. Idle While (Chambers)	6:35	master #1558	take 18	(fl)
4. Ghetto Lights (Hill)	6:12	master #1559	take 24	(bcl—ss)
5. Les Noirs Marchant (Hill)	6:35	master #1560	take 29	(fl)
6. Dialogue (Chambers)	9:58	master #1561	take 30	(bcl)

Bobby Hutcherson (vb, mba-6), Sam Rivers (ts, ss, bcl, fl) Freddie Hubbard (tp), Andrew Hill (p), Richard Davis (b), Joe Chambers (dr)

{*Session entry*, *Book p.60*; mosaicrecords.com/product/bobby-hutcherson-limited-edition-set; Mosaic cover → → → → → }

65.08.12 • (Add Vinyl & CD reissues + Compilation)—Anthony Williams: Spring

2019: Blue Note UME 5523656 (LP, 180 gram, Blue Note Classic Vinyl Series) Worldwide

2024: Blue Note UCCQ-9627 (CD, Remastered Limited Edition, **ブルーノート@85** Series) Jap

• **Anthony Williams: Life Time & Spring Revisited**

2022: Hat Hut Records ezz-thetics 1126 (CD, Remastered, Revisited Series) Swz

—**2nd Session** [See also 64.08.21]

August 12, 1965 / Van Gelder Studios, Englewood Cliffs, NJ

1. Extras	8:07	master #1642	take 2	
2. Tee	10:25	master #1643	take 4	
3. From Before	6:50	master #1644	take 6	
4. Love Song	8:22	master #1645	take 18	
5. Echo	6:50	master #1646	take 19	(dr solo)

Sam Rivers and Wayne Shorter (ts), Herbie Hancock (p), Gary Peacock (b), Anthony Williams (dr, Comp)

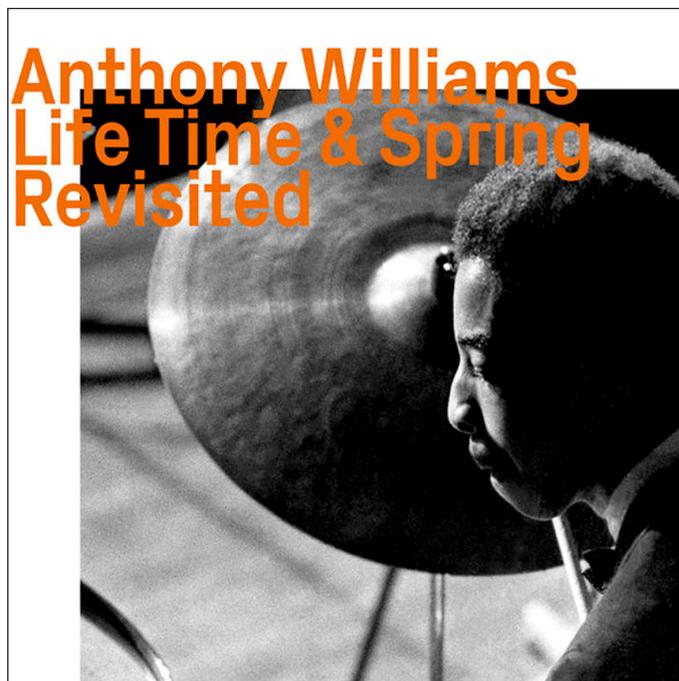
{*Session entry*, *Book p.63*; ezz-thetics 1126; press releases; discogs.com}

• **65.09.00 to 65.10.00 - (Add play date)—Sam Rivers Quartet:**

Rivers (ts, fl), Hal Galper (p), Larry Richardson (b), Steve Ellington (dr) / Connolly's, Boston, MA
[*DownBeat* December 30, 1965 p.51]

—“The group appeared for two weeks.”

These engagement weeks would have run from a Monday or Tuesday through Sunday.



**CLASSIC BOBBY HUTCHERSON
BLUE NOTE SESSIONS
1963-1970**



New information has rewritten the Spring 1966 Andrew Hill west coast tour so completely that I've included the original below (**Book p.68**) for comparison. Dates and personnel have been corrected, and new dates, reviews, and an accounting by Andrew Hill have been found. —RL

- **66.04.00** - Andrew Hill Quartet: Hill (p), Sam Rivers (ts, ss, fl), Don Garrett (b), Oliver Johnson (dr) / It Club, Los Angeles, CA

"I read in *DownBeat* just today that the proprietor of the It Club in Los Angeles, where Andrew [Hill's] quartet ... pulled one of their typical but little advertised stunts and tried to cop out on paying the band what had been contracted for, so Andrew and his men went right out in the street in front of the club and picketed the place until the greed-heads came up with the money."

[John Sinclair, Detroit House of Corrections / July 1966, in *Change* Vol.1 no.2 Spring-Summer 1966 p.64]

—No mention of the length of engagement here. Sinclair names Cecil McBee (b) and Steve Ellington (dr), but neither made this tour.

- **66.04.26 to 04.30** - Andrew Hill Quartet: as above / both/and Jazz Club, Oakland, CA

[*Oakland Tribune* Mar 31 p.28F + Apr 24 p.7EN + Apr 27 p.28 + May 1 p.5EN, for various aspects and details]

"An extended engagement." —From *San Francisco Examiner* (May 1 "Datebook" p.19)

"Sounds of fury from instrument and voice bounced around the both/and on Divisadero last night [May 4th]. ... Unfortunately, for this engagement Hill brought along only reed performer Sam Rivers with him from the east. ... Bassist Don Garrett and drummer Oliver Johnson are working more smoothly with Hill and Rivers than they were last week, [but] the depth and imaginative ensembles of the Blue Note recordings aren't captured by this quartet. ... The group didn't really solidify until some young rebels started reading verse from *Soulbook 1*, an outspoken Negro activist publication, through the microphone."

—*San Francisco Examiner* May 5 p.39;

San Francisco Chronicle May 1

"Datebook" display ad p.19

—*Examiner* makes no mention of the poet's identities, or whether this was a one-off occurrence

- **66.05.03 to 05.07** - Andrew Hill Quartet: as above / both/and Jazz Club, Oakland, CA [ibid]

- **66.05.10 to 05.14** - Andrew Hill Quartet: as above / both/and Jazz Club, Oakland, CA [ibid]

- **66.05.17 to 05.21** - Andrew Hill Quartet / both/and, Oakland, CA

[*San Francisco Examiner* May 5 p.39]

Andrew Speaks His Piece

"For my first engagement, ... I had to use two local musicians due to economics. I used a young drummer [Oliver Johnson] and a fellow artist who introduced himself to me on the stand, Mr. Donald Garrett. ...

Our next musical adventure was in Los Angeles. Our accompanists ... were fellow artists Donald Garrett ... and Steve Ellington. ...

The club owner had fallen out with the local ethnic jazz station due to nonpayment of bills. I asked the station owner to give us the radio promotion we needed and take it out on his taxes but he was only interested in money. But he wanted to liven his show by doing a radio interview even though it meant spending ten dollars in cab fare. We opened up without any promotion *at all*

but the few people who came were astounded by the music and through word of mouth our audience kept expanding nightly. ...

Sunday night I received a call from the club owner. He said that it would be impossible to pay me until the next day at one o'clock, but like that old saying, 'tomorrow never came.' So we decided to picket Tuesday instead of just hanging around for our money."

["Send Money," by Andrew Hill, *Jazz* Vol.5 no.8 August 1966 p.11]

—On the *DownBeat* references for this west coast tour:

Working with available pre-tour information from early publicity and press releases that they continued to use for notices published several weeks after the event, the *DownBeat* entries on this west coast tour contain repetitive errors on the personnel. Months after the March/April performances—in issues of July 14, 1966 (p.67); July 28, 1966 (p.11); and August 11, 1966 (p.13)—they were listing Cecil McBee on bass and Steve Ellington on drums for the entire tour. The picketing photo (opposite) clearly shows Donald Rafael Garrett, ... [during] the first week's engagement at the It Club in LA. The players on following dates are confirmed by numerous local press accounts which have Johnson on all of the Bay Area dates, and Ellington taking the seat in LA. I am *assuming* that Ellington was likely on all of the LA area gigs. —RL

- **66.03.00** ("engagement," duration unknown) - (**Add play dates**)—Andrew Hill Quartet: Hill (p), Sam Rivers (ts, ss, fl),

Don Garrett (b), Oliver Johnson (dr) / unknown venue, San Francisco, CA

[See "Andrew Speaks his Piece" above]

—Rivers was in Cambridge with his own quartet on Sunday, March 20th. This had to have been sometime after the 21st and before the Los Angeles It Club engagement that follows.

Hill Marches In L. A.

Like a suspended fourth, an important issue involving Andrew Hill and his quartet is waiting to be resolved.

Last month's projected two-week gig at the It Club in Los Angeles consisted of one week of music, plus one week of confusion. When Hill failed to get paid at the end of the first week, he pulled out his sidemen (Sam Rivers, tenor saxophone; Cecil McBee, bass; and Steve Ellington, drums) and led them on an oval tour of the sidewalk in front of the club.

The sporadic picketing continued for a couple of days, and, to make sure he would be heard, Hill made his own placards, reinforced his picket line with some local sympathizers (including his wife, LaVerne), called the news media and cooperated with a crew from KABC-TV by having his group chant a highly syncopated, free-form protest ditty called *We Want Our Money*.

Hill reports he finally got his money for the first week, but he turned the matter of his second week's work over to AFM Local 47.

It Club owner John T. McLean was not available for comment.

July 28 □ 11

"Hill Marches in L.A." (above) mistakenly names Cecil McBee (again) on bass.

(*DownBeat* July 28, 1966 p.11)

Picketing photo by Fred Seligo → → (*Jazz* Vol.5 no.8 August 1966 p.11)

- **66.03.00 to 04.00** - (*Add play dates*)—Andrew Hill Quartet: Hill (p), Sam Rivers (ts, ss, fl), Don Garrett (b), Steve Ellington (dr) / It Club, Los Angeles, CA [*DownBeat* July 14, 1966 p.67 + July 28, 1966 p.11; *Jazz* Vol.5 no.8 August 1966 p.11]

—Original 66.04.00 play date reference (*Book p.68*) for the It Club had simply "April," but this engagement may have begun during the last days of March. Notice in *DownBeat* (July 14) notes "two weeks" at the It Club (corrected in the July 28th issue). They played the first week, picketed for a few days after the club owner reneged on their payment, and turned the second week over to AFM Local 47 musicians.

"Apparently Hill's picketing ... had a far-reaching effect—the place was closed indefinitely at press time." [*DownBeat* August 11, 1966 p.13]



- **66.04.26 to 05.01** - (*Corrected play dates, Book p.68—was 66.04.26 to 04.30*)—Andrew Hill Quartet: Hill (p), Sam Rivers (ts, ss, fl), Don Garrett (b), Oliver Johnson (dr) / both/and Jazz Club, San Francisco, CA [*San Francisco Examiner* Apr 26 p.28; *Oakland Tribune* Apr 27 review p.28]

—The *San Francisco Examiner* confirms Garrett and Johnson, and mentions engagement is "for two weeks."

—"Lust," "Pain," "Laverne," "Black Fire," "Catta," unknown others.

- **66.05.03 to 05.08** - (*Corrected play dates, Book p.68—was 66.05.03 to 05.07*)—Andrew Hill Quartet: as above / both/and Jazz Club, San Francisco, CA [*San Francisco Examiner* May 3 p.34]

—The *San Francisco Examiner* (May 5 p.39) review of May 4th named Garrett and Oliver Johnson and also noted that "The group didn't really solidify until some young rebels started reading verse from *Soulbook 1*, an outspoken Negro activist publication, through the microphone."

—66.05.10 to 05.14 - (*DELETE play dates, Book p.68*)—Andrew Hill Quartet: / both/and Jazz Club, Oakland, CA

—66.05.17 to 05.21 - (*DELETE play dates, Book p.68*)—Andrew Hill Quartet: / both/and Jazz Club, Oakland, CA

- **66.05.17** - (*Add Play Date*)—Andrew Hill Quartet: as above / "Afternoon," Pilgrimage Theater, Los Angeles, CA [ibid]

- **66.05.18 to 05.24** - (*Add Play Dates*)—Andrew Hill Quartet: Hill (p), Sam Rivers (ts, ss, fl), Don Garrett (b), Oliver Johnson (dr) / Colony Club, Monterey, CA [ibid]

—An announcement in *DownBeat* (Jul 14, 1966 p.67) seems to imply that the group played at Ward's Jazzville in San Diego in May, but this date is not mentioned in the Andrew Hill article cited in "Andrew Speaks His Piece." The *DownBeat* notice began: "Hill has been keeping his new quartet busy..." followed by a list of quartet gigs that turns out to be mostly nonsense. Journalist Michael J. West tells me that "Jazzville was closed in May as it changed locations."

West continues: "That summer is when Andrew figured out that nobody at *DownBeat's* 'Strictly Ad Lib' column was ever going to fact-check him, and he could just send in whatever ludicrous bullshit he wanted and they'd print it. So there's lots of stories and few of them are true. ... On June 30 Andrew reported having played two clubs in San Diego that didn't even exist. He just realized that nobody was ever going to fact check him, and decided to have some fun with it." [Michael J. West 22.10.23]

"Rivers ... returned in June to New York." [*DownBeat* August 11, 1966 p.13] —By late June Rivers' quartet is at Connolly's in Boston (*Book p.68*).



- **66.09.00-10.00** - (*Add play dates*)—Sam Rivers Quartet: Rivers (ts, ss fl), and probably Hal Galper (p), Herbie Lewis (b), Steve Ellington (dr) / Club 47, Cambridge, MA [*DownBeat* January 13, 1967 p.42]
—“Groups led by Sam Rivers and Ken McIntyre played alternating Monday nights, and the response has been such that Sunday afternoons may become part of the schedule.”
There were no November dates on the Club 47 calendar, and I’ve yet to find confirmation of exact September or October dates. —RL
- **67.01.22** - (*Add play date*)—Andrew Hill Quartet: Sam Rivers (ts, ss, fl), Hill (p), Juini Booth (b), Steve Ellington (dr) / Contemporary Music Society, Law School Auditorium, University of Chicago, Chicago IL [*DownBeat* February 23, 1967 p.40]
- **67.01.30** - (*Add play date*)—Workshop: Sam Rivers (ts), Chris White (b), Rudy Collins (dr) / Rhythm Associates, NYC [*DownBeat* March 22, 1967 p.24 + February 23, 1967 p.13]
—Chris White and Rudy Collins’ Rhythm Associates school (founded in 1966) was at 85th Street and Columbus Avenue. “Monday concerts at the school titled ‘Ask the Artist.’ ... Name musicians play and answer pertinent questions from the audience. Those who have already appeared include ... tenorist Sam Rivers.” —*DownBeat* (February 23) has the series as “Meet the Artist”
- **67.02.00** - (*Add play date*)—The Urbanites: Sam Rivers (ts), Robin Kenyatta (as), E.Z. Taylor (tp), Andrew Hill (p, Comp), Scotty Holt (b), Ted Robinson (dr), + “a seventh musician not named at press time” / Penn State University, State College, PA [*DownBeat* February 23, 1967 p.13]
- 67.03.19** - (*Personnel Correction, Book p.75*)—Andrew Hill Octet: Hill (p, as or ss, Comp), Sam Rivers (ts, ss), Robin Kenyatta (ss, afl), Richard Davis (b), Nadi Qamar (African drum, perc), Reynard Simmon (cga), J.C. Moses and Teddy Robinson (dr) / 4:30pm (actual start around 8:30—see narrative account on original play date entry), Judson Hall, NYC [*Village Voice* Mar 9 p.17 + Mar 16 p.17; *The New York Times* Mar 20 review p.26; *Jazz* Vol.6 no.5 May 1967 p.11]
—*The New York Times* had Hill on alto sax; *Jazz* names him on soprano.
- 67.06.06 to 06.11** - (*Personnel Correction, Book p.75*)—Sam Rivers Quartet: Rivers (ts, ss fl), Paul Neves (p), Larry Richardson (b), Peter Donald (dr) / Connolly’s, Roxbury, MA [*DownBeat* July 27, 1967 p.41]
—“Backed by the house trio.” The original play date entry had “Hal Galper (p), probably Herbie Lewis (b), Steve Ellington (dr).”

: :: Gene Perla: “Sam’s first rehearsal of his big band” in New York City : ::

Perla: “There are two files. ... Maybe a record or two could be made for historical purposes... The sound is quite good for a single stereo mic, and there’s a lot of it.”

Ed Hazell: “The sound is really good. ... There aren’t a lot of independent lines happening at once or odd phrase lengths, but he’s using those big, dense, bright, dissonant chords, just stacking the instruments up, which is pure Sammy. And the drums are straight-up keeping time—it doesn’t sound like a written part—just swinging.
Sam must have composed in many different modes early on. That early composition [‘Shades’] that he recorded on *Crystals* (Session 74.03.04, *Book p.177*) is pretty far out, this one sounds more like a traditional big band, but with all kinds of harmonic craziness going on. Checking out the options. ... It makes you appreciate just how much is going on in any given 30 seconds of Sam’s ensemble writing.”

[Ed Hazell 22.08.23 + 23.11.27; Gene Perla 22.08.02]

67.07.26 - (*Add Session*)—Sam Rivers Orchestra [*Gene Perla Archive Rehearsal Recording—39:29*]

July 26, 1967 / Gene Perla Studio, New York City

- | | | |
|-------------|---------|--|
| 1. Paean | (17:33) | (SR counts it in, running sections: 0:41—0:14, pause, counts in—0:08, fizzles out—0:12—1:03, “Whoa!” —1:22—0:57—1:25—1:02—1:25, “Wait a minute, did someone else have a note in here? ... Hit that note. Who had the last note?”—they hit the last note, 0:05—3:37, becoming more cohesive, with ts solo + tp solo —0:52—2:19—0:34) < 17:37 |
| 2. Once (?) | (21:50) | (very rough fragments of a slow intro section, 0:29—0:08—0:28—0:38, this last breaks into a faster solo bit, “Okay. That’s the ideal!” —0:38—0:29—0:15—1:36—1:34, getting a bit wild in the free zones—0:56—0:32—0:26 —0:24—0:34—0:48, “Whoa, whoa!” Letter D, letter D!” —1:08—1:47, starting to sound like something, Sam with an unrestrained vocal outburst—0:20—0:50—1:04—0:49—0:47—0:48—0:18, very chunky, just brief blasts of horn parts punctuated by an occasional “Whoa!”—0:22—1:05, “Whoa, take number 9 again, number 9.”—0:24) < 39:34 |

—Side A, Stereo at 3¾ ips, duration 66:39. Track 1 is mistakenly marked “Once,” but is actually “Paean,” which was recorded by a Rivers sextet on *Dimensions & Extensions* (67.03.17, *Book p.75*); Side B, Stereo at 3¾ ips, duration 66:35.

—“17:17 > < 39:34” indicates track locations on tape.

—There are sounds of the tape pausing after breakdowns and starting up again before count-ins; During some of the sections it will drop into a brief drum fill or a bass solo and Sam then counts the band back in.

Sam Rivers (Comp, Dir), Robin Kenyatta (as), Roland Alexander, Bill Barron and Charles Davis (reeds), Randy Brecker, Jothan Callins, Virgil Jones, and Steve Furtato (tp), Kiame Ziwadi and John Gordon (tb), Gene Perla (b), Don Alias (dr)

{Sam Rivers Collection, University of Pittsburgh Library Systems, CAMSAM2023_Side1_Rehearsal_19670726, detailing RL 24.08.10; Gene Perla 22.08.22}

67.08.02 - (Add Session)—Sam Rivers Orchestra [Gene Perla Archive Rehearsal Recording—1:13:12]

August 2, 1967 / Gene Perla Studio, New York City
 —At 39:35 of Side A is heard “August 2nd, 1967.”

- | | | |
|---|----------------|--|
| <p>1. Delineation (?)
39:42 > < 58:09</p> | <p>(18:26)</p> | <p>(begins with several run-throughs of a single section, getting it right: 0:10—0:24—0:15—0:14—0:06—0:14—0:14—1:27, finally something extended beyond a few repeated bars—0:18—0:19—0:18—2:15, with a few soprano sax solo sections—3:08, the same short segment over and over with multiple stops and starts, finally: “Yeah, all right.”—0:26—5:58, a breakthrough (!), with a bass solo and soprano sax solo—0:31—0:26)</p> |
| <p>2. composition
58:10 > < 66:39
00:00 > < 07:10</p> | <p>(15:28)</p> | <p>(fragments, 0:26—0:32—2:32—0:58—1:02—1:10—1:16, fades out, split track at 8:20
 ... <i>Side B</i>:
 fades in, 0:22—0:07—0:07—0:59, with trumpet solo—0:33—1:12—0:41—1:50—0:06—0:33)</p> |
| <p>3. Mellifluous Cacophony
07:11 > < 15:40</p> | <p>(08:17)</p> | <p>(running segments, 0:26—0:26—0:25—0:27, “Yeah!”—0:27—0:28—0:35—4:06, several takes of the same short section—0:21, section ends with tandem flutes)</p> |
| <p>4. Robyn’s Waltz
15:41 > < 18:42</p> | <p>(02:51)</p> | <p>(section of flutes and trumpets on the melody into brass trilling (!), 0:16—0:22—0:28—then the same thing morphing into a Phillip Glass-like repetitive figure with layered drone notes (!), 1:01—now just the Glass-like figure with soprano sax solo—0:30)</p> |
| <p>5. composition
18:43 > < 46:15</p> | <p>(27:21)</p> | <p>(0:17—0:27—0:16—0:10—0:07, “Okay take it from the top.”—0:23, a slow intro that goes double-time in the third take—0:22—0:22—1:06—1:27, becoming more confident—3:38, very loose, free-wheeling, sparser than what has come before, into unison line just before ending—0:31—0:32—then working a new section—0:37—0:20—0:34—0:17—0:24, then Sam doing the oral tradition thing by singing it for about ten seconds—0:16, “Okay. Right, right, right.”—0:33—1:48, starting to nail this bit now—1:23—2:38, now working in Rivers’ tenor solos—0:37—0:27, running unison lines—0:17—0:22—2:58, adding layers, then a Rivers’ tenor solo between and over unison sections, “To letter L.”—0:20—0:06—2:02, playing an ending)</p> |

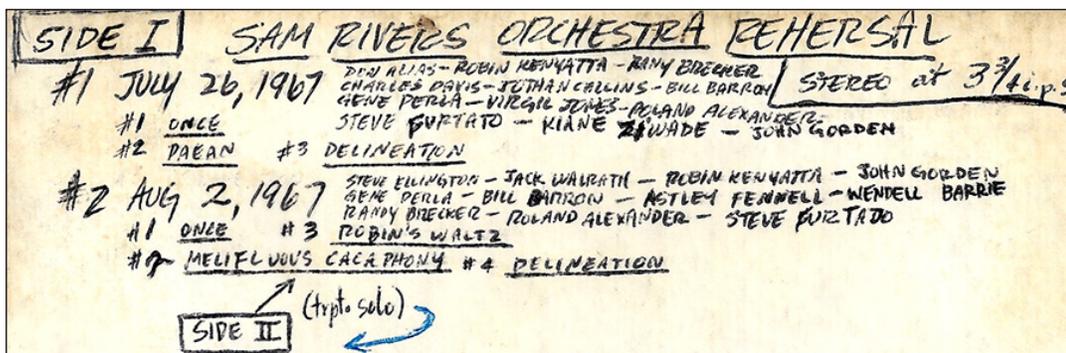
—“Mellifluous Cacophony” had been recorded by a Rivers quartet and released on *Contours* (65.05.21, *Book p.62*)
 —At 3:13 into track 3 there is a 52-second dropout to mono; at 4:35 in is the opening of the composition as heard on the Blue Note *Contours* release.
 —“Robyn’s Waltz” is in 3/4, and is unrelated to the 4/4 “Robyn” track on the RivBea Orchestra TRILOGY release on Mosaic from 2011.
 —I am unable to reconcile or identify Composition track 2 from July 26, and Composition tracks 1, 4, and 5 from August 2, though none seem to be the same as any other. In addition, “Once,” “Delineation,” and “Robyn’s Waltz” are nowhere to be found in Rivers’ composition lists.

