

CLOSE UP TIGHT:
THE LIFE AND MUSIC OF BILL CHASE

by

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ABSTRACT OF THE THESIS
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Bill Chase is a relatively unknown figure to the general jazz public, but he has had an effect on brass musicians since his long tenure with Woody Herman. Known not only for his lead playing in big bands, Chase is also known for his writing and arranging for the Herman band and his own group. His jazz-rock band which scored a Billboard Top 40 Hit with “Get It On” in 1971.

This thesis will explore his life primarily through his recording and through interviews with the musicians and management surrounding his short, but fruitful career.

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The Early Years

Bill Chase was born October 20, 1934 in Boston, Massachusetts to William Edward Chiaiese to parents John and Emily Chiaiese, who lived in nearby Squantum, Massachusetts. An Italian-American family, his parents changed the family name to Chase. However, it does not appear that the family name was legally changed, as a cornet solo of Bernardino Monterde's "La Virgen de la Macarena," completed during Chase's time at the Schillinger House of Music (now the Berklee School of Music), is signed Bill Chiaiese at the bottom of the sheet.¹

While Chase did not start playing trumpet until his teenage years, he seemed to have a natural attraction to music. His mother, Emily Chase, in a recollection published in *Portrait of Bill Chase*, states, "Bill was a born musician. When he was very young, he used to sing himself to sleep. When he was a little boy, he formed his own band in the backyard of our home. It was a marching band with Bill playing on ash-barrel covers and the other little boys with make-believe instruments."² The fact that Chase and his friends were acting as if they were a band might have been an early indication that young Bill Chase was interested in music. However, in an interview with Jim Szantor in 1979, drummer Jake Hanna, who played with Chase during his time with Maynard Ferguson and later Woody Herman, states, "Bill was about 9 when I met him. . . .At the time, I was playing in a street band—a church band—on drums, but Bill wasn't thinking about music

¹ Chase, Bill. "Macarena" Cornet solo transcription in Chase's hand on Schillinger House staff paper. 1957. *Seeley Music*. Accessed 23 October 2013. Web. [See Page 159]

² Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. Florence, AL: Great-Music, 2007. 116.

in those days.”³ While, Chase may have been playing musical make-believe with his childhood friends, he wouldn’t become seriously concerned with music until his teenage years.

Chase originally played violin, as he says in a 1973 interview with Kenneth Neidig, stating,

When I was very small, my parents bought me a violin. In addition to being in the elementary school orchestra, I also took private lessons. I think the lessons were about fifty cents a week. I don’t whether it was because I didn’t like my teacher or what it was, but I didn’t get into violin. I started cutting lessons and would buy ice cream with the money. My family didn’t know it, and they were getting mad at me because I wasn’t getting good marks.⁴

Chase then went on to pick up drums for a time, which consequently led him to an exposure with playing the bugle. “I had a rhythm period—I just naturally went and picked up the drums myself and joined a drum and bugle corps. I even played the bugle for a minute and found I liked that, but stayed with the drums.” I could be that Chase’s initial exposure with the bugle is what led him to eventually pick up the trumpet, but it could be just coincidence given how he started to play the trumpet.

One day when Chase was thirteen, he found his father’s old trumpet in the basement and asked his father, John Chase, how to play it. Chase recalls this moment in a later interview, stating, “My Dad used to play in the Gillette Marching Band before I was

³ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 31.

⁴ Neidig, Kenneth. “A 1973 Interview with Bill Chase.” *New York Brass Conference for Scholarships*, 2002. 43.

born and when I was very young, but he didn't play much after that. He left the trumpet lying around down in the cellar and I picked it up and played a few notes on it as if it were a bugle. This was during the summer after my first year of high school."⁵ It could be that his exposure to the bugle engaged his curiosity to play the trumpet, but its hard to definitively state this. His mother, Emily, seems to connect the two events in a later recollection, stating,