Sam Rivers (ts, Comp, Dir), Wendell Barrie (ts), Robin Kenyatta (as), Roland Alexander and Bill Barron (reeds),
 Randy Brecker and Steve Furtato (tp), Jack Walrath, Astley Fennel, and John Gordon (tb), Gene Perla (b), Steve Ellington (dr)

{Sam Rivers Collection, University of Pittsburgh Library Systems, CAMSAM2023_Side1_Rehearsal_19670726
 + CAMSAM2023_Side2_Rehearsal_19670802, detailing RL 24.08.11; Gene Perla 22.08.22}

Ed Hazell: “I love it when Sam rehearses just the saxes alone, then just the brass alone, and then puts them back together. Each section swings so hard and is so hip, but when he puts them together it’s just another thing all together. It’s fascinating to hear the charts dissected like that.
 There’s an interesting cadence to the rehearsal. They work on really difficult portions of the charts for a while. Hard, picky work. Then Sam lets the piece go and lets folks solo. [Is] Sam doing it on purpose, letting people solo as a reward for the hard work? Kind of blow off steam? He’s a pretty astute psychologist of the jazz musician’s mind, so I wonder ...
Dimensions and Extensions was recorded in March ’67 and not released for another decade almost. So the tunes from that album are really, really fresh. ... Man is it cool to hear how he reworked them for an even larger ensemble. And so quickly.
 The rehearsal is from a transitional period for Sam, as he was leaving his Blue Note era stuff and moving on to freer forms. You can hear it in the mix of compositions. [Compared to] Harlem Ensemble rehearsals from a few years later (1971), you can hear how much he’s developed his ideas and moved in different directions. Sam just never rested, always pushing, pushing.”
 [Ed Hazell 23.11.28]

The composition titles and order on the label below are not in total agreement with those on the recording.



Addenda to the Perla recordings:

There are two jam sessions at the end of Side B of bassist Perla's tape. They're very loose, with sporadic vocal shouts throughout.

—The first is an improvisation (8:43) with unidentified (tp), James Stevenson (p), Gene Perla (b), and Bob Moses (dr, "I believe").
(p, b, dr trio–2:03; b + dr duo–0:35; tp, b, dr trio w/ voice–1:05; quartet–3:58)

—The second is an improvisation (11:20) with unidentified (exotic reed instrument—a musette—or ss), James Stevenson (p, keys), "could be" Larry Coryell (elg), Gene Perla (b), and Bob Moses (dr, "I believe").
(brief dr solo into p,b,dr trio–3:35, wilder as it goes, into a bludgeoning quartet with p, b, dr + squalling, clanging, distorted electric guitar–3:47; elg out, sparser section w/ musette–0:41; keys enter, quintet–1:17; musette drops out leaving a p, keys, b, dr quartet that builds to a loud, romping rock beat–1:59, fades out)

—Thanks to Gene Perla (24.08.11) for help identifying the players.

Ed Hazell:

"[These] are a complete mystery. I think they were recorded on two different occasions; the sound is different for each one. And you can hear more background chatter and some kids on the first one, but not on the second.

The first one, ... there's a trumpet player who takes a pretty nice muted solo for the last few minutes. The very brief section that sounds like a soprano, I wonder if the trumpeter just played his mouthpiece for a minute and then gave up. ...

The second one, WTF? Who was playing guitar like that in 1967? Maybe Sonny Sharrock with Pharaoh, but he had a much warmer sound than the metallic scronk heard on this track. So this one might be later, too. Or else with a guitarist who was years ahead of the curve. I agree that the reed instrument is a musette or some other exotic reed. The notes are all bendy like a musette. I think the drummer might be different from the first jam, but I'm not sure. This is definitely headed in a fusion direction and the early '70s would have been the time that was happening."

[Ed Hazell 23.11.27]

Perla (and others) Repaving The Wave Trails

(Reworked section, Addenda to Book pp.76-77 + 126)

"When [Rivers] was doing the rehearsals at my loft he was living on the top floor of a building at the corner of First Avenue and 1st Street, in Manhattan along with Beatrice and the kids."

—Gene Perla

Not actually on the corner (See note on unreliability of memory in "The RL Style Manual," Update p.45, *Book p.xiii*), but a few doors west in the center of the block between First & Second Avenues at 56 East 1st, confirmed by a listing ("Sam Rivers 56E1 228-2527") in the 1967-'68 New York City telephone directory, which was "corrected through May 8, 1967," so they had moved there and registered for the listing before that date.

"My loft was on Bleecker Street, just off the Bowery." —Gene Perla

—Sam's residence at 56 East 1st Street was three blocks away from Perla's, and within four blocks of where Rivers will establish Studio RivBea at 24 Bond Street five years later.

—*The Boston Globe* (Jan 26, 1969 p.16): "Sam, after moving uptown to 12th Street after his First Street pad had been robbed once too often..." [Perla also told me during a phone conversation about Sam chasing someone who was stealing his TV onto the roof of his building where they wrestled over it until the would-be thief, exasperated, gave up and fled. —RL]

"Wave Trails" (*Book p.77*), which omits this 1st Street address:

"The original residence after moving from Boston sometime in 1966 was at 124 Lenox Avenue at 116th Street in Harlem. They then moved to a studio at 170 West 130th (after May 1967 and home to Rivers' Harlem Ensemble), and then 57 West 124th in late 1967 or early '68."

"The 1st Street address is so interesting. Do you suppose the Harlem Ensemble was frozen out of the Bethune School [while] it was closed for summer vacation?" —Ed Hazell 24.08.05

[Gene Perla 22.11.18, 23.11.10; Sam and Monique Rivers interviews; press mentions; looking through a huge stack of NYC telephone books; and several hours of sorting, figuring, and hyperventilating over this.]



Telephone directories for '68-'69, '69-'70, and '70-'71 all have: "Rivers Beatrice M 57W124 876-6490." Monique Rivers told me (24.09.05) that sister Robyn "died at this address on July 31st, 1971," (limiting the time at the two Broadway addresses—as I surmised originally—to less than six months). The 57 West 124th building, which was in the Marcus Garvey Park neighborhood between Lenox Avenue (now Malcolm X Boulevard) and Mount Morris Park West, is now a parking lot (*sad*) between the Greater Calvary Baptist Church (43-55 West 124th) and the Development Outreach, Inc. office (63 West 124th). This was during the time that Sam was holding orchestra rehearsals at the Mary McLeod Bethune Elementary School on West 134th.

Where we are now:

124 Lenox Ave	1966		Bethune HS rehearsals
170 West 130th	1967	Spring	Harlem Ensemble address
56 East 1st	1967	Summer	Family residence and then Studio through 1970 (?) (See note after 70.05.20 in this update, p.16)
57 West 124th	1967	Late	Perla Loft rehearsals Family residence through 1970/'71 (Daughters Monique and Traci arrive) "communications office" (See Book p.71 "The Name") "Studio RivBea" first sighting in grant proposal (Book p.121-22) Bethune HS rehearsals continue
"East 12th Street"	?		I'm Skeptical! A single 1969 <i>Boston Globe</i> reference
14th & Broadway, Union Square	1971		Family residence, Union Square area
865 Broadway, Union Square	1971		Family residence, Union Square area, catty-corner from above
24 Bond	1972	Early	The iconic Studio RivBea

—**67.11.04** - ([Add descriptive notice](#), [Book p.77](#))—Sam Rivers Trio: Rivers (ts, ss, fl), probably Herbie Lewis (b), Steve Ellington (dr) / 5:00pm, East Village "In," NYC [Poster, Christopher Carville 14.07.27; *Jazz Spotlight News* Vol.1 no.6 April 1980 p.39]

—“When Mr. Rivers first hit town, I caught him and a rhythm section playing at a now defunct Jazz Club on Avenue A, between 6th and 7th Street. Dressed in a well-tailored pin-striped suit, vest shirt and tie with his shoes all highly polished, looking straight no chaser, he sounded very much like a prototypical Lester Young with a well rounded and warm sound, with a little Coleman Hawkins and Ben Webster thrown in for good measure. This was a couple of months after Coltrane had departed [July 17, 1967], and his sound still dominated our ears. But this was years ago.”

—Steve Cannon in *Jazz Spotlight News*, review of the “RivBea Orchestra at The Public, April 12th, 1980.” [See 80.04.12 below]

• **68.00.00** - ([Add play date](#))—Charles Mingus ensemble: Sam Rivers (ts), Mingus (b), others unknown / unknown venue and location [DownBeat February 27, 1970 p.13]

—“There’s a tenor player I like very much, Sam Rivers. I haven’t heard his band, I heard him: he played in my band one time, and I liked his playing. I haven’t heard him since then.” —Charles Mingus

—A wildly wild guess as to when this might have taken place, but it was sometime during the '60s.

• **68.01.00** - ([Add play date](#))—Andrew Hill’s Foundation: Sam Rivers (ts, ss, fl), Robin Kenyatta (as), Woody Shaw (tp), Howard Johnson (tu), Hill (p), Richard Davis (b), Roy Haynes (dr) / Countee Cullen Regional Library, NYC [DownBeat March 21, 1968 p.49]

• **68.01.00-04.00** - ([Add play dates](#))—Jimmy Stephenson Trio: Sam Rivers (ts, ss, fl), Stevenson (b), Barry Altschul (dr) / Rehearsals, unknown venue, NYC [*Jazz & Pop* Vol.7 no.4 April 1968 p.17]

—“Currently Barry and ... Sam Rivers are rehearsing with bassist Jimmy Stephenson for Stephenson’s first record date on Savoy.”

—A reconvening of the trio that played The October Revolution. (See 64.10.00, p.3 in this update).

—**68.07.18** - ([Personnel detail](#), [Book p.80](#))—“Sam Rivers and a 12-piece band.” This was under the auspices of Bill Barron’s MUSE Program. —Was “Sam Rivers ‘Jazz Band’: (no personnel info)”

• **69.01.18** - ([Add play date](#))—Sam Rivers, Bill Barron, and Benny Maupin (reeds), unknown others / Jazz on a Saturday Afternoon, Slugs, NYC [DownBeat February 20, 1970 p.21; January, 1969 *Village Voice* issues]

—This may have been on the 25th, but various indeterminate hints have me leaning on the 18th.

• **69.02.00** - ([Add play date](#))—Barry Miles Quintet: Sam Rivers and Robin Kenyatta (reeds), Barry Miles (p), unknown rhythm section / Princeton University, Princeton, NJ [*Jazz and Pop* Vol.8 no.4 April 1969 p.12]

• **69.02.14** - ([Add play date](#))—Barry Miles Quintet: as above / 8:30pm, Memorial Chapel, Wesleyan University, Middletown, CT [Bridgeport Sunday Post Feb 9 p.8; *Jazz and Pop* Vol.8 no.4 April 1969 p.12]

—“Giving concerts recently at Princeton, Wesleyan, and other campuses with an all-star quintet.” —*Jazz and Pop*

Early 1969

“Tony Williams left Miles Davis’ group to form Lifetime. Before John McLaughlin and Larry Young were on the scene, Lifetime included Roy Ayers, Sam Rivers, and Nathan Page. “That only lasted a few months,” the guitarist recalls. “Tony was looking for a more commercial, rock-oriented sound. Guitar-wise, what he wanted was less harmonic lines and more sounds, dealing with the wah-wah and all that. I really wasn’t in on that direction at all; that’s why that didn’t really work out.” [Nathan Page, *Radio Free Jazz* Vol.18 no.3 March 1977 p.A]

—*Emergency!*, Lifetime’s first album, was recorded on May 26th and 28th, 1969.

—69.07.22 - (**Cancellation**)—David Izenzon Quartet: Sam Rivers (ts, ss, fl), Monty Waters (as, ss), Izenzon (b), Barry Altschul (dr) / Slugs, NYC [*DownBeat* July 24, 1969 p.38]

—Rivers had left for the Cecil Taylor Unit's Fondation Maeght residency in France on June 24th—a date mentioned in a *DownBeat* notice (Aug 7, 1969 p.11) and confirmed to me by Andrew Cyrille (21.01.04 + 01.13)—and did not return to the States until early August.

A Jam Session!

“When we got to Fillmore East for the late show on Friday night, September 5th, there were kids running to the box office to re-purchase seats for the late show. We knew something was happening.

B.B. King came out and did his beautiful, soulful thing, as usual, with Lucille speaking loud and clear. Then he introduced two blues immortals—in his words, ‘The Father of the Blues,’ T-Bone Walker, and ‘The Father of the Blues Piano,’ Otis Spann. After destroying some evergreens as only these three Black men could do, something weird happened—musicians started to come out of the wings. Not blues men. Avant garde; rock, soul: Pharaoh Sanders, sax; Ron Carter, bass; Pretty Purdie, drums; Howard Johnson, tuba, bass horn; Sam Rivers, sax, flute; Jimmy Owens, trumpet; to name a few.

B.B. introduced each of them and the crowd was on its feet. Those of us who missed the first show were shocked, and when we heard the King announce that they would JAM until we all left and not before, we just sat there with open mouths.

Jam they did—IT WAS BAD!—so much so, that people were screaming for another musician to solo before the one playing could finish his own. They were screaming for Pharaoh until he finally got up there and wailed *Karma* with the King doing his ‘Blues.’ The sound was incredible—funk, jazz, muted Karma sax—with Lucille talking. When their ten-minute riff was over, people were standing, screaming, shaking—30 minutes more of Jimmy Owens on a jazz/soul trumpet—Sam Rivers on sax and avant garde flute—Howard Johnson blowing that big bass horn, and so deep into it, I swear he almost fell down—Ron Carter on newly acquired fender bass, as if he had been rock/blues jamming all of his life, instead of his usual, fantastic, stand-up bass—Pretty Purdie drumming as if Aretha was recording her next million seller—Otis Spann making a piano sound as if he were playing a Rocksichord and T-Bone playing as if he weren't an old man—playing at 4 AM after doing a show at 8:30 PM, and naturally B.B.—going from musician to musician, jamming with them as if they were his UNUSUALS who have been with him for years. At 4:30 AM people finally, literally, crawled to the door—after at least 10 encores (where most of the band had left—and B.B. picked up a piano and organ player from the audience) after shaking as many musicians' hands that people could grab—nobody really tired, but emotionally spent and knowing that if they wished they could come back for more emotional Karma on Saturday night, which I did, and got home at 6 AM.”

[Lillian Seyfert, *Jazz and Pop* Vol.9 no.1 January 1970 p.61]

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- 69.09.05 - (**Add play date**)—B.B. King Jam Session: B.B. King and T-Bone Walker (g), Otis Spann (p), Pharaoh Sanders (ts), Sam Rivers (ts, fl), Jimmy Owens (tp), Howard Johnson (tu, barh), Ron Carter (elb), Pretty Purdie (dr), others unknown / Fillmore East, NYC

—69.10.25 - (**Personnel Correction, Book p.99**)—Saxophone Marathon: Junior Cook, Frank Foster, Jimmy Heath, Sam Rivers, Harold Vick, George Coleman, Booker Ervin, Billy Harper, Billy Mitchell, Charlie Rouse, and Frank Wess (ts), + “3 All Star Rhythm Sections” / “12 Hour—12 Tenor Saxophone Marathon,” 6:00pm, Club Afro-Disiac, Jamaica, Queens, NY
[*Jazz and Pop* Vol.9 no.1 January, 1970 p.10; Bertrand Uberall FB 23.10.30+31]

—Tina Brooks was named in the *Village Voice* display ads (Oct 16 p.43 + Oct 23 p.45):

“From my understanding, **Tina Brooks did not make it.** [emphasis mine—RL] I believe [Promoter] Michael Weiss checked with organizer [Jim Harrison] who confirmed it. ... Tina was not doing well in 1969.” —Bertrand Uberall

Sam Rivers with the Cecil Taylor Quartet/Unit/Ensemble ::: January 29, 1969 to May 13, 1971

Just Like That

Marc Minsker: How did you hook up with [Taylor]?

Rivers: Hell [*laughs*], I just met him on the street! I just told him, You know, man, I enjoy your music and I admire your playing and I'd like to come and jam with you. And he said, "Okay."

[Rivers interviewed by Marc Minsker, *South Carolina Free Times* mid-February 2002]



[**Rivers:**] Cecil was going to New England Conservatory; I was going to Boston Conservatory [in the '50s]. I remember playing with him one time. We didn't come into contact much on a musical level. ...

I joined the Cecil Taylor trio, which at the time was Jimmy Lyons and Andrew Cyrille. I just asked Cecil if I could join the group. [He] was living on the Lower East Side at the time. [Transcript had "T"; *Rivers was in Harlem, Taylor was on the Lower East Side—a transcription error—RL*] He called me just before a gig he had in Seattle. Which was nice, because I had family in Seattle. So we started rehearsing.

Cecil is a very intense rehearsaler, we'd rehearse for three or four hours, get something to eat and come back and rehearse for another three-four hours. What impressed me at the first rehearsal was how much of an extension of Cecil Jimmy was on the horn. They were so compatible, it was unbelievable. I thought, wow, how am I going to fit in here, when they're so tight. He had his own style, his own sound. It was avant garde, what Cecil might have sounded like if he played a horn. ... [Jimmy Lyons and I] got along very well. He was very sociable, but we never got philosophical or anything like that. He practiced all the time, so he rarely communicated in a philosophical way. I think of him more as a musician than for his ideas socially or politically. I never remember him participating in the conversations that Cecil and I would have on the situation politically. Jimmy was pretty much in his own world and concentrated on music more than anything .

[Sam Rivers interviewed by Ed Hazell, Spring 2003]



When I first went with [Cecil Taylor], we rehearsed 4-5-6-7 hours without stopping. I really learned something about music, about what happens to you when you're there for 6 or 7 hours. It's like a long distance runner. After a while you don't feel the pain; you don't feel anything. You've run through all your clichés. You have to deal with something new in a different way altogether. It gets to be like total creativity.

[Sam Rivers, in "Michael Ullman on Jazz" *New Republic* December 2, 1978 p.30]



"Being with [Taylor's] group sent me to another plateau. ... Constant rehearsing. I had never done that before. That got me to a place where I was subconscious when I got to my fifteenth solo chorus: you know with Cecil one solo can last forty-five minutes to an hour."

[Sam Rivers interviewed by Bill Shoemaker, July 1978, undated *Washington Post* clipping, The RivBea Archive]



"I've never been with a musician more precise than Cecil. His rehearsals were stamina things too. ... I remember almost completely out-of-body experiences with him." —Sam Rivers, lost attribution

The preliminary framework of the Cecil Taylor tenure (another association often referred to by Rivers in general terms as lasting "four years," though it endured for only two years, three months, and two weeks), was built in the early part of the 21st century by the Cecil Taylor Research Group, which shared thousands of emails and recordings and Yahoo group messages beginning in November of 2002 and continuing over the course of a decade or so. Founding members were Jason Hook (Texas, USA), who posted the first online Taylor Sessionography; Heinrich Smejkal (Austria), Igor Danilishen (Chitown Russian ex-pat), Suso Navarette (website administrator for Cecil Taylor, Spain), Jan Ström (author of "Jimmy Lyons, A Sessionography," Sweden), and myself (Erie, PA, USA). The group soon attracted assistance from, among others, Michael Fitzgerald (JazzDiscography.com, and our "Godfather"), Francesco Martinelli (discographer, Italy), H. Lukas Lindenmaier (CT Berlin Workshop Ensemble alumni, Germany), Andrew Galloway (UK), and others too numerous to list here. Many of these are mentioned in the session comments that hopefully show the genesis and difficulties involved in sorting some of this out. Subsequent findings, especially newly released video footage which has revealed that some of the radio broadcasts we were losing our collective mind over were actually pieces of separate sets spliced together, have helped to sort out most of these concert recordings with a certainty that had evaded us when we were beginning the work. I had additional help from Alex Ward on the Cecil Taylor Fondation Maeght sessions as well as the entire late October/November 1969 European tour sessions.

The Cecil Taylor performances involve a process all their own, and so I detail these sets to a rather extreme degree. They deserve the attention, and perhaps someday someone might make something of the maps I've drawn, which are not very elaborate but hopefully do show emerging patterns and connections between sessions. The Quartet has always been referred to as "The Unit," and so ensemble passages are "unit sections" or "unit themes" if they're running the thematic compositional material. As always, Rivers' instrument is stated up front, followed by Lyons, Taylor, and then Cyrille.

Rivers and Lyons would also switch dominant roles, or "lead" sections; Taylor and Cyrille regularly break off into piano/drum duos; and Taylor often adds vocal chatterings (p+voc). If only it were possible to include videos of weather forecast storm graphics to chart the flow of these compositions. —RL

(See original CT Unit session entries for additional notes, anecdotes, and details.)

69.11.03 • (Update BVR references)—Cecil Taylor Quartet [BR & BVR—2:23:22]

November 3, 1969 / 6th Paris Jazz Festival, Salle Pleyel, Paris, France

—French Broadcasting-Television Office (ORTF) Broadcast Video & Audio + “Jazz Harmonie” program (1970).

—*Book pp.102-103* has “YouTube ID# hwdsvV9XjKI (1st Set complete)” of a “Jazz³⁺” Broadcast, which is gone, baby, gone; corrected to a new version of the 1st Set and the added 2nd Set BVR on YouTube in references below.

—Complete session entry in *The Sam Rivers Sessionography* is a full page long, so I’m only including bare-bones info with this update.

Cecil Taylor (p, chattering voc, Comp), Jimmy Lyons (as), Sam Rivers (ts, ss, fl, voc), Andrew Cyrille (dr)

{*Session entry, Book p.102*; ORTF Video files (complete concert), detailing RL 20.12.13; Radio Broadcast CDr, detailing RL 20.12.13 to 21.02.07; YouTube ID# uxk-mK-uQsU (1st Set complete) + ID# NYQXBjW9ERM (2nd Set complete);

Jazz Harmonie video, www.dailymotion.com/video/x1g7rob; Radio France Archive 19.12.21 + 20.01.09;

Jan Ström’s *Jimmy Lyons, A Sessionography* (Ayler Records, 2000); H. Lukas Lindenmaier, CTRResearch-List 03.09.23}

69.11.04 • (Add BVR Recording)—Cecil Taylor Quartet [BR—27:49 & BVR—35:48]

November 4, 1969 / Tivoli Koncertsal, Copenhagen, Denmark

Fragments of a Dedication To Duke Ellington

Broadcast Audio:

- | | | |
|------------|-------|---|
| 1. excerpt | 3:24 | (fl + p + dr trio section / incomplete, fades in at beginning, out at end) |
| 2. excerpt | 11:49 | (p + dr duo–1:10; ts + as unit themes–4:50; p solo–2:09; p + dr duo–3:24; ts + as unit section–0:16 / incomplete, cuts in at beginning, fades out at end) |
| 3. excerpt | 11:59 | (ts + as unit section–4:06; ts + as uncharacteristically languid, drifting unit themes–1:41; p solo with brief, periodic floating comments from the reeds–1:18; p + dr duo–2:28; ts + as gentle unit themes–1:16; p solo–1:10 / incomplete, cuts in, applause at end) |

Broadcast Video:

- | | | |
|-----------------|-------|---|
| 1. Fragments... | 35:46 | (ts + as unit themes building into a hurricanic unit section–8:55; ts + p + dr trio–5:21; as + p + dr trio–8:04; fl + p + dr trio section–3:24—same as Broadcast Audio “1. excerpt”; continues → fl + p + dr trio section–4:49; p + dr duo–0:13; p + dr duo–1:26—same as Broadcast Audio “3. excerpt” starting 1:02 into “p + dr duo–2:28”; continues → ts + as gentle unit themes–1:16; p solo–1:10) |
|-----------------|-------|---|

—This video is available on YouTube (ID# 8esrU0T_J5Y).

Cecil Taylor (p, voc, Comp), Jimmy Lyons (as), Sam Rivers (ts, fl), Andrew Cyrille (dr)

{*Session entry, Book p.103*; Audio CDr, CDr, detailing RL 20.12.15; Video files, detailing RL 24.08.23; Alex Ward FB commentary 22.11.12}

[Alex Ward:] **Amazing that this has surfaced,**

and the quality (musical and technical) is stunning. As you’ve probably clocked, though, it’s not a complete set.

- There’s a quite artfully done but clear-once-you-spot-it edit at 31:27. This video and the radio broadcast actually overlap very little, which is great in one way as we now have more of the set, but frustrating in another as a lot of the most interesting passages from the broadcast audio (the unusually spacious renditions of some of the written thematic material) are not in the video.
 - Here’s a breakdown of how they compare (using timings from the continuous 27:49 version of the circulating audio, rather than broken down into the three excerpts it contains):
 - 00:01-03:25 of the audio broadcast matches 23:01-26:24 of this video.
 - 03:26-23:41 of the audio broadcast is not in this video.
 - The edit at 31:27 of the video leaps to the 23:41 point of the broadcast audio.
 - Thereafter both versions match to the end of the performance. So 0:00-23:01 and 26:24-31:27 of this video was previously uncirculating.
-

69.11.06 • (Add BVRs)—Cecil Taylor Quartet [BR—64:46 & BVR—32:10]

November 6, 1969 / Berliner Jazztage 1969, Philharmonie, Berlin, Germany

—Westdeutscher Rundfunk Köln (WDR) Broadcast

Fragments of a Dedication To Duke Ellington

Broadcast Audio:

1. Fragments 63:25 (ts + as unit themes building quickly to unit section—9:19; brief p + dr duo—0:14; ts + as unison unit themes with brief solo p themes building to cacophony—6:50; ts + as + p themes with brief dr intrusions—3:21; CT-style “trading fours”—1:39; p + dr bridge—1:01; ...into howling ts lead unit section—5:22; ts + as unit themes—4:44; fl + as unit section—1:38; fl+voc + p + dr trio section—4:40; p+voc + dr rims duo—5:27; p + dr duo—4:00; ts + as gentle drifting lovely unit themes—4:56; p + dr duo—1:13; ts lead section into as lead section into ts + as unit section mayhem—8:12; ts clarion call unit section—0:39; p + dr smatterings—0:10)

Broadcast Video:

2. Fragments 31:55 (CT-style “trading fours”—1:39; p + dr bridge—1:01; ...into howling ts lead unit section—5:22; ts + as unit themes—4:44; fl + as unit section—1:38; fl+voc + p + dr trio section—4:40; ... [EDIT] ... p + dr duo—0:18 [of 4:00 in Audio]; ts + as gentle drifting lovely unit themes—3:00; ... [EDIT] ... p + dr duo—0:34 [of 1:13 in Audio]; ts lead section into as lead section into ts + as unit section mayhem—8:12; ts clarion call unit section—0:39; p + dr smatterings—0:10)

Broadcast Video—B&W Excerpts: [4:01]

2. Fragments 3:59 (ts + as unison unit themes with brief solo p themes—0:25 [of 6:50 in Audio]; ... [EDIT] ... ts + as + p themes with brief dr intrusions—0:14 [of 3:21 in Audio]; CT-style “trading fours”—1:39; p + dr bridge—0:16 [of 1:01 in Audio]; ... [EDIT] ... ts + as unit themes building quickly to unit section—0:58 [of 9:19 in Audio])

—The 32:10 video is available on YouTube (ID# gWtasHgh2zM); as is the 4:01 B&W version (ID# jPmdsYLe_D4).

—The B&W short “is from a 60-minute compilation of Berliner Jazztage 1969. Each act gets 3-5 minutes. It has no credits.” —Jay Korber

Cecil Taylor (p, voc, Comp), Jimmy Lyons (as), Sam Rivers (ts, fl, voc), Andrew Cyrille (dr)

{*Session entry, Book p.104*; Broadcast Audio CD, detailing RL 21.02.07; Video files, detailing Alex Ward 24.08.24 + RL 24.08.25; Jakob Blumenthal 07.07.21; H. Lukas Lindenmaier and Florin Casura to the CTRsearch list, 09.12.14; Jay Korber 24.08.25}

[Alex Ward:] **Here’s my breakdown—**

Using the audio version ... the [32:10] video works out as follows:

VIDEO	AUDIO
00:00-19:07	= 20:18-39:31
19:07-22:24	= 49:51-53:09
22:24- end	= 53:49- end

And the [4:01] black and white extract that Jay Korber posted a couple of weeks ago breaks down like this:

VIDEO	AUDIO
00:02-00:27	= 15:07-15:32
00:27-02:47	= 19:28-21:52
02:47-04:01	= 09:04-10:19

[Video and Audio track at slightly different speeds. —RL]

-
- **70.01.13 to 01.16** - (*Add play dates*)—Cecil Taylor Unit: Taylor (p), Jimmy Lyons (as), Sam Rivers (ts, ss, fl), Andrew Cyrille (dr) / Slugs, NYC [*DownBeat*, John Litweiler’s “Needs and Acts: Cecil Taylor in Wisconsin” October 14, 1971 p.16]
Cecil Taylor: “In January, 1970, then, [the Unit] played in New York. ... After the fourth night I went home with a 104-degree temperature. I couldn’t reach the manager ... on the telephone, so I told Andrew Cyrille to get another pianist and go on without me. He couldn’t reach the manager either. Finally, he called, and his attitude was that he didn’t hire me to get sick. Well, this was an 1820 sharecropper mentality. Some of the most fantastic music in the world has been played there but I might as well have been selling shoes.”
—Original play date of 70.01.13 only (*Book p.107*), had: “The gig at Slugs was likely foreshortened. Taylor recalled getting the flu so his band bowed out and Albert Ayler was asked in to deputize. It’s intimated from Cyrille that a whole Ayler group took over, rather than that Ayler just stepped in to play with the Unit. Not clear how long the Unit gig was before the rest of it got scrapped but likely only the first night happened. —Ben Young 21.09.21”
 - **70.03.04** - (*Add play date*)—Andrew Cyrille Quartet: Sam Rivers (ts, fl, Comp), Eddie Gale (tp), Charlie Haden (b), Cyrille (dr, Comp) / Countee Cullen Regional Library, NYC [*DownBeat* April 16, 1970 p.11]
—“All compositions were by Cyrille and Rivers.”
 - **70.03.30** - (*Add play date*)—Warren Chiasson Quartet: Sam Rivers (ts, fl, Comp), Chiasson (vb), Ron Carter (b), Sonny Brown (dr) / Signs of the Zodiac, NYC [*DownBeat* May 14, 1970 p.46]
—“Chiasson’s Monday night sessions ... have been blockbusters. With the vibist are his regular drummer, ... and visiting guests.”
-

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- **70.00.00** - (*Add play date*)—Cal Massey’s Romas Orchestra: Sam Rivers (ts, ss, fl), Gary Bartz (as, ss), James Spaulding (as, fl), Massey (tp, Comp), Romulus A. Franceschini (p, Arr), and possibly Roland Alexander (reeds), Charles Stevens (tb), Leroy Jenkins (vn), and others / unknown locales [*DownBeat* February 4, 1971 p.33; *Daily News* Jul 3, 1986 p.K10; *The Philadelphia Inquirer* Jul 30, 1994 p.C7] —“Massey’s current outfit ... has been together for almost a year, and has had the best of local modern jazzmen in it. ... They play Massey compositions like the beautiful ‘Quiet Dawn’ and the elaborate ‘Huey Newton Suite.’” —*DownBeat*
 “The Romas Orchestra performed once in the ... Electric Factory in Philadelphia and made about two dozen appearances elsewhere. Most of the Romas performances were fund-raising events for the Black Panther Party in New York.” —*The Philadelphia Inquirer*
-

- **70.05.20** - (*Add play date*)—Andrew Cyrille Quartet: Sam Rivers (ts, fl, voc, Comp), Eddie Gale (tp), Charlie Haden (b), Gene Golden (cga), Cyrille (dr, Comp) / Washington Heights Library, NYC [*DownBeat* July 9, 1970 p.12]
 —“The library had a little lecture hall (in its basement) and [they] performed there one weekday afternoon. ... There were about three dozen people in attendance. It was great, which was always the case whenever I heard Sam play. ... I was struck by Andrew Cyrille’s drums, which were made of real wood, not covered with the usual sparkly stuff.” —Larry Katz 23.09.25 + 10.09
-

“[We] went to several performances at Studio Rivbea way back when. ... We all clearly remembered that the performances we went to, including a couple of all-nighters, took place on an upper floor ... in a real NYC loft. ... The location of Sam’s studio at that time—perhaps as early as 1969 [Later clarified as Summer, 1970]—was somewhere to the south of Houston Street ... and east of the Bowery. [This would be at First Avenue & 1st Street.] I’m pretty sure that the name Studio Rivbea wasn’t in use at first, but came after the concerts were running for a while. ...

I don’t recall how the performances were billed at the time, but I don’t think they were advertised concerts. ... I remember there were shifting assemblages of musicians, but other than Sam, the only players I can recall for certain are Cecil McBee and Tommy Turrentine. Good chance Grachan Moncur was there too.”

[This was pre-Actual Studio RivBea. The name Studio RivBea was used at a few locations when it was just a school and place for rehearsals and jam sessions rather than an actual venue, before landing at the iconic location of 24 Bond Street.]

[Larry Katz 23.09.25 + 10.09]

- **70.06.00** - (*Add play date*)—Sam Rivers (ts, fl, voc, Comp), others unknown / “A weekend,” Pee Wee’s, NYC [*DownBeat* August 9, 1970 p.11]
 - **70.07.12** - (*Add play date*)—Cecil Taylor Unit: Taylor (p), Jimmy Lyons (as), Sam Rivers (ts, ss, fl), Andrew Cyrille (dr) / Black Arts Festival, 5:00pm, Sears-Harkness Theater, Roberson Memorial Center, Syracuse, NY [*Syracuse Herald-Journal* Jul 5 Sec2 p.2]
 - **70.08.00** - (*Add play date*)—Andrew Cyrille Quartet: Sam Rivers (ts, fl, Comp), Eddie Gale (tp), Lonnie Liston Smith (p), Charlie Haden (b), Cyrille (dr, Comp) / Jazzmobile, Brooklyn, NY [*Jazz and Pop* Vol.9 no.11 November 1970 p.11]
-

Horacee Arnold’s Here and Now

What’s a great way to get kids to listen to jazz? Get them as a captive audience in a school assembly. Which is precisely what drummer Horacee Arnold’s “Here and Now” Group does for approximately 30,000-40,000 lucky 4th through 9th grade students a year. This novel group now does about four jazz-lecture concerts a week during the nine-month school year. ...

A typical jazz-lecture demonstration by the Here and Now Company lasts about 45 minutes. It involves the audience directly in the jazz experience by making the students a part of creating it. The children are asked to hum original tunes which are first played straight and then improvised on by the group. They become involved with the musicians, doing rudimentary composing—and thus learn about what improvisation and arranging means by digging where the musicians take their little melodies.

The group has to be very flexible. It’s often necessary to change the program according to the specific environment. Some urban schools are hip—and the kids are into the new pop music already because of a more sophisticated aural environment. In other schools, the students tend to be less open and adaptable because they have not been exposed to a great variety of musical sounds. Many have never heard modern jazz before. But invariably, they like it.

Arnold does a masterful job of preparing the audience by starting simply and leading up to more complex things, step by step.

He draws the students out and makes them explain what they’re hearing—where the differences are from what was played before. Rivers works with the kids, orienting them and improvising on their tunes. Berger plays his own often complex compositions, which are appreciated on a quite high level on the basis of the knowledge his listeners have picked up earlier in the lecture.

“It’s a double learning process, really,” says Arnold. “We get as much from the kids as we give.” Judging from the interest their music aroused in the audience I saw, these jazz messengers give a lot.

[Jane Welch, “Horacee Arnold: Turning Kids On To Jazz” *Downbeat* September 17, 1970 Vol.37 no.18 p.11]

—Sam’s Horacee Arnold’s Here and Now gigs run from 68.11.15 (*Book p.80*) through 71.08.03 (*Book p.125*). —RL

- **70.09.00** - (*Add play date*)—Sam Rivers (ts, fl), Alan Silva (ce), David Izenzon and Richard Youngstein (b), Selwyn Lissack (dr) / Galaxie Theatre, NYC [*DownBeat* November 12, 1970 p.43]
 —“A new audio/visual concept utilizing the laser beam debuted at the party for the opening of the Galaxie Theatre at 131 Prince Street.”
 —This would be one of Lissack’s early holographic events. (See *Book p.109*)
 - **70.11.00** - (*Add play date*)—Sam Rivers (ts, fl), Karl Berger (vb), Richard Youngstein (b), Selwyn Lissack (dr) / The Laser Theater, NYC [*DownBeat* January 21, 1971 p.40]
 —“At which the music of each man was projected via Laser beams, each of a different hue.” —Same note as 70.09.00
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71.04.03 • (*Add Session + Personal remembrance*)—Cecil Taylor Unit [WYSO-FM Archival Audio Recording—1:46:36]

April 3, 1971, 8:30pm / Kelly Hall, Antioch University, Yellow Springs, Dayton, OH

1. composition 105:09 (drum roll into brief p + dr duo–0:17; horns enter, as + ts unit themes build to frenetic ts lead section–15:30; as full cry lead section–6:15; p + dr duo–15:43; calm as + fl unit section builds to lively fl+voc lead section–5:32; fl + p + dr trio–8:17; as + fl+voc unit section builds to roiling as lead unit section–9:40; p + dr duo w/ perc–8:50; “Straight-No-Chaser”-ish p intro into as + ss unit section, trading brief hyper-aggressive reed solos–5:31; ss + p + dr trio–17:26; p solo into p + dr duo–12:08)

—“Preview of a year-long experimental program in music which will begin in the fall quarter (October, 1971) centered around and directed by the extraordinary composer-pianist Cecil Taylor. Mr. Taylor will spend the academic year as Visiting Professor of Music and Artist in Residence. ... The April 3rd performance concludes Mr. Taylor’s five-day appearance in this area as Visiting Artist-Composer at the University of Dayton.”

Cecil Taylor (p), Sam Rivers (ts, ss, fl, voc, perc), Jimmy Lyons (as, perc), Andrew Cyrille (dr)

—(*Personnel correction*): Original play date entry had Alan Silva (b) and omitted Jimmy Lyons.

{*Book p.121* (brief play date entry); YouTube ID # wDB3_2QguNg, detailing RL 24.08.25; Ben Young 21.09.21; Don Giller YouTube video, 24.06.18}

Don Giller: “I vividly remember that Saturday, April 3, 1971. The Spring quarter at Antioch College had just begun earlier that week; I had flown into Dayton, Ohio, the previous Monday and had gotten a ride to campus. ...

I didn’t know what I was in for when the college’s radio station, WYSO-FM, asked me to record Saturday’s day and night concerts in Kelly Hall. The afternoon featured the Lake Mendota Players of the University of Wisconsin Jazz Ensemble, organized by Cecil Taylor, then the school’s Artist in Residence. Their performance lasted for two hours with a short break at the 94-minute mark.

I then spent the next two hours making a dub for them. There was barely time to hit the school cafeteria for dinner when I had to return to Kelly Hall and set up the microphones for the evening’s concert featuring Cecil Taylor’s Unit. ... That performance lasted for an uninterrupted 1 hour and 46 minutes.

I stayed up all night twice dubbing the evening’s tapes, one for the radio station and another for the Unit. I kept the masters. Then dreamt about what I had heard all day and night for the three hours I had managed to salvage for sleep. Early the next morning I gave the second dub to Sam Rivers as the group was leaving the Antioch Inn where they had stayed overnight. I remember Sam asking, ‘You dubbed this all night?’ ‘I did.’ Smiling, Sam said, ‘You poor guy.’

It was quite an introduction to a music genre heretofore unknown to me, and I didn’t quite know what to make of it. But our beloved college music professor, John Ronsheim, championed Cecil’s music ever since the two had met and become friends while students at the New England Conservatory of Music in the late ’40s/early ’50s. It may have been this concert that, years later, John would describe to one of his students, Hilary Strain, as ‘the perfect music example of hysteria.’

It wasn’t until the following Winter 1972 ... when I would frequently hang out in Kelly Hall and listen to Antioch’s own Cecil-led ensemble rehearse there three to four hours a night, five nights a week, that I would finally begin to ‘get’ it. I saw the charts: This wasn’t random, ‘free’ chaos; this was tightly-composed ‘clusters’ upon which the players would vamp.

For this 1971 performance, I used a Gately 6-channel portable mixer that could be carried as an attaché case; the only panning options were Hard Left, Hard Right, and Center. I positioned two microphones inside the grand piano, two around the drums, and one each for Jimmy and Sam. All fed into a portable Sony TC-770 1/2-track reel-to-reel. (I found images of both online and have included them at the end of this video.) I sat alone by a small table below the front of the stage commonly called the orchestra pit, headphones attached. The performance took four tape reels, which resulted in seconds-long gaps between each while changing them as quickly as I could. I’ve edited them together here so that the gaps are undetectable.

There are no photos of the performance. ... The Antioch photos [included in the video] of the Main Building and Kelly Hall were taken a few years ago by Louise Champagne, Laura Gwennyth, Shannon McCarville, and Bruce Schumacher. ...

I hadn’t listened to these tapes for over 53 years until recently digging them out from my reel-to-reel collection to digitize. The music is extraordinary, and it captures these musicians in the prime of their lives. It may be their finest live performance, both musically and sonically.” [Descriptive text for the YouTube video]

71.06.03 • (*Add Compilation*)—Sam Rivers: Archive Series

2023: NoBusiness Records NBLP 152-156 (5LP Box, Limited Edition of 300, Sam Rivers Archive Project) Lth

—**1st Session** [See also 77.11.07; 78.01.12; 79.05.15; 81.05.17; 02.03.09 in this update]

June 3 (or 5), 1971 / The Jazz Workshop, Boston, MA

“From Saturday night, June 3, 1971, presumably from The Workshop.” —Impulse! session producer Ed Michel.

—June 3rd was a Thursday, so either the date or the day mentioned both by Michel and on the RBA Reel are incorrect. —RL

LP 152: (Highlights from *Emanation*, NBCD 118)

1. Emanation, Part I 23:53 (ts section—b solo—fl section)
2. Emanation, Part II 20:48 (ss section)

Sam Rivers (ts, ss, fl), Cecil McBee (b), Norman Connors (dr)

{*Session entry, Book p.124*; NBLP 152-156; www.nobusinessrecords.com; Ed Hazell 22.10.15}

SAM RIVERS

ARCHIVE SERIES



NBLP 152-156 / NBCD 124

- **72.00.00** - (*Add play date*)—Sam Rivers Workshops / Studio We, NYC
[Juma Sultan Archive, F0017, Label: “Students, 1972,” Item F0017.02]
—“Handwritten registration sheets for students wishing to take workshops at Studio We. 80 Students, 1 page each. Lists name, age, contact info, musical experience, instrument, and courses they wish to take (or have been assigned to—sometimes written in another hand.) Registration fee listed as \$5.”
—Schedule had Rivers’ Traditional Improvisation workshop on “Sat 2-3:30pm,” and An Analysis of American Music on “Sat 3-5pm,” with no indication of actual dates, or how the time discrepancies worked out.
- **73.01.28** - (*Add play date*)—New York Musicians Organization meeting: Milford Graves, Juma Sultan, Earl Cross, Ali Abuwi, Frank Lowe, James DuBoise, Sam Rivers, Zahir Batin, Eddie Heath, Art Lewis, Hakim Jami (written as Akim Jamin)
[Juma Sultan Archive, F0070, Label: “#200 New York Musicians’ Five Boroughs Jazz Festival 1973,” Item F0070.13]
—“Three pages of handwritten notes from a NYMO meeting on 28 January 1972 (though may be January 1973). ... Document may be incomplete. [NOTE: although date listed as 1/28/72, the content of the notes perhaps belies. Unless previous documents are wrong, NYMO had just begun in January of ’72, in response to the announcement of the Newport festival that same month. These notes show the organization much more advanced—there is a \$19,000 budget deficit, some groups have been unpaid. For all of this, it is likely that this meeting took place in January of 1973, not ’72.)” —Michael Heller archive notes.
- 73.03.16** - (*Incorrect listing*)—A notice in *DownBeat* (April 26, 1973 p.35) names Sam Rivers as part of the Dewey Redman Quintet, as does a *Village Voice* display ad (Apr 26 p.56).
[Ed Hazell:] “An item in the ‘Strictly Ad Lib’ section of *Down Beat* lists the Redman Quintet with Sam Rivers. So I talked to Ted Daniel about this date and he was certain that Sam never played with Dewey’s band.”
[Ted Daniel to Hazell 20.04.20:] “I don’t recall Sam sitting in with Dewey’s quartet, if he did, I’m sure I would have remembered it.”

73.07.05 (1) • (Add BVR + new info)—Sam Rivers Trio [AR—33:32 & BVR—35:52]

Shelf no.RGA 0217 (RWD 6608 A2) - 1 digital sound cassette, mono, digital (polyester)

Genre(s) Live sound recordings—Jazz, Recording Laboratory 1995-7, Voice of America Music Library Collection

—Audience Recording also has tracks by Art Ensemble of Chicago; Archie Shepp was also on the bill.

—Broadcast Video, “Le Jazz est Vivant, Le Jazz va Bien, Le Jazz est a New-York—2eme Partie,” a Daniel Berger documentary, (35:52) complete.

July 5, 1973, 1:00pm / Newport Jazz Festival, Wollman Amphitheater, New York City

Audience Recording:

1. improvisation 32:58 (ts section–9:23; fl+voc section–12:24; p section–5:35; ss section–5:17)

—“Some distortion on the acoustic.”

—Some lost source had “Performed by Sam Art Rivers Trio.”

Broadcast Video:

—documentary 30:40 (Opening credits; Charles Mingus with his quintet live from the “2 Saints” + interview segments, w/ French voiceover; Noah Howard in domestic and street scenes, then on his way to rehearsal; cuts to Lonnie Liston Smith onstage at “22 H Columbia University”; then Howard on the streets again, a rehearsal with the Lonnie Liston Smith Sextet on a rooftop, then to Wollman, then backstage where we can hear...)

1. Sam Rivers Trio 2:17 (fl+voc section–0:25, incomplete, cuts in and out)
...as Howard commiserates backstage, Rivers is heard under crowd applause w/ French Broadcast voiceover...
(p+voc section–1:52, incomplete, cuts in, fades out)
[Builds to crescendo ending and fades as footage switches to crowd...]