“...He joined the Catholic Youth Organization Band at St. Ambrose Parish playing bugle. At the age of 13, he and his Dad were down in the basement of our home. Dad had an old trumpet. He asked his Dad to show him how to play it, and he loved it. His Dad taught him what he could, and then he learned to play on his own. Not long after he joined the English High School Band and later joined the National Guard Band. At that time Bill played classical music and marches mostly.⁶

Chase, in a chapter dedicated to him in Allen Scott's *Jazz Educated, Man*, talks to the author about his first exposure to trumpet, saying,

I learned to play on an old trumpet my Dad had around the house. . . .The very first song I learned was “The Star Spangled Banner.” I knew the melody, naturally, and Dad wrote out the fingering for me so it wasn't hard to figure out. I went from that to a book of marches and that got me started.⁷

⁵ Neidig, Kenneth. “A 1973 Interview with Bill Chase.” 44.

⁶ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 116.

⁷ Scott, Allen. *Jazz Educated, Man*. Washington: American International Publishers, 1973. 48.

Chase seems to have had a willingness to learn to play the trumpet, as he quickly transitioned from a bugler to a trumpeter, moving from a finger chart to a book of marches.

Chase soon sought out many opportunities to play. He joined his school band at English High School in his second year, and by the time he was a senior he was first trumpet.⁸ Recalling this time, Chase states, “I also played in marching bands at \$5 a parade and a group of us got together a dance band to play school proms and things. We made our own music stands out of cardboard boxes and painted them.”⁹ Despite playing in the dance band, Chase was mostly interested in classical music.¹⁰ In his senior year, Chase also met his future wife, Nan Thayer, at a dance in their hometown of Squantum, Massachusetts. Nan recalls the event, stating,

I actually had gone to the dance to see another boy, who happened to be one of Bill’s best pals. But when I got there somebody came up to me and said, “He’s not here, but his friend Bill Chiaiese is here. . . .” This was in February of 1952, and we wound up going to each other’s senior proms that spring. . . . That first night I asked Bill what he was interested in, and he said, “I’m a connoisseur of music. . . .” At this time, when we started going together, he already had a trio he was working with—the Pete Cutler trio.”¹¹

⁸ Scott, Allen. *Jazz Educated, Man*. Washington: American International Publishers, 1973. 48.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 93.

While in his high school years Chase may have preferred classical music by his own admission, he was nonetheless taking every opportunity to play that he could.

Chase initially considered enrolling at the New England Conservatory, but a lesson with a teacher there led him to reconsider. Chase recalls his initial interest in New England Conservatory, stating,

My first thoughts in music were strictly symphonic and classical. . . .My family and the school director recommended that I go to the New England Conservatory. . . .But when I took my first trumpet lessons with my teacher, I couldn't stand his approach to teaching. Even though I was just a beginner, there was something about it I didn't like and it wasn't the way I wanted to play the trumpet. I needed the coaching, needed the teaching, but at the same time that wasn't the type of thing I wanted, so I walked out that day and never went back.

This experience must have been during his high school years or during the summer of 1952, as Chase never formally enrolled at New England Conservatory.¹² After this experience at New England Conservatory, Chase ended up at the Schillinger House of Music. Chase recounts his initial experience at Schillinger, stating, "I ended up at the Berklee¹³ School of Music, but I don't remember exactly how or why—I just think from conversation with people. . . .I went there first to take trumpet lessons. I heard there was a great trumpet teacher there, John Coffey. He's a trombonist, but he teaches more trumpet

¹² An email correspondence between the author and the registrar of New England Conservatory in November of 2013 to confirm if Chase had enrolled at the school found that he had never formally been a student there.

¹³ This is a reasonable mistake. The Schillinger House of Music changed its name in 1954 while Chase was a student there.

than trombone students. . . .At about the same time, Ghitalla joined the faculty to replace a trumpet teacher who had died. I decided to see where Ghitalla was at, and liked him right away.”¹⁴ It is interesting that Chase would start taking lessons at Berklee, since he was not interested in jazz at the time. However, Armando Ghitalla was the principal trumpet with the Boston Symphony Orchestra, and John Coffey was a trombonist with the Orchestra as well. It makes sense then that the young Chase would go to Berklee, known for its jazz orientation, because he was seeking instruction from teachers with a strong foundation in classical music.