—documentary 2:55 (Noah Howard on the move post-gig, city scenes, subways, more French voiceover, cuts to more footage of the Smith Sextet onstage, cuts to end credits over the music.)

—Filmed during the Newport Jazz Festival, but focussed on the competing New York Musicians’ Five Borough Jazz Festival.

—Edited clips of this documentary are circulating on YouTube: a 16:30 version (YouTube ID# VY3Z66nLrag) that begins with the opening credits and cuts out at the end of the Charles Mingus section; a 19:21 version (ID# tXXVZgAiOLO) that begins right after the Mingus section with “Noah Howard in domestic and street scenes’ from above (at 16:31 in) and continues to the end credits; and a 1:48 clip (ID# EG22qQWbUu0) that has only the Rivers piano section and does not identify this as being from Part 2 of the documentary.

Sam Rivers (ts, ss, fl, p, voc), Richard Davis (b), Norman Connors (dr)

{*Session entry, Book p.158*; Audio files, detailing RL 19.08.18; Video files (35:52 + 2:37 versions), detailing RL 24.08.31;

YouTube ID# VY3Z66nLrag + tXXVZgAiOLO, detailing RL 24.08.25; Library of Congress Database; *Billboard* June 23, 1973 p.44;

The New York Times Jul 5 p.23 + Jul 8 p.37}

73.07.07 (2) • (Add complete BVR)—Sam Rivers & Norman Connors Duo + Barry Altschul [BVR—53:53]

July 7, 1973, 2:00am, actually the 8th / Studio RivBea Summer Festival, New York City

—“Le Jazz est Vivant, Le Jazz va Bien, Le Jazz est a New-York” (Part 1), a Daniel Berger documentary, (53:53) complete.

—The original session entry had this *incorrectly* credited as the opening sequence of “Broadcast ORTE, ‘Le Jazz est-il Dans Harlem?’ directed by Daniel Berger & Alain Corneau,” which is actually a film from 1969.

—documentary 44:02 (Opening credits; The Preservation Hall Jazz Band on a ferry; Duke Ellington and his Orchestra in a club; the Gato Barbieri Octet on a rooftop; an extensive segment on Billie Holiday; Jazz Jamboree All-Stars at Louis Armstrong Stadium; a horrible clip of Lennie Tristano—who I love—spouting shit about music he can’t hear; The Jazz Composers Orchestra in rehearsal; with copious street interviews, voice-overs, and glitches, cuts to...)

1. Duo/Trio 3:03 (ts section–2:30; Sam & Beatrice interview–0:33, incomplete, cuts in and cuts to...)

—documentary 6:48 (a Stevie Wonder group; The Staple Singers; the Tabernacle Baptist Choir of Harlem; closing credits, all with more street interviews, voice-overs, and glitches)

—The Rivers section begins with street scenes from The Bowery, and then outside and inside Studio RivBea. In the shorter video segment [2:37], noted in the original session entry, the interview ends with Sam saying “Well I don’t know if I consider this a party or not, It’s just—” [cuts out]. This 3:03 version in the complete video that has surfaced continues: “—Uh, you think it’s a party? They’re coming to listen to the music. It’s quite different from a party. It’s, in a sense, like a social gathering, but a lot of people here are strangers. They’re not interested in finding out someone else’s name. A party’s when you come to get to know each other, like [waves] Hi ho! But here they come to listen to the music. It’s not really about, uh...” (See original entry for a more complete description and some still images.)

—“Michael Wilderman was there and just remembers Connors. The film clip shows Altschul, but it’s the end of the concert. So my idea is it was a duet and Altschul sat in for the last set/number.” —Ed Hazell

Sam Rivers (ts, voc), Norman Connors (dr), + Barry Altschul (perc, wood flutes)

{*Session entry, Book p.161*; Video file, detailing RL 24.06.26; 2:37 version, detailing RL; 3:01 version, YouTube ID# nVIOo1k2xCk, detailing RL 24.08.26; *Village Voice* Jul 5 p.41; Andrew Galloway; Anonymous 06.01.01; Ed Hazell 20.09.07; Lewis Porter 20.10.23}

On the Berger Films ::: The 54-minute film that is the source for the 73.07.07 (2) segment is Part 1, though that is not stated in the on-screen credits. However, the 36-minute companion film with the Sam Rivers Trio section from 73.07.05 (1) has “2eme Partie” (Part 2) as a subtitle in the opening credits. . . .

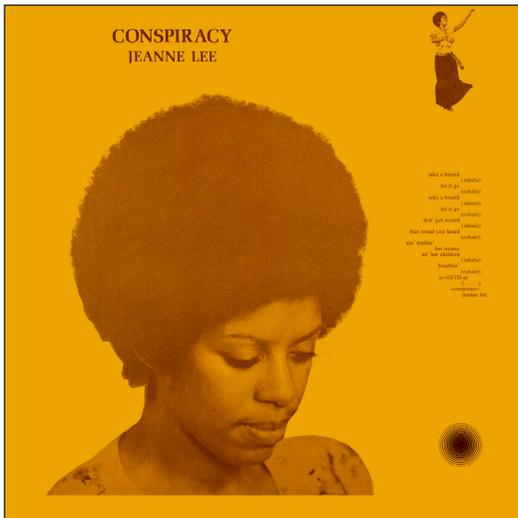
...

In the day between these two sessions the *Streams* recording for Impulse! Records happens on 73.07.06 (*Book p.160*).

As Ed Hazell puts it, "Rivers plays a trio gig at the Newport Festival on the afternoon of July 5, then with the Jazz Opera Ensemble that evening. After the Jazz Opera gig, he flies to Montreux and records *Streams* with his trio on July 6. He flies back to NYC on July 7 for [a Trio with Cecil McBee and Norman Connors 73.07.07 (1)] and a late jam session [73.07.07 (2) above] at RivBea. How can this be? The thing is each of these events is verified by recordings or a review. So they all happened. I'm just in disbelief." [Hazell to RL 20.10.06, and the more discovery we did on events like this, the more astonished we were.]

—73.11.18 (1) - (*Add Personnel, Book p.169*)—Sam Rivers Trio: Rivers (ts, ss, fl), Wayne Dockery (b), Barry Altschul (dr) / "The Center for New Music presents," 3:00pm, Gallery Space, New York Cultural Center, NYC
[*The New York Times* Nov 10 p.19; *Village Voice* Nov 15 p.47]
—Notice in *DownBeat* (January 17, 1974 p.9) mistakenly has this on the 11th.

- 73.11.27 + 11.28 - (*Add play dates*)—Benefit for Ed Blackwell / Ornette Coleman's Artist House, NYC
"Sam Rivers came over after sets at his Studio RivBea to help out. ... Among the players were Rivers, [Billy] Higgins, [Roger] Black, [Ornette] Coleman, The Black Artists Group of St. Louis..." and others. [*DownBeat* February 14, 1974 p.9]



74.02.00 • (*Add CD & CS reissue*)—Jeanne Lee: *Conspiracy*

2021: Moved-By-Sound, no release#s (CD, 1,000 copies + CS, 100 copies) UK

February, 1974 / Sound Ideas Studio, New York City

1. Sundance (Lee/Hazelton)	4:37	(ss, fl)
2. Jamaica (Lee/Gregg)	6:10	(ss—fl, bcl—acl)
3. Subway Couple (ensemble)	2:51	(ts, p)
4. Your Ballad (Hampel)	6:40	(ss, bcl)
5. Conspiracy (ensemble)	11:55	(fl, bcl—vb)

—Includes 3 other tracks without Rivers.

Sam Rivers (ss, ts, fl), Gunter Hampel (fl, bcl, acl, p, vb),
Jeanne Lee (voc), Jack Gregg (b), Steve McCall (dr),
+ Track 4 only: Perry Robinson and Allan Praskin (cl),
Mark Whitecage (acl), Marty Cook (tb)

{*Session entry, Book p.175*; Moved-By-Sound CD; Stephen Platt 24.02.17}

—74.07.26 (2) - (*Add details, Book p.185*)—After-hours jam session: Sam Rivers (ts, fl), Lew Soloff (tp), Dave Holland (b), Barry Altschul (dr) / Late night, unidentified jazz club, Juan les-Pains, Antibes, France
[Sam Rivers interview mention, WKCR-FM, October 5, 1974]
—“Literally an underground jam session in Juan les-Pains...(sic) playing ‘Misty’ with other greats. ... Holland, Altschul, Soloff is what I remember. No piano available. Year was 1974, Antibes Jazz. Rivers was playing so intensely it was hard to stay physically close.”
[Claude Palmer FB conversation 23.09.25]

74.08.01 • (Add AR / Add BVR details)—(V/A) Sam Rivers “Freedom” Trio: Jazz in Piazza [BVR—59:89]

1975: RaiTV Documentary by Pino Adriano (Film, B&W & Color, 80min) Italy

—Broadcast February 27, 1975

[Includes tracks by Charles Mingus; Keith Jarrett; Gerry Mulligan; Sonny Stitt; Thad Jones & Mel Lewis Sextet; others]

—Circulating mis-dated, usually as 74.07.24, the result of a few erroneous references.

- Sam Rivers “Freedom” Trio + Trio w/ Don Pullen & Anthony Braxton [AR—1:04:21]

August 1, 1974 / Umbria Jazz Festival, Piazza 4 Novembre, Perugia, Italy

Audience Recording:

1. improvisation 54:35 (ts section—18:04; voc section—0:46; ss+voc section—0:29; ss section—12:43; p section—3:17, cuts out; [gap] cuts back in, p section w/ brief interspersed dr solos, b solos, and voc outbursts—6:34; fl+voc section—12:42; / incomplete, cuts in, split track at 35:19)
2. improvisation (encore) 9:26 (4tet w/ DP p section—3:59; DP p trio section—2:28; ts + AB as + DP p section—2:59; incomplete, cuts in)

Broadcast Video: (excerpts ordered as in documentary)

1. improvisation 0:50 (fl+voc section—0:50; incomplete, fades in and out)
2. improvisation 0:36 (fl+voc section—0:36; incomplete, fades in and out)
2. improvisation 4:20 (ts section—2:04; voc section—0:45; ss+voc section—0:28; ss section—1:03 / incomplete, fades in and out)

—**Audience Recording** includes an opening set (29:00) of Anthony Braxton Solo.

—**Broadcast Video** is split at 30:43, no idea what, if anything, might be missing.

—Rivers’ segments in the documentary appear from 0:20 to 1:10 under various festival scenes; from 2:29 to 3:05 with a closeup of Rivers (0:13) and then under credits; and from 59:49 to 64:21, beginning briefly under an Altschul interview, then a few seconds of Rivers and Mingus hanging out, before cutting to the live performance.

—There are YouTube video excerpts that have the Rivers segment at the 11:32 marker in Part 5 and briefly at beginning of Part 6.

—Original session entry had the ss+voc section as “fl+voc section.” My inexcusable mistake.

Sam Rivers (ts, ss, fl, p, voc), Dave Holland (b), Barry Altschul (dr, perc), + encore guests Anthony Braxton (as), Don Pullen (p)

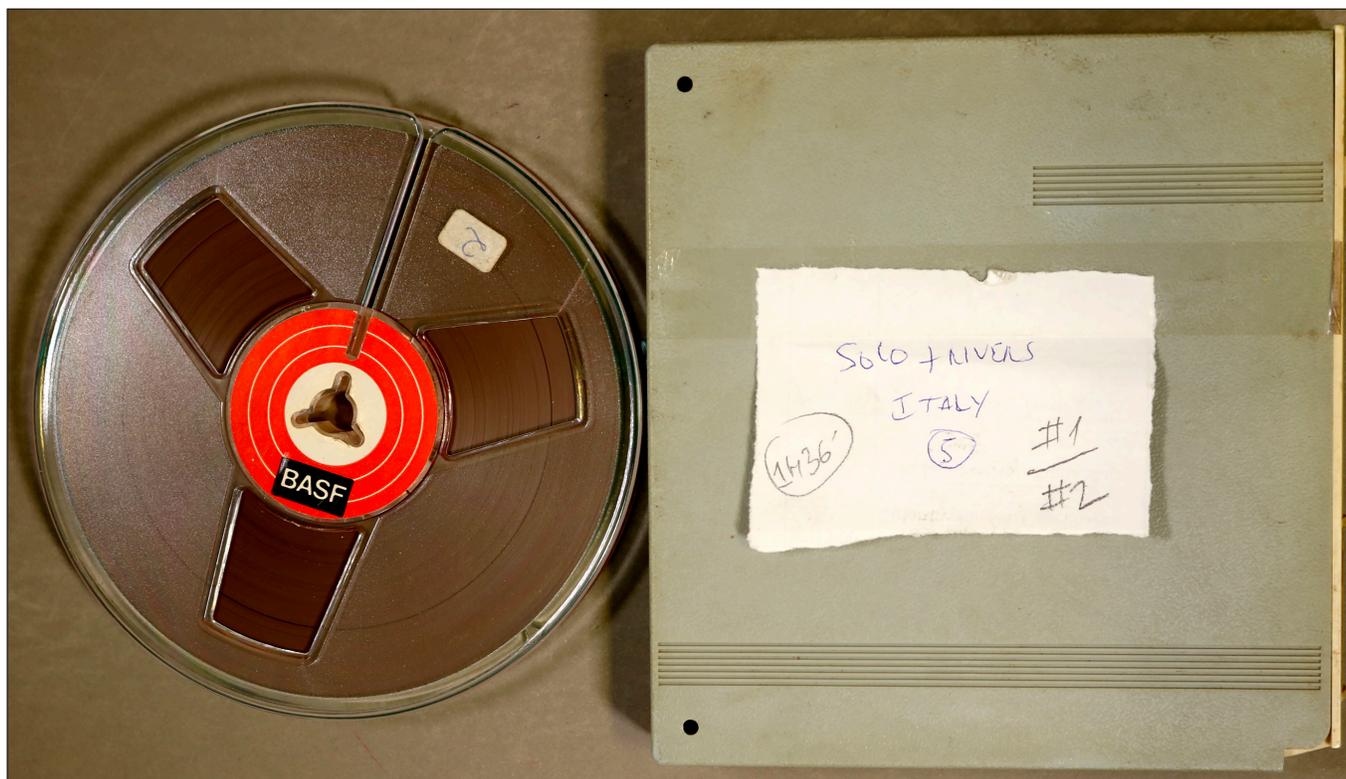
{**Session entry, Book p.185**; Audience Recording sound files + Broadcast Video files, detailing RL 24.04.14; www.umbriajazz.com/popup/media/1974;

Anthony Braxton Recordings Collection, MSS 156, Item TCF_1682, Archives at Gilmore Music Library, Yale University;

www.teche.rai.it/varietta-1974-1975; Library of Congress, memory.loc.gov/diglib/ihas/loc.natlib.jots.200016631;

Poster, The RivBea Archive; Veniero Rizzardi 12.01.03 + 19.03.06; Arrigo Polillo review *Musica Jazz* October 1974 pp.9–13;

Mario De Simoni YouTube video ID#s C2AZR8kq-Dk + YoTCzEY_mBQ}



75.07.30 • (Add Session)—Breakfast at the Hanover Inn [BR—60:00]

July 30, 1975, 9:05am / WNHV Studios, Hanover, NH

1. Interview 60:00

Sam Rivers, Bill Cole, and Warren Smith, —Interviewed by Rex Marshall

{Valley News Jul 29 p.6}



RivBea Evolves

During “Sharing Stories from RivBea,” the opening panel discussion with Warren Smith, Ahmed Abdullah, William Parker, David Kreuter, Rick Lopez, and Brent Hayes Edwards (at the five-day event “Studio RivBea Revisited 2023,” January 6, 2023), Ahmed Abdullah explained the growing gaps in the RivBea schedules during this time by saying that the activity was seasonal. After the first few years, the concerts were scheduled during a month here and there, but not constantly as in the beginning. This to clarify the many accounts which imply that there was music “every night” for the endurance. I know that we know this, but it’s good to have it clearly said.

“That’s the thing about Rivbea, it was fluid, it lived and grew with the Rivers family and Sam’s career. There were many Rivbeas.” [Ed Hazell 23.01.18]

Beginning in late summer of 1975, events at Studio RivBea would become more sporadic. The last *Village Voice* display ad of ’75 was placed in the September 22nd issue (p.113, logo at left below), and the next would not appear until February 2nd of 1976 (p.103, logo below right). At some point during this gap, the logo typeface had been changed.

—For more on this, see Ed Hazell’s *Energy Center: A History of Studio Rivbea 1972-1978*; and the complete Studio RivBea *Village Voice* display ads webpage I’ve put up at <http://www.bb10k.com/VV.html>.

—75.10.00 - (Add info)—A feature article titled “Unique Hologram Art Exhibited” has the following:

“The first commercial white-light holographic movie was produced by the New York Art Alliance and manufactured by Lloyd Cross in 1974. A 15-second segment of the original 45-second ‘Sam Rivers’ animated sequence appears in the ... exhibit.” [The Chapel Hill Newspaper Oct 5, 1975 p.10D]

—Holography was invented in 1948, and the Rivers hologram was the first of this particular type.

75.10.29 • (Add Session)—Sam Rivers Trio [AR—48:11]

October 29, 1975 / Keystone Korner, San Francisco, CA

—“Probably” Broadcast on KPFA-FM

1. improvisation 48:09 (fl+voc section interspersed w/ fl sections, voc sections, and brief b & dr solos—32:22; ts section—15:47 / incomplete, fades in and out)

Sam Rivers (ts, ss, fl, p, voc), Chris Amberger (b), Eddie Marshall (dr)

{Audio files, detailing RL 23.12.03; Michael Wilderman 22.11.13}

—75.12.09 (2) through 12.14 + 12.16 through 12.21 - (Add personnel details, Book pp.205-07)—Sam Rivers Ensembles / Five Spot, NYC

“Saw Sam at the Five Spot, sawdust on the floor. Barry Altschul and Warren Smith on drums, Dave Holland on cello, Peter Warren on bass. This was behind the *Sizzle* album [75.12.09 (1)]. On another night they were joined by a woman from the Harlem Opera Society.”

—Norbi Udeako FB 24.09.28

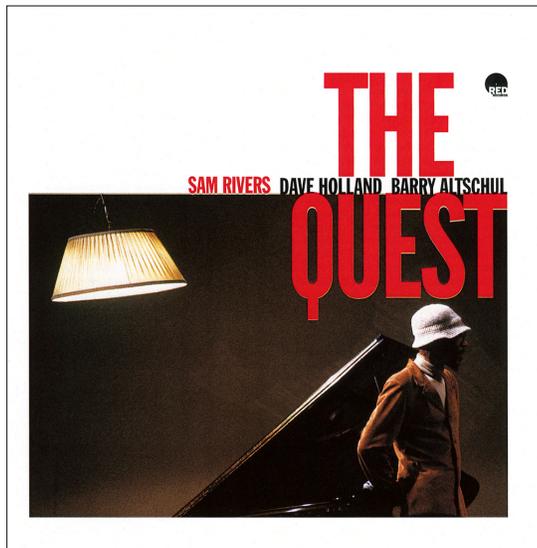
—Personnel are accounted for from Session entries on December 12th (SR, Leo Smith, Karl Berger, Barry Altschul); the 14th (SR, Leo Smith, Woody Shaw, Altschul); the 18th and 21st (SR, Leo Smith, Peter Warren, and Altschul). The Dave Holland and Warren Smith additions above are possible for play dates 12.09 (2) to 09.11, or for the 13th, 16th, 17th, 19th, and 20th (Altschul was reportedly on all of these dates). The “Woman from the Harlem Opera Society” was probably Jeanne Faulkner, as the HOS was likely in rehearsals at this time for the “Black Cowboys” opera at Lincoln Center in New York on December 26th.

—76.00.00 (2), a session entry for the Harlem Opera Society (*Book p.211*) that follows the Rivers/Holland duo sessions released on Improvising Artists (76.02.17 + 02.18) is probably a mis-dated recording from late 1975, or simply a broadcast of an earlier date. In that entry I have “This is the last mention of Rivers with the Harlem Opera, and by late March/early April, Roland Alexander has taken over on reeds.” However, the other known dates from the spring 1976 tour were also in this region—Columbus, Memphis, and Winston-Salem—and it seems more likely that Rivers’ last date may have been the 75.12.26 performance at Lincoln Center in New York.

But we’re still not certain. On 76.02.08 The Harlem Opera Society performed at B.N. Duke Auditorium at North Carolina Central University in Durham, NC. Rivers is named in a feature article in *The Durham Sun* (Feb 4 p.4B), which might be read as evidence that he was there: “Sam Rivers plays tenor and soprano saxophone, flute, and piano. Other members of the cast...” But barring my finding in the future a post-gig review, there is no actual proof that Rivers made this date at Durham.

76.03.12 • (Add Reissue + Correct Session Date)—Sam Rivers: The Quest

2023: Red Records RR123106-2 (CD) It



March 12, 1976 / Studio 7, Milan, Italy

—This is a correction from the original 76.03.13 Session entry (*Book p.214*) which has notes on date discrepancies.

—Original Red Records reissue has venue as “Milano Rassegna Internazionale Jazz, Palazzo dello Sport” in Milan.

1. Expectation	6:35	(ss)
2. Vision	12:20	(fl)
3. Judgement	10:12	(p)
4. Hope	6:55	(ts)

—“The Red Records CD edition of *The Quest* has detailed liner notes of the studio session ... plus reminiscences of the session—It’s dated as March 12 ‘from 11am until night’ ... Is this new information?” —Stephen Platt
It is indeed. —RL

Sam Rivers (ts, ss, fl, p),
Dave Holland (b),
Barry Altschul (dr)

{*Session entry, Book p.214*; Red Records RR123106-2; Stephen Platt 23.07.17}

“Recorded at Studio 7 in Milan on March 12, 1976.”

“The session for *The Quest* was organized by Alberto Alberti, Rivers’ manager in Europe and by Sergio Veschi, a young jazz aficionado from Milan. ... ‘Rivers, Altschul, and Holland arrived in Milan on March 1, coming from Hong Kong,’ remembers Veschi. ‘Studio 7 had been booked from March 12 at 11 a.m. until night. The trio came on time but started to play only around 4 or 5 p.m. Indeed, Altschul needed four or five hours to tune his drums and to organize the other percussion he had with him.’

About Altschul, Veschi had the impression of a very well-prepared musician, demanding and intransigent about the sound he wanted to be produced from his instruments. ... Holland seemed to Veschi a mild and pleasant man, while Rivers proved to be a quiet person, ‘he was almost meditating,’ whose seraphic attitude was briefly and subtly troubled by the remarkable delay that Altschul’s precision had caused. ‘When everything was ready the trio played four tracks in a row, all in one breath,’ recalls Veschi. “There was no need to record many takes for each piece. Everything went for the best.’

...
The day after the recording ... while the mix was made in Milan, Rivers’ trio was performing at the Bergamo Jazz Festival. The journalist Daniele Ionio from *l’Unita* (who was present at the event) ... ‘For a few minutes, Saturday night, the audience at the Palasport...’ [Which also corrects the play date below. —RL]

—From Marco Giorgi’s liner notes to the 2023 Red Records CD reissue

76.03.13 • (Corrected Session Date, was 76.03.11)—Sam Rivers Trio [AR—47:18]

March 13, 1976 / Bergamo Jazz VIII, Palasport, Bergamo, Italy

—See the notes (*Book pp.213-14*) on the source(s) of confusion on these dates.

1. improvisation	42:47	(ss section–8:39; p section–9:53; fl+voc section–13:19; dr solo–1:55; ts section–9:01 / incomplete, cuts in)
2. encore	4:12	(fl section / incomplete, cuts in)

Sam Rivers (ts, ss, fl, p, voc), Dave Holland (b), Barry Altschul (dr)

{*Session entry, Book p.213*; CD, detailing RL 19.09.10; Slovenian newspaper clipping, The RivBea Archive; *Stampa Sera* Feb 17 “Spettacoli” p.13; *l’Unita* Mar 16 p.9}

76.08.04 • (*Add Session*)—Sam Rivers Trio [SBR—]

August 4, 1976 / Onkel Pö's Carnegie Hall, Hamburg, Germany

1... improvisations

Sam Rivers (ts, ss, fl), Joe Daley (tu/eu), Syd Smart (dr)

{Syd Smart via Joe Daley 21.08.26}

Syd Smart: "I only did the six week tour with the trio in the summer of '76 and in the process of moving (after 50 years in Boston) to NYC, I discovered two 7-inch reel tapes. One says: 'Sam Rivers Trio at Uncle Pö's Carnegie Hall, Hamburg, Germany, Aug. 4, 1976.' The other: 'Sam Rivers Trio, Roermond, Holland, Aug. 8, 1976.' [Session 76.08.08, *Book p.229*]"

—77.02.07 + 02.14 + 02.21 + 02.28 - (*Add personnel, Book p.242*)—Sam Rivers Big Band: Rivers (ts, ss, fl, Comp), Dave Holland (b), Warren Smith (dr), unknown others / Storyville, NYC

[*DownBeat* March 24, 1977 p.10]

—“The band sounded either poorly rehearsed or overladen with students. The solos, however, were strong, coming mostly from Rivers and the musicians who have played with him.”

—77.05.15 - (*Correction to false play date, making it falser still, Book p.249*)—Bill Cole—The Third Cycle /

Dartmouth College, Hanover, NH

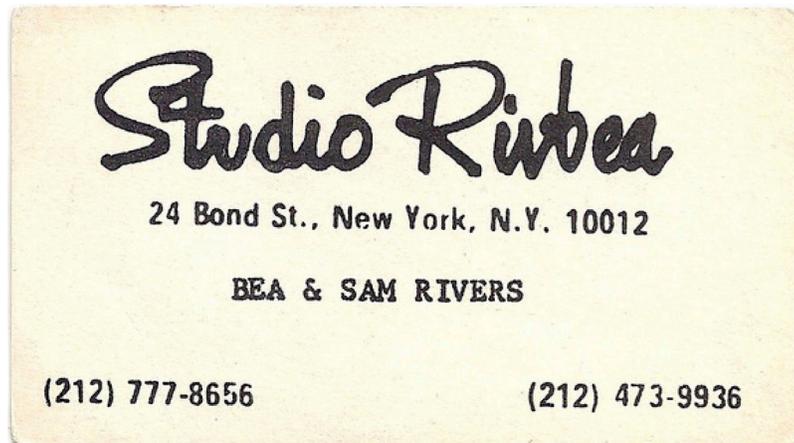
—Original play date entry had “Rivers was not present for this concert, nor was he named in any other reference.”

There is in fact a pre-gig feature article that names Rivers in the *Valley News* (May 10 p.8). But he still wasn't there.

—77.08.16 - (*Personnel confirmed + Add time & venue, Book p.255*)—“Beating the drums will be...” Bill Cole, Sam Rivers, Julius Hemphill, Joe Daley, and Warren Smith (various drums) / 8:00pm, Rollins Chapel, Dartmouth College, Hanover, NH [*Valley News* Aug 15 p.3]

—“A concert to raise funds for the Dartmouth drumming ensemble. ... The ensemble seeks to buy a number of drums representative of Africa to expand participation in the ensemble threefold.” No mention is made of any other instruments being played.

—Original play date entry had “May be ‘The Ensemble’ as in 77.07.04.”



Business card from the late 1970s, from the RivBea Archive.

77.10.19 • (*Personnel Correction*)—Sam Rivers Orchestra [SBR—1:32:25]

October 19, 1977 / Centré Culturel Woluwe-Saint-Pierre, Brussels, Belgium

1. composition 45:42
2. composition 46:07 (incomplete, cuts out)

—“The line up included in ... Rick Lopez’s discography [has] one mistake. Regarding Don Pullen, it is sure that there is no piano. ... There is a preview show two or three days before at the Nancy Jazz Pulsation Festival [77.10.15 (2), *Book p.261*] with the same line up [including Pullen] and I would prospect ... that perhaps some musicians have left the band between the two shows. It happens sometimes when some musicians have some contracts, the lineup during a tour can change. ... In my memory there was not always a pianist in the Sam Rivers orchestra.”

—“Trabukko59” comments at inconstantsol.blogspot.com

—Pullen can be deleted from this session’s personnel, and he is indeed present on the earlier Nancy, France broadcasts (77.10.11 to 10.15). —RL

Sam Rivers (ts, ss, fl, Comp), Kalaparusha Maurice McIntyre, Byard Lancaster, Chico Freeman, and Rene McLean (reeds), Frank Gordon, Ahmed Abdullah, and Youseff Yancy (tp), Charles Stephens (tb), George Lewis (tb, tu), Joe Daley (tu/eu), Abdul Wadud (ce), Dave Holland (ce, b), Brian Smith (b), Barry Altschul and Charlie Persip (dr, perc)

—The recording in circulation omits Youseff Yancy (tp); incorrectly credits “Youseff Chauncey” on French horn; omits Chico Freeman (reeds); and incorrectly lists George Adams on sax (in pre-concert print sources as well).
Corrections: “How do I know? I was very fortunately there.” —Ahmed Abdullah.

{*Session entry, Book p.261*; Audio files, detailing and missing on the missing piano player, RL 20.01.11; Radio France Archive 19.12.21 + 20.01.09; “Programme Definitif” tear-sheet + “Evaluation of the Avant-Garde Leader” *Spectator* Nr.42 Oct 15 p.15, The RivBea Archive; Musicians’ itinerary, The Joseph Daley Archive; Trabukko59 at inconstantsol.blogspot.com 22.05.12}

77.11.06 • (*Add Compilation + BVR*)—Sam Rivers: Archive Series

2023: NoBusiness Records NBLP 152-156 (5LP Box, Limited Edition of 300, Sam Rivers Archive Project) Lth

—2nd Session [See also 71.06.03; 78.01.12; 79.05.15; 81.05.17; 02.03.09 in this update]

- Sam Rivers Quintet [BVR—43:21 & BR—53:18]

November 6, 1977 / Berliner Jazztage 1977, Philharmonie, Berlin, Germany

—Liner notes to the *Sam Rivers: Archive Series* 5LP release have the date incorrectly as “November 7.”

(November 6 confirmed by Jazztage Berliner 1977 Program, *Stars and Stripes* Oct 29 p.17; archiv.berlinerfestspiele.de/jazzsuche; and others.)

Sam Rivers: Archive Series / LP 153: (Highlights from original issue *Zenith*, NBCD 124)

1. Universal Message, Part I 19:10 (ts section; b solo; fl section beginning)
2. Universal Message, Part II 26:23 (fl section conclusion; p section; tu section)

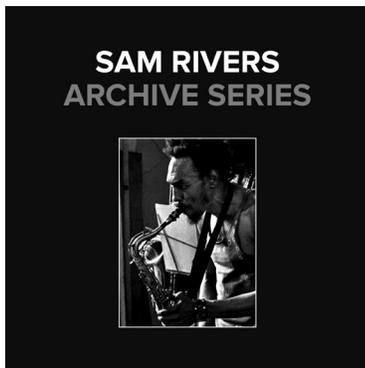
Broadcast Video Recording:

1. Universal Message 35:52 (ts section—5:44; b solo—2:09; fl+voc section—16:39, incomplete, fades in)
2. Universal Message 17:02 (p section—5:27; tu/eu section—3:44; ss section—3:26; dr duo—1:56; ss section—2:28)

—Broadcast Video omits the opening 11:20 of the tenor sax section, and includes a Rundfunk Berlin-Brandenburg “rbb media” on-screen logo stamp, along with opening and end credits; originally broadcast in 1978, A spectacular film of this group at the height of its powers.

Sam Rivers (ts, ss, fl, p, voc), Joe Daley (tu/eu), Dave Holland (ce, b), Barry Altschul and Charles Persip (dr)

{*Session entry, Book p.263*; NBCD 124; NBLP 152-156; Audio files, detailing RL 19.10.12; YouTube ID# [_Cxya6GZWKA](https://www.youtube.com/watch?v=Cxya6GZWKA), detailing RL 24.08.14; www.nobusinessrecords.com; Program, Bertrand Gastaut; Ed Hazell 22.10.15}



NBLP 152-156 / NBCD 124

-
- 77.12.31 (2) - (*Add play date*)—Sam Rivers Orchestra: Rivers (ts, ss, fl, p, voc), George Lewis (tb), Joe Daley (tu/eu), Dave Holland and Brian Smith (b), Barry Altschul (dr), others unknown / Studio RivBea, NYC
—“I am 100% sure that the New Year’s Eve 1977 into ’78 night at Rivbea included a big band.” [Russ Gershon 22.11.09]
—The original Studio RivBea Winter Festival pamphlet had the Sam Rivers Orchestra scheduled exclusively on the 31st, but subsequent weekly *Village Voice* display ads had only listed the quartet.
-

78.01.12 • (Add Compilation)—Sam Rivers: Archive Series

2023: NoBusiness Records NBLP 152-156 (5LP Box, Limited Edition of 300, Sam Rivers Archive Project) Lth
—3rd Session [See also 71.06.03; 77.11.06; 79.05.15; 81.05.17; 02.03.09 in this update]

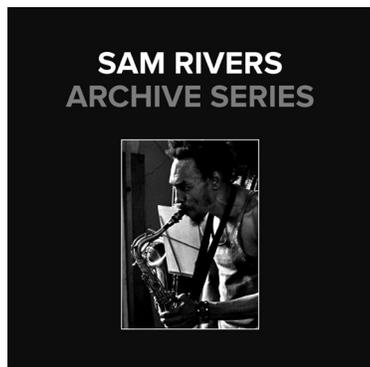
January 12, 1978 / Keystone Korner, San Francisco, CA

LP 154: (Highlights from original issue *Ricochet*, NBCD 128)

- | | | |
|-----------------------|-------|--------------|
| 1. Ricochet, Part I | 13:13 | (ss section) |
| 2. Ricochet, Part II | 9:26 | (p section) |
| 3. Ricochet, Part III | 21:28 | (ts section) |

Sam Rivers (ts, ss, p), Dave Holland (b), Barry Altschul (dr)

{Session entry, Book pp.266-67; NBLP 152-156; www.nobusinessrecords.com; Ed Hazell 22.10.15}



NBLP 152-156 / NBCD 128

-
- 78.01.30 - (Add play date)—Sam Rivers Trio: Rivers (ts, ss, fl, p, voc), Dave Holland (ce, b), Barry Altschul (dr) / Jazz on Campus, Washington University, St. Louis, MO [Radio Free Jazz Vol.19 no.3 March 1978 p.24]

78.05.21 • (Add Session)—Sam Rivers Trio Workshop [AVR—50:39]

May 21, 1978 / “Improvisation Workshop,” Keystone Korner, San Francisco, CA

- | | | |
|--------------------|-------|--|
| —Trio speaking | 20:46 | (Sam Rivers: “All you have to think about is creating beautiful lines,” ... “There are very few musicians who are in the music at this level—it’s very precarious, it’s sort of like living in a house in California in the hills, like Los Angeles, it’s very dangerous you see,” [laughter] ... “At any time, if you’re just out there, and you have nothing planned, and you’re really going on your intuition and your talent and your experience and your creativity—all these things can falter all at the same time. What happens then? You’re just out there, it’s done. Nothing happens, but fortunately we’ve been doing it and it always works. And it works because we worked at <i>getting</i> it to work,” ... [Holland:] “But as far as this group is concerned, to rehearse the music that we play, we just keep playing. It’s a continuation of the process. I really say it’s a work in progress all the time, that the performance is a continuation of the performance before.” ... and much more) |
| 1. improvisation | 3:04 | (b solo–3:04; dr solo–1:45; fl + b duo–0:44, all with SR intros) |
| 2. workshop improv | 2:56 | (fl section, begins with all running the assigned chord notes together) |
| 3. workshop improv | 4:26 | (fl section, begins with all running notes of another assigned chord together, with stops and starts) |
| —Trio speaking | 8:15 | (Q&A, including Holland and Altschul responding to a query about the group Circle, and Sam mentioning a book that he was working on—“It’s all about these particular things that we’re talking about here.”) |

—Original play date entry includes full text of a review of this workshop by Elaine Cohen (“Improvisation Workshop” *Coda* #162 August 1978 p.30).

Sam Rivers (fl), Dave Holland (b), Barry Altschul (dr), + several unidentified audience members during workshop improv.

{Play Date entry, Book p.271; Video at californiarevealed.org/do/11d3fb80-b722-4f9f-ba2e-3027fac39283, detailing RL 24.0928; Betamax Scotch Tape, Mono; California Revealed, Museum of Performance + Design, Call Number 014.035.500}

78.11.07 • (*Add Archival Recording*)—Sam Rivers Quartet [Centro d'Arte Padova Archive—44:15]

November 7, 1978 / Centro d'Arte degli Studenti dell'Università di Padova, Teatro Tenda al Foro Boario, Padova, Italy

Centro d'Arte Padova Archive #9:

1. improvisation 27:57 (ss section–5:56; p section–7:02; fl section–14:59; SR introductions–0:43)
2. improvisation 15:29 (ts section–15:29)

—Original Session entry noted that there was information that an at the time inaccessible recording existed at 120:00.

Sam Rivers (ts, ss, fl, p, voc), Joe Daley (tu/eu), Dave Holland (ce, b), Thurman Barker (dr)

{*Session entry*, *Book p.287*; www.mixcloud.com/centrodarte/from-the-archive-9-sam-rivers-live-at-centro-darte-1978, detailing RL 23.11.04; Veniero Rizzardi 12.01.03 + 19.04.06}

79.05.15 • (*Add Compilation*)—Sam Rivers: Archive Series

2023: NoBusiness Records NBLP 152-156 (5LP Box, Limited Edition of 300, Sam Rivers Archive Project) Lth

—4th Session [See also 71.06.03; 77.11.06; 78.01.12; 81.05.17; 02.03.09 in this update]

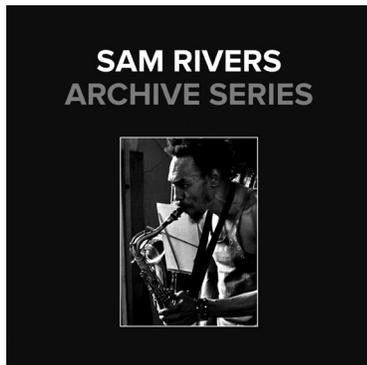
May 15, 1978, 20:00hr / Studio 10, Funkhaus Hamburg, Hamburg, Germany

LP 155: (Highlights from *Braids*, NBCD 138)

1. An Evening in Hamburg, Part 1 18:44 (ts section)
2. Blossoms 21:10 (ss + tu + b trio; ss section) (previously unissued)

Sam Rivers (ts, ss, fl, p, Comp), Joe Daley (tu/eu), Dave Holland (b, ce), Thurman Barker (dr)

{*Session entry*, *Book p.298*; NBLP 152-156; www.nobusinessrecords.com; Ed Hazell 22.10.15}



NBLP 152-156 / NBCD 138

—79.07.14 - (*Personnel Correction*, *Book p.302*)—Sam Rivers & The RivBea Orchestra: Sam Rivers (ts, ss, fl, voc, Comp), Chico Freeman and Ricky Ford (ts, fl), Steve Coleman (as, fl), John Purcell (bar, fl), Frank Gordon, Oliver Beamer, and Jack Walrath (tp), George Lewis and Charles Stephens (tb), Joe Daley (tu/eu), Don Pullen (p), Dave Holland (b), Warren Smith (dr, perc)
{*Session entry*, *Book p.302*; Comments on YouTube video ID# 3Nw-gAWt9L0}
—Steven Bernstein: “Not Olu Dara on trumpet.” / Joseph Daley: “Oliver Beamer, trumpet.”
—See original session entry for notes and broadcast video recording info.

- 79.08.11 - (*Add play date*)—Workshop: “Sam Rivers and Dave Holland Quartet will hold auditions ... for a jazz workshop.” 1:00pm, Cornish Institute, Seattle, WA [*The Bellingham Herald* Aug 10 p.15D]

- 79.00.00 - 80.00.00 - (*Add play date*)—Sam Rivers Solo: Rivers (ts, ss, fl, p, voc) / Armadillo World Headquarters, Austin, TX
“Saw Sam play a solo show at AWHQ ... maybe 1980 (?), 90 minutes by himself. One of the most impressive individual displays of musicianship I have ever seen. ... Sometime between 1979 and '82.” [Kirby Desha FB 23.10.16]

—Sam was in Austin on 78.01.25 in a Duo with Dave Holland and on 78.01.27 in a Trio with Holland and Altschul (*Book p.268*); on 78.10.02 in a Quartet with Holland, Joe Daley, and Thurman Barker (*Book p.282*); and on 80.02.14 in a Trio with Holland and Steve Ellington (*Book p.309*) during this time-frame, but I've found no mention of Rivers doing a solo gig. It's possible this was an earlier set preceding an ensemble set. —RL

80.04.12 • (*Add Review excerpt*)—Sam Rivers & The RivBea Orchestra [AR—23:38]

April 12, 1980 / Public Theater, New York City

1. composition 22:42

Sam Rivers (ss, fl), Chico Freeman, John Purcell, Marty Ehrlich, and Bobby Eldridge (reeds), Oliver Beener, Malachi Thompson, and Stanton Davis (tp), Charles Stephens and Craig Harris (tb), Bob Stewart (tu), Dave Holland (b), Freddie Waits (dr)

{*Session entry*, *Book p.311*; CDr, detailing RL 19.04.21; *Jazz Spotlight News* Vol.1 no.6 April 1980 Steve Cannon review p.39 → → → }

Steve Cannon: “For openers ... Mr. Rivers announced that since the tunes were originals, and had never been recorded (saying he only titled tunes after they were recorded), they remained nameless; but that he would simply perform two compositions. ... If you’ve ever listened to Coltrane’s *Ascension* ... or have heard the Human Arts and or Chicago Arts Ensemble go thru their antics, you would have a pretty good idea how far out in the tradition of the avant garde the music can and does get. ...

Mr. Rivers and the band, on the first tune, went thataway too, but held it all within limited boundaries by a tight and solid structure. The tune itself was a trailblazer that mixed and moved thru a variety of rhythms and tempos, with the horns calling and responding, responding and calling; like the saxophones to the trumpets, the trumpets to the trombones, the tuba to the saxophones, calling and responding with two instruments dialoguing, like soloing at the same time—and talking back to one another, while the group kept the chords moving, and later in the tune, the drums, then the bass, then the tuba, having the stage to themselves, ... still calling and responding, with Mr. Rivers up there directing this complex music, the ensemble after forty-five minutes took the tune out and brought it back home. But it worked. ... When it was over, both the audience and the band took our fifteen-minute break to absorb what we’d heard with our ears still pounding and ringing, then returned to our places to experience the second composition.

And damn but did they hit. ... Feeling good and happier than a flock of larks, they took off intempo, ... both calling and answering, ... with an overall chord structure, playing the changes, which kept the composition tight. Each ... musician gave it his all, talked back to the others, with the same as before; two talking at the same time, to one another and back even to the ensemble, with the ensemble answering and putting in its two cents, like even between the lines, counterpointing the rhythm, the tempo the only constant into a heavy dialectic of equal but opposite, if not apposite creating a synthesis with statements and counter-statements, with the chords going back and forth up and down sideways and backwards, the tempo still holding, into some other kind of time/space zone, as the band popped snapped and cracked this happy go lucky fun loving—with everybody feeling good, and getting that feeling over to the audience—tune, which bopped swung and brought the house down. Another standing ovation. ... The musicians boxed packed their instruments and deserted the stage as the audience shouted at the tops of their voices—More More More! ENCORE! But folks that was it!—A million trillion licks and one solid split. Mr. Sam Rivers and his RivBea Orchestra gave us more than its all, and had stuck to its game plan. Two original compositions and a fifteen-minute intermission. With the performance lasting no more than two and a half hours long. ...

It was more than obvious to this listener that not only was the group tight and as solid as a rock, but that they were also well-rehearsed, were comfortable with the music, ... like they’d memorized the compositions and knew them by heart. Mr. Rivers for this engagement gave the audience two hellified compositions. ... A true artist and damn near a genius and he’s worth more than all the audiences or play he can get.”

[Steve Cannon “In Flight: Sam Rivers’ RivBea Orchestra at the Public, April 12th, 1980” *Jazz Spotlight News* Vol.1 no.6 April 1980 p.39]

—**80.11.15** - (**Add info, Book p.317**)—The Dartmouth gig—confirmation that “Rivers Cancelled,” in *Valley News* (Nov 13 p.7): “Due to unforeseen scheduling problems, Sam Rivers has been delayed on his current European tour and will be unable to perform at the Hopkins Center.”



80.12.01 to 12.19 • (Add Session)—(V/A) Jazz in Banff [BR—28:53]

1981: ACCESS, the Alberta Educational Communications Corporation (Film, Color, 28:52).

—“A 1980 documentary on the jazz program, produced by the Banff School of Fine Arts.”

December, 1980 (between the 1st and 19th) / The Banff Centre School of Fine Arts, Banff, Alberta, Canada

—“The Winter Cycle 1980-81 Advanced Studies in Improvisation.”

opening	7:18	(Opening credits, scenes around the facility, introductions and history of the program—interspersed with improv and workshop sessions—by Michael Century, Michael Bawtree, and Karl Berger...)
1. composition	1:03	(Rivers to musicians: “Start with Letter ‘C’, the first theme, which is a very majestic kind of sound.” (sings it) ...and so on, with gesturing throughout. “The reason I’m humming this is because, that’s the only way that you interpret music. I mean, there’s no such thing as looking at a piece of music and trying to decipher what it means. Because it doesn’t mean <i>anything</i> until someone hums it to you. We still are having an oral tradition here. ... So in other words if you see some music, and you try to play it, more than likely, if you haven’t had any previous experience with that particular style of music you won’t be able to interpret it right. Someone has to hum it to you.”)
	11:55	(...Dave Holland at blackboard explaining, counts an ensemble in and they begin playing; Karl Berger and a violinist discuss Bach improvisations—students play; Jimmy Giuffre talking and playing bass flute; Berger talks about students putting together their own performances that last “long into the night”; a jam session segment of a p+b+dr trio at Melissa’s Misteak Restaurant; Berger talks about faculty members Konitz, Blackwell, George Lewis, Giuffre, Holland, and Rivers; Michael Century introduces a performance by Rivers and Holland at the Margaret Greenham Theatre...)
2. improvisation	6:40	(p + ce duo–0:10; p solo–1:51; ce solo–2:57; p + ce duo–1:41; applause / incomplete, fades in...)
talking heads	1:35	(...Participants Dennis Borycki, Jonathon Bayley, Peter Hannan, and Daniel Janke talk about the program...)
closing credits	0:15	(...Flute music over more scenes of surrounding mountains, clouds, and trees)

—Track 1 is from an unknown date during the residency.