While Bill was originally immersed in marches and classical music, his initial interest in jazz came after a neighbor who was a musician persuaded him to attend a Stan Kenton concert in Boston. Maynard Ferguson, known for his stratospheric range in the upper register of the trumpet, captivated Chase. In a recollection of the event in 1973, Chase states, “the one with Maynard Ferguson, Lee Konitz, Buddy Childers, Conte Candoli, Frank Rosolino, Stan Levey . . . It was the first jazz that had reached my ears but that was it. I went home singing that night! Maynard? I couldn’t believe it!”¹⁵ In a different recollection in 1971 while talking to Leonard Feather, Chase states, “Those were the days when Maynard Ferguson was in the band, playing all that powerhouse horn. Man, my ears opened up like a parachute. I couldn’t believe him!”¹⁶ Considering the time that Konitz and Ferguson were on the band together, Chase most likely saw the Kenton Band at Boston Gardens, Boston, Massachusetts on October 13, 1952, a week before his

¹⁴ Neidig, Kenneth. “A 1973 Interview with Bill Chase.” 44.

¹⁵ Szantor, Jim. “Chase: Brass Roots Jazz Rock.” *Down Beat*. 4 Feb 1971. Page 12.

¹⁶ Feather, Leonard. “Attuned to Jazz, Rock, Each Other.” *Los Angeles Times*. 15 Aug 1971.

eighteenth birthday.¹⁷ This event radically changed Chase's direction in music. The process was probably more gradual, as in a different interview, Chase states, "Since I was at the school taking lessons, they talked me into taking other courses, including arranging. So I practiced the keyboard and got into the jazz thing."¹⁸ While Chase was probably taking classes at Berklee before seeing Maynard Ferguson with the Kenton band, that event was probably the catalyst that increased his interest in jazz exponentially. No longer totally immersed in classical music, Chase started to attend the Jazz Workshop in downtown Boston on Stewart Street in 1953, while enrolled at the Schillinger House of Music (now Berklee) to study jazz music.¹⁹

¹⁷ Pirie, Christopher A. with Dr. Siegfried Mueller. *Artistry in Kenton: The Bio-Discography of Stan Kenton and His Music*. Vienna: Self Published, 1969. 251.

¹⁸ Neidig, Kenneth. "A 1973 Interview with Bill Chase." 44.

¹⁹ Dorian, Pat. "Bill Chase, the Early Years in Boston: An Interview with Herb Pomeroy." *Jazz Research Papers*. 1994: Page 65.

The Burgeoning Lead Player

The Jazz Workshop was a little school started by Boston area musicians where young musicians could come and take a lesson. Herb Pomeroy, one of the founders of the school, states in an interview,

. . . Charlie Mariano and myself, and a few other musicians—Ray Santisi, Serge Chaloff—started a little school called the Jazz Workshop. . . .in June of '53. This was not associated with Berklee; just a little thing that we did. . . .I believe the first time I met Bill was that he came by the school. . . .It was a nice idea. It was Charlie Mariano's idea until many of us, after some number of months doing it, had to go out on the road to make a living. . . .I would say at most this place lasted two years, maybe even just a year and a half, and it in no way was competition for Berklee. It was just a little informal thing, sort of like a clubhouse where the younger modern professional jazz musicians in town like Charlie Mariano and myself got together each day and played and gave lessons, and we had rehearsal space, and I had a rehearsal big band at that point.²⁰

While the Jazz Workshop only lasted for a few years, if Chase had attended the school on a regular basis, he could have seen seminal jazz figures such as Bob Brookmeyer, Kenny Clarke, Stan Getz, and Charlie Parker.²¹ The connection that Chase made with Pomeroy at the Jazz Workshop would later prove invaluable to his career.