—Track 2 is from the **80.12.16**, the Sam Rivers & Dave Holland Duo set at 8:00pm in the Margaret Greenham Theatre at The Banff Centre.

Sam Rivers (p), Dave Holland (ce)

{**Play date entries + notes, Book pp.318-19**; Banff Center, vimeo.com/285156975, detailing RL 24.09.03; *Edmonton Journal* Dec 12 p.D6}

81.05.17 • (ADD Compilation)—Sam Rivers: Archive Series

2023: NoBusiness Records NBLP 152-156 (5LP Box, Limited Edition of 300, Sam Rivers Archive Project) Lth
—5th Session [See also 71.06.03; 77.11.06; 78.01.12; 79.05.15; 02.03.09 in this update]

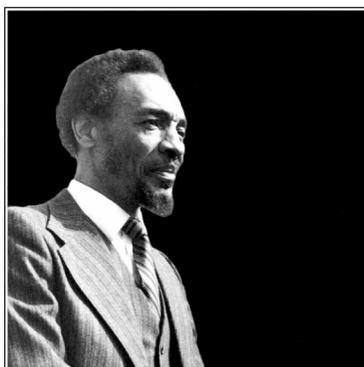
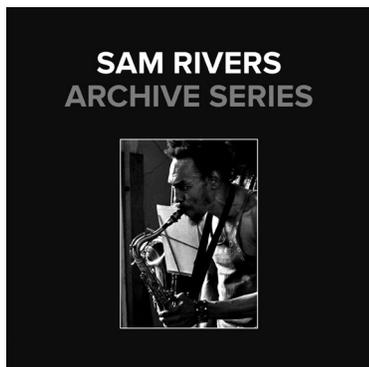
May 17, 1981 / Florence, Italy

LP 156, Side 1: (Highlights from *Undulation*, NBCD 146)

1. Undulation, Part I 11:18
2. Undulation, Part II 4:27
3. Undulation, Part III 5:38

Sam Rivers (ts), Jerry Byrd (g), Rael-Wesley Grant (elb), Steve Ellington (dr)

{*Session entry*, *Book p.326*; NBLP 152-156; www.nobusinessrecords.com; Ed Hazell 22.10.1}



NBLP 152-156 / NBCD 146



—82.01.15 + 01.16 - (*Personnel Correction*, *Book p.331*)—
Sam Rivers Trio (was Quartet): Sam Rivers (ts, ss, fl, p, voc),
Joe Daley (tu/eu), Newman Baker (dr) /
9:00pm, Gulliver's, West Paterson, NJ
[*The Star-Ledger* Jan 18 review p.22]
—Advertised pre-gig as a quartet.

—The original 82.01.15 + 01.16 play date (*Book p.331*) had
this as a quartet with Kevin Eubanks, Rael-Wesley Grant,
and Baker. A note asserted that “Eubanks comes aboard just
before a European tour and stays through March, appearing
intermittently afterwards through early '84.”
This should be amended to Eubanks joining the quartet for
only for the European dates from January through March,
and then “intermittently afterwards through early '84.” —RL

- 82.11.13 - (*Add play date*)—“Sammy Rivers Quartett”:
Rivers (ts, ss, fl, p, voc), Alain Ginapé (g),
Jay Oliver (b), Steve McCraven (dr) /
20:00hr, Kufstein-ÖGB-Haus, Kufstein, Austria
[Österreichische Nationalbibliothek, ÖNB Digital,
← ← ← poster—item # 1159DFE3, Wolfgang Kraus 24.07.01]

On the Rivers, Debriano, McCraven Trio :: January 1983 through February 1984

TNYCJR: What can you tell us about that experience [playing with Sam Rivers]?

Santi Debriano: It was the early '80s. The first thing I learned was endurance. It was high energy all the time—you would start high and then you'd push up against it. It was chordless. Always chordless. Well, Sam would play the hell out of the piano. He played piano the way he played saxophone. He could play all the changes, everything, but he liked to really take it out. We would start out with him on tenor. We'd go through all kinds of feelings and stuff, and he'd take his long solos, then I'd take my solo and then he might come back and take a piano solo. Then there'd be a drum solo.

But Sam's mind, it's kind of like Cecil (Taylor's). So fast and so gone. What you tried to do as a bassist was just give him a blanket of notes that he could bounce wherever he wanted off of, and we could play free time that way. But the free time had to be dense to give him that blanket. Sometimes he called tunes, (and) a few of my favorite tunes are his.

TNYCJR: And where did you play with that trio?

Debriano: All over Europe. But he was really big in the east—then East Germany and (former) Yugoslavia. They heard something in that music that I think resonated with them. It was freedom, but it was really rebellion too. We were playing for large rooms, full theaters, and people would come up to us on the breaks and whatnot and they just adored Sam Rivers.

You don't know how that music is going to reach people until you get it out to the people. I don't think (Rivers) necessarily thought of his music as rebellious. I did. He didn't have any political point of view that he was trying to get across. He was only thinking music, but they heard something in him in that spirit, and they gravitated.

TNYCJR: I'm surprised the authorities even let you do it.

Debriano: It was during that time when the Russian soldiers were all over East Germany and you had the Stasi that were watching the German people. There was a lot of tension and military presence on the trains. You could feel that when you traveled in eastern Europe, Poland, the old Yugoslavia.

TNYCJR: How were you treated, as African-American artists?

Debriano: I think the fact that we were doing what we were doing over there created its own sort of spectacle. They treated us with respect and I enjoyed this altar that they kind of placed us on, because we were coming from so far. We were black people and there was respect for the art. Sam's music was fast. It was muscular, very explosive. They responded because it was probably just the opposite of their lives.

I have traveled as an ambassador of this country and ambassador of our music throughout the world. And I can tell you that the rest of the world is mystified the way we're treated here.

[*The New York City Jazz Record* November 2023 p.6+p.33]

—83.05.06 - (*Add confirmation, Book p.349*)—Harold E. Smith confirms that the kitty is indeed his. —Also see 84.05.04 below.
[Harold E. Smith in conversation with RL at Mount Morris Ascension Church in Harlem for Sam's 100th, 23.09.22]

—83.06.25 to 06.28 - (*Add Compositions + details, Book p.349*)—Sam Rivers Workshop / Scuola Musicale, Rovereto, Italy

The image in the book of the "Oriente Occidente, Incontri Internazionali di Rovereto" that I had assumed was a program cover from the event, was in fact a workshop folder. The first four pages contained a synopsis, a Rivers bio, a note on the lofts scene, and the workshop personnel, given as Rivers and Steve "Nail" [sic, Neil] (g, elb, b), and Steve Alan McCraven (dr), probably printed well before the fact, and before Barry Wedgle came on as the (actual) guitar player.

Following was a page with two thumbnail images at the top, very roughly photocopied and very small—one of Sam's head blowing into a tenor mouthpiece, and the other the upper half of "A marvelous illustration from *L'Humanite*" (reproduced on *Book p.247*). Below these was the title: "Compositions by Sam Rivers," and then "Compositions from the *Hong Kong Suite*" ("Fun," "Joy," and "Sophistication"), and below that the most complete instance we have of the compositions that make up the *Flower Suite*, as shown below. Four of these—"Dafodil," [sic] "Dahlia," "Gardenia," and "Zinnia," are new titles to me (and you!), not seen before in any of the compositions lists or archive folders.

COMPOSITIONS FROM THE "FLOWER SUITE"	
DAFODIL	12
DAHLIA	14
GARDENIA	16
LILACS	10
ROSES	8
VIDLETS	20
ZINNIAS	18

—See Compositions List Addenda, This update pp.42.

—“A handout from the Italian workshop.
I don't remember exactly where I got it.
I was in Paris at the same time as Barry
Wedgle. ... He may have given it to me.”
—Alex Coke

[Workshop folder, Alex Coke 22.10.04]

—84.05.04 - (*Delete the Smith All-Stars play date + Add confirmation to Rivers Quartet play date, Book p.353*)—Harold E. Smith confirmed that the kitty is indeed his, and that Sam Rivers did not make this May 4th gig in Philadelphia. (He was in Massy, France with his quartet.)
[*Book pp.349 + 353*; Harold E. Smith in conversation with RL, 23.09.22]

- **85.03.14** (*Add play date*)—Beaver Harris/Sam Rivers All Stars: Rivers (ts, fl), Vincent Chancey (frh), Dave Burrell (p), Santi Debriano (b), Vincent Taylor (steel drums), Babafumi Akunyun (cga), Harris (dr, Comp) / “Great Black Music,” 20:00hr, Oberer Konzilsaal, Konstanz, Germany [Dave Burrell Archive, University of Pittsburgh Library System, Pittsburgh, PA—Poster, Ed Galloway to Mike Iapichino 22.10.08]
- **87.01.30 + 01.31** (*Add play dates*)—Sam Rivers & the RivBea Orchestra: Rivers (ts, fl, Comp), probably Chico Freeman (ts), Joe Daley (tu/eu), Steve McCraven (dr), and unknown others / “Music Is An Open Sky,” Sweet Basil, NYC [The Sunday Star-Ledger Jan 18 Sec.4 p.18; Cash Box January 24, 1987 clipping, no p.#, digitalcommons.unf.edu, article 1110, Kleinsinger]

The Gillespie Years : : February 25, 1987 to May 21, 1989

Sam Rivers says he'd wanted to play in Dizzy's group since he met him 40 years ago. “I was in the Navy band when I first heard Dizzy,” Rivers says. “I put this record on, ‘Blowin’ the Blues Away,’ by Billy Eckstine’s band. Near the end comes this trumpet. I enjoyed it right away. We all sat around listening, cracking our sides. The chord structure was different from anything we’d been playing. There was no name on it. I didn’t find out who it was until I heard ‘Groovin’ High’ with Charlie Parker and Dizzy.” Dizzy called Rivers in January and they left for Europe two days later.

[Mary Campbell (AP) *Honolulu Star-Bulletin* Aug 30, 1987 p.97]

—We have mentions of phone calls on Christmas day and in January; and “two days later” for the European tour. There are no references to Gillespie quintet dates in January, nor is there mention of Rivers. During early February Gillespie is doing some guest spots without his own bands and some with no mention of type of ensemble (I have these listed). The first date we have for a “European tour” that Rivers cites as the beginning of the relationship is on 87.02.25. —RL

“I got Sam into Dizzy’s group. I had been playing in Sam’s group off and on in ’84 and ’85. I rejoined Dizzy in ’86. Dizzy fired his current sax player and asked me who to get. I suggested Sam.”

—Ed Cherry in conversation with RL, July 24, 2019.

Findings in this section include items referenced from the The Dizzy Gillespie Collection at the National Museum of American History, collection identifier “NMAH.AC.0979.” These items mostly appear here as, for example, “Gillespie Collection, S3.B8.F22,” indicating Series 3, Box 8, Folder 22, and usually include notes that the sources were programs, news clippings, correspondence with Gillespie’s manager Charles Fishman, etc.

There are dates embedded within this section that track Gillespie’s activities apart from those with Rivers in order to affirm Sam’s absence on those dates. These are indented (further) and in a faded typeface:

- **87.06.21** - Hilton Ruiz Quartet: Sam Rivers (ts, ss, fl), Ruiz (p), Russell Blake (b), Walter Perkins (dr) / 2:00 & 4:00pm, Ethical Society, Philadelphia, PA [*The Philadelphia Inquirer* Apr 28 p.8D + Jun 20 p.4C]

87.06.22 - DG / JVC Jazz “Amusements of King George,” Town Hall, NYC [*Canarsie Courier* Apr 16 p.36]
Many guests including George Shearing, DG, and others

- **87.06.23** - Dizzy Gillespie 70th Anniversary Big Band: Gillespie (tp), Sam Rivers (ts), Frank Wess, Ralph Moore,

::: Dizzy Gillespie :::

87.02.10 - (*Add personnel, Book p.370*)—DG Quintet: Saydd Alkhabyyr (reeds), Walter Davis (p), John Lee (b), Nasyr Alkhabyyr (dr) [*The Commercial Appeal* Jan 30 p.D7] —Preview had personnel listed, confirming Rivers was not present.

87.02.14 - (*Add ensemble, Book p.370*)—“Performed on his trumpet with young people in jazz bands at the University.” [*The Knoxville News-Sentinel* Feb 16 p.B4]

87.02.21 - (*Add personnel, Book p.370*)—DG Quintet: “New group, which he’ll be bringing with him to Saturday’s concert, includes Ed Sherrie [sic], guitar; John Lee, bass; Sahid Abdul Al-Khabyyr, tenor saxophone; and Ignacio Derroa [sic], drums.” [*Springfield News-Sun* Feb 22 review p.10] —*This was thought to be Rivers’ first date with Diz. It was not.*

87.02.27 • (*Add Broadcast details*)—Dizzy Gillespie Quintet: Happy Birthday Dizzy [BVR—1:31:47]

—ZDF [Second German Television Network] Documentary (92min) Ger

February 27, 1987 / Theaterhaus, Stuttgart, Germany

—ZDFtheater Broadcast “3sat ZDF Jazz Club” on October 26, 1987.

—This session is circulating with the incorrect date (87.10.28) and locale (Mainz).

“Not recorded in Mainz on that day but at ‘Theaterhaus,’ Stuttgart, February 27, 1987. Mainz is only the headquarter of ZDF (‘Zweites Deutsches Fernsehen’). The program was screened by ZDF on October 26, 1987.” —DH Kraner

1. Tanga (Gillespie) 11:36

—The Gillespie documentary is 911:47 long; the Quintet with Rivers segment runs from 9:29 to 21:05.

Dizzy Gillespie (tp), Sam Rivers (ts), Ed Cherry (g), John Lee (elb), Ignacio Berroa (dr)

{*Session entry, Book p.370*; Digital Video, detailing RL 19.04.06; Dietrich Heinz Kraner 02.07.15}

87.03.16 - (*Add DG play date*)—DG Tribute, Boston Globe Jazz and Heritage Festival, Boston, MA
[*Daily Evening Item* Mar 14 p.10]

- **87.04.05 - (*Add play date*)**—Dizzy Gillespie Quintet: Gillespie (tp, perc, voc), Sam Rivers (ts, ss, fl), Ed Cherry (g), John Lee (elb), Ignacio Berroa (dr) / Gardenia Club, Syracuse, NY [*The Buffalo News* Apr 3 “Gusto” p.16]
- **87.05.02 + 05.03 - (*Add play dates*)**—Dizzy Gillespie “and his Quartet”: Gillespie (tp, perc, voc), Sam Rivers (ts, ss, fl), Ed Cherry (g), John Lee (elb), Ignacio Berroa (dr), + The Springfield Symphony Orchestra / 8:00pm the 2nd and 3:00pm the 3rd, Springfield Symphony Hall, Springfield, CT [*The Republican* May 4 review p.18]
—Original DG play dates entry (*Book p.371*) had “Dizzy Gillespie with the Springfield Symphony Pops,” without mentioning his group.

—**87.04.16 to 04.19 - (*Add Personnel + Review, Book p.371*)**—Dizzy Gillespie Quintet: Gillespie (tp, perc, voc), Sam Rivers (ts, ss, fl), Ed Cherry (g), John Lee (elb), Buck Clarke (cga), Ignacio Berroa (dr), + Carmen McRae and Bill Henderson (voc) / 9:30pm, Catalina’s Bar & Grill, Hollywood, CA [*Jazz Times* Vol.8 no.6 June 1987 p.11]
—“Kush,” “Gee, Baby,” “On a Clear Day,” “Manteca,” others...

—“Not since the original Shelly’s Manne-Hole closed in the early ’70s could anyone remember seeing music lovers lined up the street and around the corner to hear jazz at a Hollywood club. John Birks Gillespie’s April engagement ... revitalized the 1600 block of Cahuenga Blvd.

so dramatically that he was re-booked on the spot.

[See 88.03.15 to 03.20, *Book p.384*]

Birks’ closing set Easter Sunday was spectacular ...

When he announced, ‘And now, ladies and gentlemen, it gives me great pleasure to present our featured vocalist,’ everybody assumed he was going to sing another song. ... Instead, he surprised everyone including the featured vocalist ‘Miss Carmen McRae.’ sitting ringside with Harry ‘Sweets’ Edison.

McRae demurred briefly, finally agreeing if she could bring a friend, and summoned singer Bill Henderson from across the room. She then auditioned Dizzy’s band, asking each for a few bars of ‘On a Clear Day,’ and was obviously delighted.”

—Photo and review by Patricia Willard





“I was there all day for the Wolf Trap tribute to Diz (87.06.06, [Book p.372](#)) and thought you would like this shot.” —Michael Wilderman 22.11.13

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- 87.06.23 - ([Add Personnel, Book p.373](#))—Dizzy Gillespie 70th Anniversary Big Band: Add guest Wynton Marsalis (tp) / JVC Jazz Festival, Carnegie Hall, NYC [*The Knoxville News-Sentinel* Aug 16 p.26]
 - 87.06.24 to 06.26 - ([Corrected Ensemble, Book p.373](#))—Dizzy Gillespie Septet (*Was “Dizzy Gillespie 70th Anniversary Big Band”*): Gillespie (tp, voc), Sam Rivers, (ts, ss, fl), Ron Holloway (ts), Ed Cherry (g), John Lee (elb), Paul Hawkins (cga, perc), Ignacio Berroa (dr) / Blues Alley, Washington, DC [*Newsday* Jun 14 p.17; *Baltimore Sun* Jun 19 p.70 + Jun 26 p.80; Michael Wilderman 22.11.13] —“I was there [06.25] and know nothing of a Big Band on other nights.” —Michael Wilderman
 - 87.06.28 - ([Add Personnel, Book p.373](#))—Dizzy Gillespie 70th Anniversary Big Band: Add guest Wynton Marsalis (tp) / Newport Jazz at Saratoga, Saratoga Performing Arts Center, Saratoga Springs, NY [ibid]
 - 87.08.16 ([Add Personnel in total, Book p.378](#))—Gillespie (tp, perc, voc), Sam Rivers (ts, ss, fl), Jerry Dudgeon (as), Frank Wess (reeds), Jon Faddis, Glenn Drews, Earl Gardner, Lew Soloff, and Virgil Jones (tp), Howard Johnson (bar, tu), James Williams (p), Ed Cherry (g), John Lee (elb), Daniel Ponce (perc), Ignacio Berroa (dr), guest George Benson (g), unknown others / JVC Jazz Festival, 6:30pm, Fort Adams State Park, Newport, RI [*The Daily Item* Aug 18 p.22; *JazzTimes* Vol.8 no.10 October 1987 p.48] —Original play date had only “Gillespie Big Band: 18-piece.”

87.09.11 - ([Correction to DG play date, Book p.379](#))—DG / Artists Series, 8:00pm, Physical Education Building, Wright State University, Dayton, OH [*Troy Daily News* Sep 11 p.6] —Originally had “DG All-Stars: Milt Jackson, Max Roach, Randy Brecker, unknown others... / Velodrome Rino Mercante, Bassano del Grappa, Italy [*l’Unita* Aug 21 p.20],” which never happened.

87.09.19 - ([Add DG play date](#))—“Dizzy and Moe Super Show”: DG + The Moe Koffman Band / Performing Arts Series, Convocation Hall, Mount Allison University, Sackville, New Brunswick, Canada [*The Times-Transcript* Sep 12 “Leisure Living” p.28]

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- 87.11.16 ([Add play date](#))—Dizzy Gillespie Quintet: Gillespie (tp, perc, voc), Sam Rivers (ts, ss fl), Ed Cherry (g), John Lee (elb), Ignacio Berroa (dr) / 8:00, Old Cabell Hall, University of Virginia, Charlottesville, VA [*The Daily Progress* Nov 14 “Piedmont” p.8]
 - 87.11.20 + 11.21 - ([Add play dates](#))—Dizzy Gillespie Quintet and The Alabama Symphony Orchestra: as above, + The ASO / 8:00pm, Birmingham-Jefferson Civic Center Concert Hall, Birmingham, AL [*Birmingham Post-Herald* Nov 20 “Kudzu Magazine” p.2; *Birmingham Post-Herald* Nov 21 cranky review p.B6] —This was originally a “DG with the Alabama Symphony” one night 87.11.20 concert sans Rivers ([Book p.381](#))

88.02.05 - (**Add DG play date**)—DG and Moe Koffman / 8:00pm, Brock Centre for the Arts, St. Catharines, Ontario, Canada
[*The Standard* Jan 27 p.24; *The Hamilton Spectator* Jan 30 p.D4]

88.02.21 - (**Add DG play date**)—DG induction ceremony (no SR): Jon Faddis, Ernestine Anderson, Jon Hendricks, others... /
Black Filmmakers Hall of Fame Awards, Paramount Theatre, Oakland, CA [*Oakland Tribune* Feb 23 p.C1-2]

88.02.26 - (**Add venue & location**)—DG / 8:00pm, Dana Center, Saint Anselm College, Manchester, NH [*Concord Monitor* Feb 20 p.16]

- 88.04.05 to 04.10 - (**Personnel correction**)—Dizzy Gillespie Sextet: Gillespie (tp, voc), Sam Rivers, (ts, ss, fl), Ed Cherry (g), John Lee (elb), Ignacio Berroa (dr), (**Add:**) Ron Holloway (ts) / Blues Alley, Washington, DC
[Charles Fishman letter to DG March 11—Gillespie Collection, S3.B8.F25; *Baltimore Sun* Apr 1 p.104; Michael Wilderman 22.11.13]
—“Same personnel as [87.06.25, this update p.32] minus Paul Hawkins.” —Michael Wilderman
 - 88.04.13 - (**Add play date**)—Dizzy Gillespie “and his band”: Gillespie (tp, voc, perc), Sam Rivers (ts, fl), Ed Cherry (g), John Lee (b), Ignacio Berroa (dr) / 8:15pm, Bijou Theatre Center, Knoxville, TN
[*The Knoxville News-Sentinel* Apr 10 “Showtime” p.14 + Apr 14 review p.B4]
—“Round Midnight,” “Night in Tunisia,” “Tanga,” “Swing Low, Sweet Cadillac,” others...
 - 88.04.20 - (**Add play date**)—Dizzy Gillespie Quintet: Gillespie (tp, voc, perc), Sam Rivers (ts, fl), Ed Cherry (g), John Lee (b), Ignacio Berroa (dr) / 8:00pm, Jesse Auditorium, Missouri State University, Columbia, MO
[*Columbia Daily Tribune* Apr 20 “Scene Magazine” p.2]
 - 88.07.28 - (**Add confirmation review + compositions, Book p.393**)—Dizzy Gillespie Quintet: as above / 1988 Jazzoo, 7:30pm, Coor’s Peacock Pavilion, Cincinnati Zoo, Cincinnati, OH [*Cincinnati Inquirer* Jul 10 p.8; *Cincinnati Post* Jul 29 review p.8B]
—“Round Midnight,” “Night in Tunisia,” “The Land of Milk and Honey” “My Funny Valentine,” others...
 - 88.08.20 - (**Add Personnel, Book p.394**)—Dizzy Gillespie United Nation Super Band: Gillespie (tp, voc), Sam Rivers (ts, ss, fl), Paquito D’Rivera (as, fl), James Moody (reeds), Jon Faddis and Claudio Roditi (tp), Slide Hampton and Steve Turre (tb), Monty Alexander (p), Flora Purim (voc), Ed Cherry (g), John Lee (b), Airto and Giovanni “Manenguito” Hidalgo (perc), Ignacio Berroa (dr) / 8:00pm, The Lehman Center, The Bronx, NY [*Mount Vernon Argus* Aug 18 p.E3]
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88.08.25 - (**Add DG play date**)—DG “special guest” w/ The Renaissance Band / 8:00pm, Yosemite Park, Fairview-Greenburgh, NY
[*Mount Vernon Argus* Aug 21 p.E3; *Citizen Register* Aug 21 p.F3]

—88.08.24 to 09.25 - (**Delete DG play dates**)—DG / ‘will possibly appear,’ Second Annual John Coltrane Festival, Wiltern Theater, University of Southern California, Los Angeles, CA” (**Book p.394**)

88.09.01 - (**Add DG play date**)—DG with a regional backing band / 8:00pm, Georgetown High School Auditorium, Georgetown, SC
[*Florence Morning News* Aug 29 p.11A; *Sun-News* Aug 31 p.7C]

88.10.15 - (**Add DG play date**)—DG (no SR) / “School parents’ weekend festivities,”
9:00pm, Dedmon Center, Radford University, Radford, VA [*The News and Advance* Oct 14 p.D1]

88.10.19 - (**Add DG play date**)—DG (no SR) / Boone Hill Plantation, Charleston, SC [*The State* Oct 20 p.11; *Sun-News* Oct 23 p.33]

89.02.09 - (**Add DG play date**)—Dizzy Gillespie Workshop (no SR) / 22nd Annual Tom Kinser Memorial Jazz Festival, Natrona County High School, Casper, WY [*The Billings Gazette* Feb 3 p.5D]
—Noted as “a two-night engagement” in the *News Letter Journal* (Feb 2 p.14). On 89.02.09 + 02.10 Gillespie was the “Featured performer at Casper College Jazz Festival.” —See original 89.02.10 (**Book p.402**).

- 89.02.15 - (**Add play date**)—Dizzy Gillespie Quintet: Gillespie (tp), Sam Rivers (ts, fl), Ed Cherry (g), John Lee (elb), Ignacio Berroa (dr) / 8:00pm, Hobart Taylor Recital Hall, Prairie View A&M University, Prairie View, TX
[*Bryan-College Station Eagle* Feb 11 p.3C + Feb 15 p.1]
—Included a 3:00pm workshop in the Taylor Band Rehearsal Room.
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89.02.19 - (**Add DG play date**)—DG (sans SR) guest appearance w/ the Benny Carter Trio / “A Grammy Night on the Town,” Biltmore’s Grand Avenue Bar, Los Angeles, CA [*Merced Sun-Star* Feb 22 p.D1]

- 89.03.05 - (**DELETE play date, Book p.402**)—Dizzy Gillespie Quintet / 2:00pm, The Folly Theater, Kansas City, MO
[*St. Joseph News-Press Gazette* Feb 24 p.C1]
—Original reference was actually from Feb 17 p.D1. This gig was likely cancelled after the promo was sent.

- 89.03.05 - (**Add play date**)—Dizzy Gillespie Quintet: Gillespie (tp, voc, perc), Sam Rivers (ts, fl), Ed Cherry (g), John Lee (b), Ignacio Berroa (dr) / 8:00pm, Heritage Theater, Saginaw Civic Center, Saginaw, MI
[*The Saginaw News* Mar 2 p.C8 + Mar 6 review p.B3]
—“Birk’s Works,” “Round Midnight,” “Swing Low Sweet Cadillac,” “A Night in Tunisia,” “Brother K.”
-

89.03.12 - (**Bogus newspaper listing**)—“DG at the Fine Arts Theatre, Elon College, Elon, NC”
[*The Herald-Sun* Feb 17 p.2C + Feb 27 p.6A]
—Sorry, but no. The Quintet was playing in Kansas City.

- 89.04.11 to 04.14 - (**False date info**)—An announcement in the *Oakland Tribune* (Apr 11 p.C3) mistakenly has this engagement starting on the 12th of April and running through the 16th.
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- **93.08.00** - (*Add play date*)—Roots (?): Chico Freeman, Sam Rivers, Nathan Davis, and Arthur Blythe (reeds), Don Pullen (p), Santi Debriano (b), Idris Muhammad (dr) / Graz Meeting '93, Graz, Austria [*JazzTimes* Vol.23 no.6 August 1993 p.18]
 - “Arthur Blythe, Chico Freeman, Sam Rivers, [and Ned Rothenberg, among others] appeared at Austria’s Graz Meeting ‘93.” —*JazzTimes* Ned Rothenberg correspondence (24.03.09) confirms that Roots was there, though they are not named in the article.
 - The only dates I have for Roots around this time were in May and October of this year, so this gig may have been a one-off. Sam was indeed in Europe in August with drummer Barry Altschul’s Trio (w/ Debriano on bass), further complicating matters. Rivers may have appeared in Graz with one, or the other, or with both ensembles.
-



“I was fortunate to have known Sam from 1994 until his death in 2011. I began studying privately with Sam right after high school. He only charged me \$25 a lesson and usually went well beyond the allotted hour. He was generous enough to let me sit in many times with his trio, as in this photo from 9/30/95 [*Book p.464*, at the Big Potato Academy, Apopka, FL]. After a few years, I joined his big band, The RivBea Orchestra.” —Brian Mackie FB posting 23.09.25

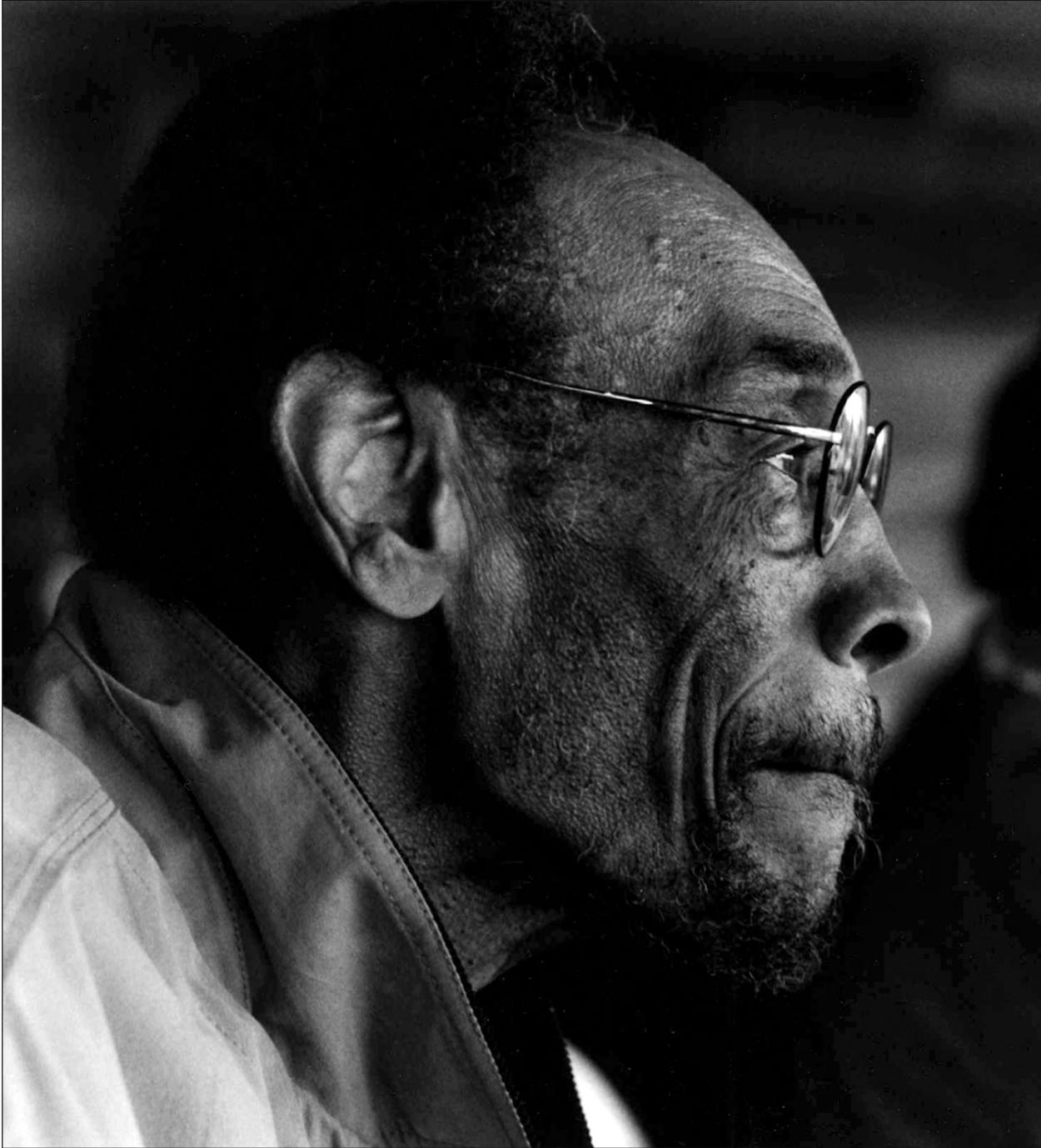
97.07.27 (1) • (*Add Session*)—Sam Rivers Interview [Larry Appelbaum Archive—27:43]

May 27, 1997 / WPFW-FM Studios, Washington, DC

1. interview 26:47 (“I don’t know how it happened, but I’m just able to fit in with any style without changing *my* style.” / includes intro music and announcement + outro music)

Sam Rivers (responding), Larry Appelbaum (prompting)

{Sound files, detailing RL 24.09.11; YouTube ID# MvIaOntUHbQ; larryappelbaum.wordpress.com/2022/09/12/interview-with-sam-rivers-2/}



“Most likely taken during [the] retreat at the Djerassi Resident Artists Program in Woodside, CA, prior to ... the 5th Other Minds Music Festival in March, 1999.”
[Other Minds Archives, ID# IM.OM.FP.0005.015, archives.otherminds.org/index.php/Detail/objects/20489]
—Photo by John Fago; Courtesy of the Other Minds Archives, Other Minds Festival Collection, with permission

00.06.02 • (Add Session)—Sam Rivers Trio [Rollins College Archival VR—]

June 2, 2000, 8:00pm / Rogers Room, Keene Hall, Rollins College, Winter Park, FL

1. compositions/improvisations

“The VHS tape we have is damaged and I’m unable to view and give you further information.” —Ivan Riascos
—In other words, a session recording that is sadly inaccessible. So perhaps not an actual session? —RL

Sam Rivers (ts, ss, fl, p, voc, Comp), Doug Mathews (b, elb, bcl), Anthony Cole (dr, ts, p), + Trudy Morse (poetry)

—Double-bill with Cecil Taylor Solo, ... and Morse reads two Sun Ra poems.

{*The Orlando Sentinel* Jun 9 review, “Calendar” p.8; Joseph Hayes 06.12.16; Ivan Riascos 21.11.03}

02.05.04 • (Add Session)—Sam Rivers Interview [BR—1:24:27]

May 4, 2002 / Sam’s house, Maitland, FL

—Live broadcast, “Freedom Against the Night” Program, WRVU-91.1 FM, Nashville, TN

1. interview 43:19

—Beginning 39:41 has a Frank Lowe interview.

Sam Rivers (speaking), John Rogers (inquiring)

{Sound files, detailing RL 24.09.07}

02.00.00 • (Add Session)—Sam Rivers Lecture [MGA—1:14:03]

unknown date, 2002 / Full Sail University, Orlando, FL

1. lecture 74:03 (*audience member: “Mind if I record it?” SR: “No, record it. Whatever I say will be held against me anyway.” [laughter] ... “Sorry if I ramble like this, because I have so much I can go through, so if I miss something I go back and get it. ... You have so many experiences, y’know, you always take the scenic route.” [laughter] ... and so on, in the manner of a stand-up act strewn with Sam’s go-to biographical stories and discussion of his approaches to music.*)

Sam Rivers (speaking)

{Matt Gorney Archival Recording, detailing RL 24.09.21}

02.03.09 • (Add Compilation)—Sam Rivers: Archive Series

2023: NoBusiness Records NBLP 152-156 (5LP Box, Limited Edition of 300, Sam Rivers Archive Project) Lth

—6th Session [See also 71.06.03; 77.11.06; 78.01.12; 79.05.15; 81.05.17 in this update]

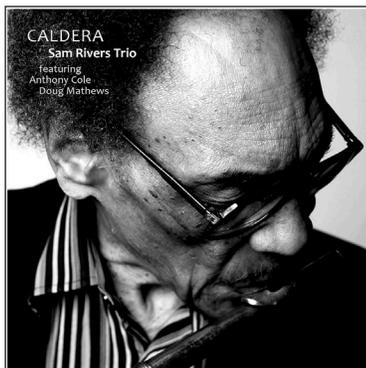
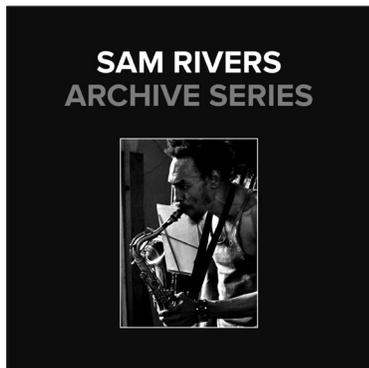
March 9, 2002, 9:00pm / Freeport-McMoRan Theatre, Contemporary Arts Center, New Orleans, LA

LP 156, Side 2: (Highlights from *Caldera*, NBCD 155)

1. Improvisation III 18:25
2. Nightfall 4:40 (previously unissued)

Sam Rivers (ts, ss, p, voc), Doug Matthews (b, elb, bcl), Anthony Cole (dr, ts, p)

{*Session entry, Book pp.570-71*; NBLP 152-156; www.nobusinessrecords.com; Ed Hazell 22.10.15}



NBLP 152-156 / NBCD 155

August, 2004

"I just wanted to share this slightly longer text about my four days with Sam Rivers. I know that I have written about him before, ... but not as thoroughly. And I can't overcome translating it into English so it has to be for those who speak Danish this time. It's a bit long so you can just stop reading it and go down and donate blood instead, if you prefer."

—Kresten Osgood, June 20, 2023

Four Days with Sam Rivers [Google Translation of the original Dutch, later edited by Osgood:]

In August 2004 I was a student at Summersession. I was in vibraphonist Bobby Hutcherson's combo. It was a huge experience and very inspiring to be so close to one of my biggest heroes who I knew from several Blue Note records. Several of the albums were with Sam Rivers on saxophone and it was originally through Bobby Hutcherson that I discovered Rivers' music.

Since then I have bought every single Sam Rivers album I could find, and when I came to Summersession at Vallekilde High School I was already a big Sam Rivers fan. I talked a lot with Bobby about Sam and what he was doing these days and slowly an idea grew in my head to make a quartet album with Sam Rivers, Bobby Hutcherson, and Ben Street on bass. I contacted Søren Friis—who was and still is a producer at STUNT records—and he was also a big fan of Rivers and totally on board with the idea.

I got hold of Sam's phone number through Jason Moran and called one evening from the high school phone box to Orlando in Florida where Rivers lived. Slightly surprised that this—to me—mythical person just picked up the phone and said hello. I started to describe the record project to him. I talked and talked and told him who I was and who I had played with and that I was a big fan. I mentioned Bobby Hutcherson and suggested a recording in New York in October and threw out some loose figures and then started talking about what kind of music I wanted to record. It cost 20 kroner a minute to call Florida from that phone box. Sam was completely quiet on the other end of the line until I finished my soliloquy, and then he said, "OK, let's do it!" I had a bit more difficulty getting Bobby to go along with the idea. He wanted me to talk to his wife about it and when I called her the following week she just laughed and said I would never be able to afford to do a project with Bobby. Fortunately, the opportunity arose to get Bryan Carrott on vibraphone instead.

The next month I spent composing new music and transcribing tracks that I wanted to play with Sam. Among other things, I spent a long time on Mingus' "Free Cell Block F, 'tis Nazi USA," which I wrote out by hand and transposed. I probably made about five drafts before there was a chart that I thought was nice enough that I would dare to fax it over to Sam Rivers. I sent him letters and faxed various sheet music and lists and plans. He didn't answer, but there was a clear feeling that we just had an appointment and that he would show up as agreed.

In mid-October, 2004, I flew to New York to do the recording. I had booked one day to practice and two days to record in the studio. Sam and I were going to stay in a small hotel in SoHo and I sat down in the reception area to wait for him. When he arrived he was rather out of breath and had bad knees. He was wearing a hip, big leather hat and a long black coat and huge glasses. We got his room re-booked so he could avoid going upstairs, and then I suggested we sit down and look at the music. I had also booked a room where we could practice. Sam just said, "Let's take a walk."

Then we walked up the Bowery, and Sam told us in short precise sentences that this was his old neighborhood and that the ... studio where we were to record was located right across from the old Studio RivBea. ... When we got to the tiny park with benches at Cooper Square he sat down and to my great surprise pulled out a huge bag of skunk. He was the first 81-year-old I'd met who still got high. I said that it was quite illegal and that I thought it was crazy that he had smuggled half a kilo of weed on the plane from Florida to New York. He laughed and said, "What are they gonna do? Arrest me? HAHahaha, I'm 81 years old!"

I could see his point, and when he told me that his neighbor in Orlando was a Sam Rivers fan and pot dealer, I was cracking up. This was followed by some funny hours where we sat on that bench and Sam occasionally had some coughing fits which were so extreme that I had further fits of laughter because it sounded so avant-garde when he coughed. It dawned on me that we were in the middle of the rehearsal. Then we had to eat and ended up at a restaurant in the East Village where Sam had pea soup and white wine and I had a burger and a beer.

The walk from the restaurant back toward SoHo felt a bit like when cyclists do a lap of honor to be hailed by the spectators. Almost everyone we passed greeted Sam, and it wasn't just jazzy people. It was old Chinese people, homeless people, everyone greeted this tall, thin, hip man walking slowly down the street. "Hello Mr. Rivers." "Good to see you again Mr. Rivers." I was walking next to one of the kings of the neighborhood—he was clearly loved and hugely respected. Sam was happy and talkative and I thought it was completely unreal that I was with this giant who I associated with something historical and mythical.

Back at the hotel we ended up in Sam's little room. I had brought all my Rivers CDs plus my newly purchased limited edition Albert Ayler [*Holy Ghost*] boxed set and a ghetto blaster. It turned out that Sam had never listened to his old releases. We heard the whole *Fuchsia Swing Song* together, and Sam claimed that he hadn't heard it since the day he recorded it at Rudy Van Gelder's in 1964. I sat wide-eyed and relived a record I'd heard 100 times before and knew every last detail, while Sam heard it for the first time. He was saying things like "Wow! Jaki sounds great on this," or "Can you believe Tony?" I had never been so close to jazz history before in my life. Sam said something quite interesting about that record. He said that Alfred Lion of Blue Note had heard his quartet play in Boston around 1961 and had been completely blown away by Sam's music. They had agreed to make a record—though it took a few years before it actually happened—and at that time the quartet played something completely different, much more avant-garde music than what Lion had heard three years earlier. When Sam had turned up at the studio to record, Lion had interfered and wanted them to play the same tracks he had heard in Boston. Sam reluctantly agreed to record the old stuff like "Beatrice" and "Cyclic Episode," though for him in 1964 it was already old news.

It got even crazier when I found the only recording that exists where Sam Rivers and Albert Ayler play together: (on my newly purchased boxed set) the Don Ayler Sextet from January 11, 1969 [*Albert Ayler: Holy Ghost*, Session entry 69.01.11, *Book p.85*]. Sam could clearly remember the concert, and we ended the evening by sitting together in silence and listening through it all. "Yeah I remember," he said. "That was Don's gig." . . .

...

The next day we went early to Kampo Studios in SoHo. It was a studio that bassist Ben Street had recommended that was located [at 31 Bond Street. It was an entire building owned by the Kampo family, which was known for the great Japanese calligraphy master Harada Kampo. The lower floors were a Calligraphy school, while the upper two floors were top-tuned luxury recording studios. Kampo's grandson was apparently interested in music, and therefore a lot of money had been spent on furnishing the studio and it was full of friendly Japanese people who assisted in all possible ways. After 45 minutes we were already recording. The recording itself was pure enjoyment. Everything that was played sounded amazing, and Sam was incredibly generous and well-prepared. He let me produce the music the way I wanted. ...

"Whatever you wanna do!" was his motto. I suggested several of the numbers that I had faxed over to him. He had written his own notes where he had transposed my Bb saxophone notes back to C because he thought of himself as a pianist and therefore never transposed. I have not since experienced a master improviser who was as flexible as Sam. for example, I could say to him: "Let's play a duo for drums and soprano sax," and he just said "Okay." Afterwards I might say "Let's play a trio version of 'What a Difference a Day Makes' where you play the tenor sax," and he just said "Sure!"

As the day progressed there was more and more smoke inside his box in the studio and eventually you couldn't see him at all anymore, but it spilled out with sound from there. The Japanese brought sushi and we got a little cognac. It was two wonderful days and when it was over I had just over 30 fantastic takes. Two albums on STUNT records came out of it. *Purple Violets*, and later *Violet Violets* [Book p.596]. Now so much time has passed that the rights to those recordings have gone back to me, so I can do with them what I want. I'm considering releasing them on the ILK label on vinyl.

After the second day of recording, I invited Sam and Beatrice to a nice Italian restaurant on 2nd Avenue. Sam was funny and very subtle. He talked about how he had been active on the scene as a swing musician, inspired by Lester Young and Coleman Hawkins for many years before bebop had even been invented. I thought it was completely unimaginable to sit opposite a person who was so free and developed in his art and who had started his musical career so far back in jazz history. ...

The next morning we said goodbye. We were both happy and I thanked him over and over again for taking a chance and coming all the way from Orlando to New York to play with someone he didn't know. He said, "I could tell that you were cool, otherwise Jason wouldn't have given you my number."

I never saw him again. I had set up several concerts for him in Denmark the following year, and there were plans for him to be a teacher at the summer session, but he canceled at the last minute. [See "Clouds, With a Comic Relief Visual," Book p.611]

I later found out it was because his wife and soulmate of over 50 years, Beatrice, had become very ill. She died the following year. [Kresten Osgood Facebook posting 23.06.20]

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- **07.04.25** - (*Add play date*)—Sam Rivers & The RivBea Orchestra: Rivers (ts, ss, fl, Comp), Charlie DeChant and unknown (ts), Chris Charles and Jeff Rupert (as), Brian Mackie (bar), Mike Iapichino, David Jones, Matt McCarthy, and Brian Scanlon (tp), unknown—possibly Keith Oshiro, David Sheffield, others (tb), probably Josh Parsons (tu), Doug Mathews (elb), Rion Smith (dr) / Rehearsal, Central Florida Musicians' Association (AFM Local 389) Rehearsal Hall, Orlando, FL [Robert AuClair photo set]
 - 08.07.09 - Sam Rivers & The RivBea Orchestra / 9:00pm, The Plaza Theatre, Orlando, FL [RivBea email 08.04.01]
—The original date entry (*Book p.658*) had this as “CANCELLED,” but a Robert AuClair photo set says that it happened, though without Sam present.
 - **09.09.09** - (*Add play date*)—Sam Rivers & The RivBea Orchestra: Rivers (ss, fl, Comp), David Pate and Brian Mackie (ts), George Weremchuk and Tom Dietz (as), Chris Charles (bar), Tom Parmerter, Brian Scanlon, Mike Iapichino, and John Robinson (tp), Keith Oshiro, Steve Smith, and Dave Sheffield (tb), Josh Parsons (tu), Doug Mathews (elb), Carl Hamilton (dr) / Rehearsal, Chris Charles' Castle Door Studio, Winter Park, FL [Robert AuClair photo set]
 - **09.09.16** - (*Add play date*)—Sam Rivers & The RivBea Orchestra: Rivers (ss, fl, Comp), David Pate and Chris Charles (ts), George Weremchuk and Tom Dietz (as), Brian Mackie (bar), Tom Parmerter, Brian Scanlon, Mike Iapichino, and John Robinson (tp), Keith Oshiro, Steve Smith, and Dave Sheffield (tb), Josh Parsons (tu), Doug Mathews (elb), Carl Hamilton (dr) / Rehearsal, Chris Charles' Castle Door Studio, Winter Park, FL [**Robert AuClair photo set** → → →]
-



Compositions List Addenda

—The Phil Woods Quintet CD *Heaven* (BlackHawk Records BKH 50401, 1986) has a track credited to Rivers called “222.” → → →
I have no idea what this is. It is *not* Rivers’ Composition #222, “Jubilation.” I’ve sent an email to Hal Galper, the pianist on this session and an early gig-mate of Sam’s, for any knowledge he may offer. I’ll update this if I hear back from him. The track can be heard on YouTube, ID# VHeLsmwzDMM.

—The titles “Robyn’s Waltz,” “Delineation,” and “Once” that appear on the reel-to-reel tape label of the Gene Perla Sessions in this update (69.07.26 & 69.08.02, pp.8-9) do not appear anywhere on the Sam Rivers composition lists.

—Kathryn Miller Haines: “As I was referencing Sam’s original working list [see page sample excerpt image on [Book p.695](#)], inspection of the actual composition folders and their contents by the University of Pittsburgh’s archivists found the following discrepancies/corrections:

Composition #285:

U.Pitt: “The title does not appear on a score, and only on some parts. It’s listed as ‘Purch’ in Lopez but ‘Lurch’ when title included on parts.”

—The title “Purch” appears in a RivBea Orchestra Session on 05.11.16 ([Book p.615](#)); and in the Appendices in the Numerical Compositions List as “Purch (?)” ([Book p.696](#)); and the Alphabetical Compositions List ([Book p.701](#)) with the note: “Mostly erased [on Rivers’ hand-written compositions list]. Uncertain of title (only instance uses ‘#285’), but Urban Dictionary has Purch as short-slang for ‘purchase’; and in the Composition #s Index ([Book p.706](#)) with an error in the references (“285 (Purch), 615, 697” should have 696 as the last entry).

Composition #384:

U.Pitt: “Lopez says that this piece has no title, but the title ‘Zora’ appears on the original folder and on some parts.”

—The only instance is from the Composition List Appendices, “Unassigned” composition #s, [Book p.697](#).

Composition #208:

U.Pitt: “The title ‘Ultramarine’ is not in Lopez.”

—Appears in the Composition List Appendices, in “Unassigned” composition #s, [Book p.696](#), and in “Untitled Numbered Compositions and Mentions,” [Book p.704](#).

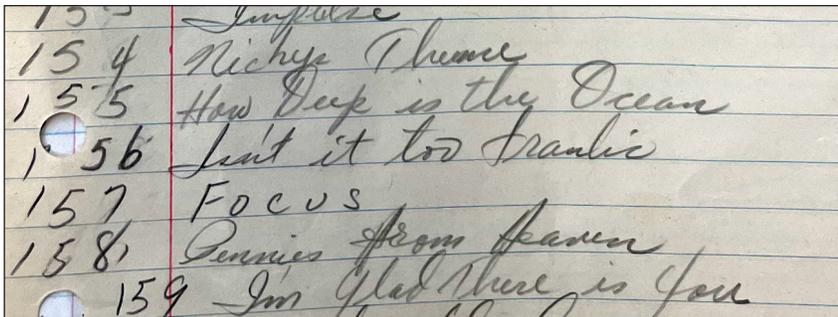
[Sam Rivers Archive, University of Pittsburgh Library System, Kathryn Miller Haines 23.10.02]

—At right → → → is “a handwritten list of charts numbered 135-160 ... most (if not all) of which appear to be Sam’s arrangements of other composer’s scores.” [Sam Rivers Archive, University of Pittsburgh Library System, Kathryn Miller Haines 23.09.19]
I’m guessing Sam is having some fun with playful titles here, as #156 is probably the Rodgers/Hart standard “Isn’t it Romantic.”

—Lee Jeske, in the liner notes to *Winds of Manhattan: Colours* (quoted at length, [Book p.339](#)) makes mention that the composition “‘Lilacs’ is part of a 24-song suite, ‘The Flower Suite.’”

The list sent to me by Alex Coke (See the [83.06.25 to 06.28](#) play dates entry on p.30 of this update) has six titles confirmed to belong to this grouping, and sheds new light on these pieces. I have several notes and an expanding working list of titles for the compositions, but University of Pittsburgh is still busy building the database of compositions, and additional info is forthcoming. At present there are 19 titles that seem relevant. (I’ve noted the one’s from Coke’s list below.) I hope to sort all of this further in the next update.

Azalea		
Blossoms		
Chrysanthemum		
Dafodil	Flower Suite	
Dahlia	Flower Suite	
Dandelions		
Fuchsia		(Unrelated to “Fuchsia Swing Song”)
Gardenia	Flower Suite	
Gladiolus		
Geraniums		
Iris		
Jonquils		
Lilacs	Flower Suite	
Nasturtiums		
Orchids		
Roses	Flower Suite	(Unrelated to “Rose,” a trio improvisation title from the Hues session on 71.02.13)
Sunflower		
Violets	Flower Suite	(One of a handful of composition folders on Sam’s desk the morning he passed away)
Zinnias	Flower Suite	



ALL of the Sam Rivers Compositions that were held in the archive have been digitized and will soon be available for viewing at the University of Pittsburgh Library System website. One of Sam's stated aspirations was to have all of his music available "to the world for entertainment and educational purposes."

As stated on the Rivers Collection site:

"The Sam Rivers Archive is being processed in stages. Stage one was comprised of Sam's scores, including all of his numbered charts, unnumbered charts, and his arrangements of other composer's work. Both the numbered charts and unnumbered charts are online. His arrangements of other composer's work will not be available online but can be viewed in person.

The second phase will consist of Sam's recordings, including both his commercial releases, his non-commercial releases, videos, and his personal copies of other performer's work. The third phase will consist of posters and programs from Sam's performances. The fourth phase will consist of photos, art work, and awards. The fifth phase will consist of newspaper articles, and magazine articles about Sam's work. The sixth phase will consist of correspondence and contracts."

Sessionography Key:

Session Entry = Detailed entries for known recorded media look like this:

- 1 : **Date • Artist/Ensemble: Title (or) [unissued media—total time]**
- 2 : **Year of release:** Label, release # (media), country
- 3 :
 - **Other Releases and Compilations**
Label, release # (media), country
- 4 : **Date / venue, location**
- 5 : 1. tracks [timings] —(track notes and detailing)
- 6 : —More notes
- 7 : Player (instrument)
- 8 : {Primary + Secondary Sources}

1—Session Heading

Dates are in the Gregorian format sans century, the numerical ordering implicit: YY.MM.DD

Unissued media: [AR—59:47] = Audience or Private Recording [AVR—] = Audience or Private Video Recording
[BR—] = Broadcast Audio Recording [BVR—] = Broadcast Video Recording [SB—] = Soundboard Recording
[RBA—] = The RivBea Archive recordings [DMA—] = Doug Mathews Archive recordings
[MGA—] = Matt Gorney Archive recordings —Other archival items are noted as such.

Total time is the length of complete media including gaps, announcements, crowd noise, etc.; if blank, it's unknown.

2—Release

If country is not shown, it's the USA. Bracketed "+ ..." at end of release line = same release, different version, same year and same release number unless noted. [+ whatever details]

3—Additional Releases

Later versions of the release, or compilations and samplers that have a track or tracks from this session. Specifics noted below track list; if unspecified in notes it indicates all tracks are included.

4—Date/Venue/Location

May include note lines with Broadcast info, mistaken dates, etc.

5—Tracks

Tracks numbered as "1..." means that there are multiple pieces, the number unknown; "(5) compositions" is an exact quantity; tracks listed as "composition" are unidentified and not improvisations. Times = first to last audible of the piece. (See p.xiv for "track detailing.")
Timings in gray indicate subtitles and subtotals for parts or sections of a piece.

6—More Notes

May include comments on the event, brief anecdotes, or *details of physical media*. If notes aren't in quotes or clearly credited to someone else they're mine. There can be a lot of notes in some entries, because:

***Most physical media detail in the session entries of RivBea Archival Recordings [RBA—] are intended as an identifying aid to the stewards of The RivBea Archive. These will make little sense to most, but will save the archivists hundreds of hours of effort I've already expended.

7—Instrument Credits

I'm a reeds guy, so they get listed first—then brass, then chordals, then strings and percussives. Some leaders (i.e., pianist Cecil Taylor) subvert this with the power of their personalities. Incomplete credits may be from announcements, entries during same tour, or review mentions.

8—Sources

Media are listed first—if there is none listed, it's not in my collection or I had no access to it. Known media includes releases (official and not); audience, broadcast, and soundboard recordings; and recordings from various archives. If there is no further info listed in the session entry (i.e., tracks, times), then I haven't seen or heard it, so the reference is from one of the {source} materials, whether correspondence, newspaper bits, or vague and unaccountable rumors.

Detailing, with "RL" and a date (so we both know that these have been checked recently and are consistent), is the date that I ran through the nearly 400 unissued recordings I had access to (some were after Hazell's notes to ensure consistency with mine.) A few others were done by anonymous sources. Several Orlando-era rehearsal recordings were not detailed because of time restrictions. Baton to the archivists.

When primary source names are followed by dates, the dates are discovery references for my correspondence with those sources (no date indicates from long ago, before I kept track).

I don't list the year of newspaper references if the date is recent to the event (which it almost always is), unless near turn of year as needed; I do state the month and year for magazines. Like this:

[Program book + schedule, The RivBea Archive; *Village Voice* Aug 21 p.98; *Billboard* August 28, 1978 p.29]

—The news source "Aug" and the magazine "August" are just a visual cue to help me keep them straight in my mind.

Newspapers: simple version is publication/date/page; elaborate is some form of author/feature title/publication/date/section or column/page.

If I cite four newspaper entries it's because I've pulled various aspects and details from each of them, or to double-confirm a date with something published after the fact.

(Also see "The RL Style Manual" next page.)

Play-dates = These are bulleted gigs with no known recorded media, and they look like this:

- **Date** - Group: Players (instruments) / venue, location [Primary Sources]
Notes, quotes, details.
- Bold** play dates [• 67.11.17] actually happened; non-bold and unbulleted either did not, or are uncertain, or reference something related to surrounding events.
- Dates and entries in gray involve misinformation and are included here to avoid our thinking over and over again that we've found something new.
- I may also post itinerary details within play-date sections to account for idle dates on tours because it's really good to know.

Narrative sections are set off with a gray sidebar. If interview quotes are long I lead with [interviewees] name, otherwise credit is at bottom. These are quoted from correspondence [Mr. Rivers 98.04.19], or interviews [Interviewee and date/broadcast/origin], or published works [name + origin].
If you see a spread ellipsis: "raving to him about . . ." appearing at a page-turn break, it means there is more following.

The RL Style Manual:

Mostly my own, and it's not religion. One of the most obvious examples is in the Primary Source field, where I avoid the standard storm of commas in bibliographical items. Names, titles, etc., are all separated visually by default; names are stated plainly, not "last, first"; the publication is italicized, article titles are in quotes. I need to do this so that it doesn't distress my sense of order (medication for this is yet to be developed). Over the years this is what I've settled on (I tried to "fix" this through a few sections and bailed because: not my rules). Missing page numbers or dates of publications are either from before I began to keep strict track of them, or because the reference materials did not include them.

- No footnotes (except in appendices): no up and down for details; no leafing back and forth for explanations—all is embedded.
- There is a bibliography, but it is *limited and incomplete*, partly because all of the references are and always have been within the text, and because I've been doing this for years and honestly have no idea what the countless sources are that I used before deciding on this book.
- If there is more than one event on a single day, I indicate it with a parenthetical, as in 75.04.22 (1), 75.04.22 (2), etc. Same goes for dates when only the year is known, as in 75.00.00 (1), 75.00.00 (2).
- I rarely change anything in quoted text: If someone capitalizes "Black People" instead of using Black people, it stands. If Elaine Summers uses "dancefilm" as one word, it stands. If a broadcast is titled "Musiques extra européennes : Sam RIVERS" with a space before the colon and Rivers in all caps, it stands; If a source uses the European "20:00hr" instead of 8:00pm or Köln instead of Cologne, it stands because it pleases me.
- I am not fanatic about italicizing or putting in quotes play titles, opera titles, or titles of longer works *when they are rendered randomly in the original sources*. For me, capitalization suffices here and I leave most originals as received.
- There are other minor examples of my quirks and choices hidden within the main text that I hope are comprehensible without *too* much puzzling as I tend to over-explain and this is getting long enough already, *isn't it?*
- Ellipses ... with a space fore and aft = a gap ... in quoted content. In some interviews taken from the original where I don't know if they were used for gaps or pauses or trail...-offs, I tend to go with the original.
- My judgments occur throughout in placement of obscure or uncertain events. Mea culpa when encountering a conclusion or analysis that you find disagreeable, but if facts do not align with stories, I go with the facts or what I judge to be the most dependable evidence. Memories and stories can be notoriously unreliable in many cases—memories fade; stories become altered and evolve into half-truths. I will always favor statements in interviews that were taken relatively recent to the events being described:
 - “I played six months in the quintet of Miles Davis, six years with Cecil Taylor, five years with Dizzy Gillespie.” (*Le Monde* Aug 22, 1998)
Sam Rivers played with Miles Davis from June 22nd through July 15th, 1964. Rivers did not play with both the Dizzy Gillespie groups and the Cecil Taylor Unit for “four” or “five” or “six” years,” as quoted in interviews. Studio RivBea at 24 Bond did not begin in 1970. Time spans get rounded up or down, and mistaken details evolve into generalized talking points.
“There is no way of telling a true story. I mean a really true one, because of memory. It's just no good.” —Norm McDonald
- My commentary is often followed by an “—RL.” If within quoted sections or to add emphasis, these are usually italicized. Usually.
- I make serious efforts not to split sessions across pages, and have only done so when they are huge and there's a place where I can split the information that makes visual sense. You will never have to turn a page back and forth to access information on a session, unless it involves a connected narrative section or related images.
- As a general rule I do not list digital download “releases,” except for those from RivBea Music and a very few obscure and tasty others.
- Media in the RivBea Archive databases were numbered and catalogued by Monique Rivers-Rencher, except for the CDr list. The CDr database came to me unnumbered and I assigned numbers after sorting the date field chronologically.
- There is some redundancy in the narrative sections because the impressions of different individuals during different eras responding to Sam and his music is *essential* to understanding both who he was, and the profound and lasting effect that he had on others.
- I finally relented and changed the media times in the session entries to the hour:minutes:seconds format, but the tracks stay as minutes:seconds. For example, 75.09 24 has [BR—1:29:46] up top (total time on the disc), but the single track is 88:49 (of actual music).
- I'm rhythm-centric, so I use serial commas (triplets!), and have “corrected” all of the text in here except for the Chacona and Gorney forewords, to whom I graciously though reluctantly acquiesce.

There will be many who care not one whit for track detailing, but for those who do and who find the following key section insufficient, you may email me with queries and admonitions here: rl@bb10k.com.

Track Detailing Variations: (Simple & Not So)

1. composition time (SR instrument) (additional track notes and detailing)

—In the example below, I note Rivers’ instrument on each track when known, always in the first note entry.

—Below are some examples of how I handle instrument notes to accommodate Rivers’ multi-instrument arsenal and the morphing ensembles.

- | | | | |
|---------------------------|------|----------------|--|
| 1. composition (composer) | time | (fl+voc) | = both flute and vocal at the same time. |
| 2. composition (composer) | time | (fl—fl+voc—ss) | = flute, followed by flute+vocal, followed by soprano. |
| 3. composition (composer) | time | (ts—p) | = tenor sax, followed by piano. |

-
- | | | | | |
|----------|-------|------------|------------|--|
| 1. Yomo | 10:02 | (ts, | org—p—org) | = two musicians in ensemble who change instruments mid-tune. |
| 2. Awake | 7:05 | (ts—fl—ts, | p) | (all other players implied as using credited instrument on each track) |

Sam Rivers (ts, ss, fl), Andrew Hill (p, org, Comp) —*And all Hill compositions, so only noted once in credit line.*

Various configurations on my configurations:

I’ve always disliked having to look back and forth for which instrument was played on which track through the standard notation of:

Sam Rivers (ts-2,3,4,5,6, ss-1,2,3, fl-7,8, p-4, voc-7,8, Comp), Doug Mathews (b-4,5,6,7, elb-1,2,8, bcl-2,3,7), Anthony Cole (dr-1,2,4,5,8, ts-2,3,7, p-6,7)

So instead I do this, which to me is much easier to parse:

- | | | |
|------------------------------|-------|--|
| 1. Impromptu (for You) | 6:55 | (ss, elb, dr) |
| 2. Ripples | 6:09 | (ss, elb, dr—ss, bcl, ts) |
| 3. Flame | 1:04 | (ss, bcl, ts) |
| 4. “Medley of two or three.” | 14:40 | (SR p solo—p+voc, b, dr—ts, b, dr) |
| 5. Beatrice | 5:08 | (ts, b, dr) |
| 6. Nightfall | 3:12 | (ts, b, p) |
| 7. Iris | 8:55 | (b + AC p duo—voc, b, p—fl+voc solo—fl+voc, bcl, ts) |
| 8. outro w/ intros + solos | 6:56 | (fl+voc, elb, dr) |

Sam Rivers (ts, ss, fl, p, voc, Comp), Doug Mathews (b, elb, bcl), Anthony Cole (dr, ts, p)

—Gaps in the rare instrument notes where entire ensemble is included (track 1) means that those players are sitting out on other pieces.

- | | | | | | |
|---------------------|------|--------------|---------|-------------------------|--------------------------|
| 4. Effusive Melange | 5:47 | master #1861 | take 32 | (ts, as, tp, tb, b, dr) | |
| 5. Involution | 7:10 | master #1862 | take 33 | (fl, fl, b, dr) | <i>Indicates quartet</i> |
| 6. Afflatus | 6:25 | master #1863 | take 34 | (ts b, dr) | <i>Indicates trio</i> |

Sam Rivers (ts, ss, fl, Comp), James Spaulding (as, fl), Donald Byrd (tp), Julian Priestter (tb), Cecil McBee (b), Steve Ellington (dr)

Or:

- | | | |
|--|------|-----------------------|
| 1. You Can’t Name Your Own Tune (Altschul) | 7:52 | (ts, tb, p, b, dr) |
| 2. For Those Who Care (Altschul) | 4:53 | (fl, tb, ce, dr+perc) |
| 3. As Rendered (Abrams) | 6:13 | (p, b, dr) |
| 4. Hey Toots! (Altschul) | 5:07 | (dr+perc solo) |
-

Some others:

- | | | |
|----------|-------|--------------------------|
| 2. Flare | 8:53 | (ss, g, b, vb+dr, dr) |
| 3. Flame | 12:20 | (p, g, b+ce, vb+tym, dr) |
| 4. Scud | 9:59 | (ts, g, b, dr, dr) |
- (a two-drummer ensemble, listed in musician credits order)

(ts—fl—ts—fl+voc / split track at 46:17) = *Rivers moves from tenor to flute, back to tenor, then flute+vocals—all others constant and implied*

- | | | | |
|------------------|------|------------------|--|
| 1. Sundance | 4:37 | (ss, fl) | <i>Rivers & Hampel instruments, all others implied</i> |
| 2. Jamaica | 6:10 | (ss—fl, bcl—acl) | |
| 3. Subway Couple | 2:51 | (ts, p) | |

Sam Rivers (ss, ts, fl), Gunter Hampel (fl, bcl, acl, p, vb), Jeanne Lee (voc), Jack Gregg (b), Steve McCall (dr)

—The improvising trios and quartets that began in the 1970s have their trajectories mapped like this, where a “section” is a segment played by the entire ensemble, usually with the lead specified:

- | | | |
|------------------|-------|--|
| 1. improvisation | 50:18 | (ts section—15:44; voc + tu + dr trio—0:23, cuts out; [gap] p+voc section—11:01; SR voc + perc—0:49 cuts out; [gap] fl+voc section—15:13; SR howling voc + dr solo—1:19, cuts out; [gap] ss section—5:49 / beginning and end intact, but incomplete with brief gaps) |
|------------------|-------|--|
-

And hopefully you’ll be able to sort out the rest.

Instrument Abbreviations

acc	—	accordion	cor	—	cornet	rec	—	recorder
acl	—	alto clarinet	didg	—	didgeridoo	ss	—	soprano sax
afl	—	alto flute	Dir	—	Director	ssph	—	sousaphone
ahn	—	alto horn	dr	—	drums	sxl	—	saxello
Arr	—	Arranger	elb *	—	electric bass	synth	—	synthesizer
as	—	alto sax	eldr	—	electric drums	tamb	—	tambourine
b	—	bass	elec	—	electronics	tb	—	trombone
bar	—	baritone sax	elg *	—	electric guitar	tmb	—	timbales
barh	—	baritone horn	elp	—	electric piano	tmp	—	timpani
bcl	—	bass clarinet	elub	—	electric upright bass	tp	—	trumpet
bfl	—	bass flute	enhn	—	English horn	ts	—	tenor sax
bgl	—	bugle	eu	—	euphonium	tu	—	tuba
bgo	—	bongos	fl	—	flute	tu/eu	—	tuba and/or euphonium
bjo	—	banjo	flg	—	flugelhorn	vtb	—	valve trombone
bmb-fl	—	bamboo flute	frh	—	French horn	vb	—	vibraphone
bsn	—	bassoon	g	—	guitar	va	—	viola
bsx	—	bass saxophone	hpd	—	harpsichord	vn	—	violin
btb	—	bass trombone	keys	—	keyboards	voc **	—	voice
cbsx	—	contrabass sax	mba	—	marimba	xyl	—	xylophone
ce	—	cello	ob	—	oboe			
cga	—	congas	org	—	organ			
Chor	—	Choreography	p	—	piano			
cl	—	clarinet	ptp	—	pocket trumpet			
Comp	—	Composer	perc	—	percussion			
Cond	—	Conductor	pic	—	piccino			

* elg/g and elb/b are not always delineated.

** "voc" in regards to Sam Rivers involves guttural mayhem, ululations, throat singing, and other emotional vents.

Operatic vocals capitalized and listed as given:

Baritone (not a baritone sax)
Lyric Contralto
Mezzo-Soprano
Soprano
Tenor

Country Abbreviations

Adr	Andorra (Not Andora, Italy)	Ger	Germany	Por	Portugal
Arg	Argentina	Grc	Greece	Rus	Russia
Astrl	Australia	Hol	Holland	SoKor	South Korea
Aus	Austria	Indo	Indonesia	Spn	Spain
Bel	Belgium	It	Italy	Swd	Sweden
Bnx	Benelux	Jpn	Japan	Swz	Switzerland
Brz	Brazil	Lth	Lithuania	Ukr	Ukraine
Can	Canada	Neth	Netherlands	UK	United Kingdom
Den	Denmark	NZ	New Zealand	Vnz	Venezuela
Eur	Europe	Pol	Poland	Yug	Yugoslavia
Fr	France				

Misc Abbreviations

(V/A) = various artists, compilations
+ = and, or more than shown
= number
4tet = Quartet
5tet = Quintet ... etcetera
FB = Facebook messages or comments
trk = track