²⁰ Dorian, Pat. "Bill Chase, the Early Years in Boston: An Interview with Herb Pomeroy." Page 65.

²¹ Vizzusi, John. *Electric Heart: The Man, His Times, His Music*. Sights & Sounds Film, 2007.

During his time at Schillinger House, Bill studied trumpet and composition²² under a variety of teachers in both classical and jazz idioms at the school and around Boston. Chase began studying trumpet initially with Fred Berman, who had been a lead player for Paul Whiteman.²³ In an interview with Pat Dorian, Herb Pomeroy states, “I’m pretty sure Bill must have studied with Fred because Fred was a trumpet teacher at Berklee²⁴ when I went there. I started there in the summer of ’48 while I was still in high school, and then I went there from ’50–’52, and Fred was the prime trumpet teacher there. He was a later to middle years fellow who had played lead trumpet for Paul Whiteman back in the 1920s.”²⁵ Herb Pomeroy believes that Chase probably took lessons from Al Tobias, a local trumpeter. Pomeroy elaborates on the subject of Al Tobias in an interview, saying,

He was the lead trumpet player at a club in Boston called Blinstrub’s, and it was a big club where the main showbiz acts came in: Nat Cole, Peggy Lee, those kinds of people. . . .It was a big club, seated about 2,500 people, and this fellow Al Tobias was the lead trumpet player for years, very fine lead trumpet player. . . .He had two or three different. . . .Catholic high school bands. I think Bill must have studied with him. . . .Al did not teach at Berklee. Al taught privately. . .

²² Chase, Bill. “Camel Walk.” *Down Beat*, Music ’64. 103.

²³ Scott, Allen. *Jazz Educated*, Man. 48.

²⁴According to the school’s website, the name change took place in 1954.

²⁵ Dorian, Pat. “Bill Chase, the Early Years in Boston: An Interview with Herb Pomeroy.” Page 66.

Chase also studied trumpet with John Coffey while during his time at Berklee.²⁶ Herb Pomeroy, talking on the subject of Chases's teachers, states, "Berklee would allow students such as Bill to study with someone like John Coffey, who was not the main brass teacher there but who had an affiliation with the school, and you'd go to John's studio rather than have the lesson right in the school itself."²⁷ Chase confirms Pomeroy's thoughts about studying with John Coffey and Armando Ghitalla in a 1973 interview, stating,

Coffey's who teaching was correct embouchre. That was one thing he corrected me on right away. I was definitely not using my lips properly. That placement of the mouthpiece on my lips was wrong and he corrected that for me and then taught mostly about building range and things like that that. . . .I'd say the main thing I got from Ghitalla was a groovy attitude towards the trumpet. He loves the trumpet—absolutely loves the trumpet!²⁸

Through his lessons with Ghitalla and Coffey, Chase learned a lot of the basic trumpet skills that would improve his lead playing during his years at Berklee and his later career as a professional musician.

In his early years at Berklee, Chase was primarily studying and observing, not gigging as a professional jazz musician. Drummer Jake Hanna speaking about Chase during this time states,

²⁶ Scott, Allen, *Jazz Educated, Man*. 48.

²⁷ Dorian, Pat. "Bill Chase, the Early Years in Boston: An Interview with Herb Pomeroy." Page 66.

²⁸ Neidig, Kenneth. "A 1973 Interview with Bill Chase." 44.

This is in 1955 I think. . . .He'd take a job—he had some stuff printed up, he'd solicit the jobs. . . .And he'd have Pete Cutler on piano, myself on drums, Nat Mucci on the bass, and Frankie Pagnata on trumpet. . . .On these early jobs, Bill wouldn't play. He would accept the job and give all the bread to the guys; he wouldn't take any money. He would sit right behind Frankie and look over his shoulder and watch everything he was doin'. See how he phrased. Same thing with a big band. . . .Now Bill practiced all the time, needless to say, but eventually he'd wind up playing their job on third trumpet or something and learn much quicker that way than the reading the instruction books. And then he'd know the relationship between the lead trumpet player, the drummer, and the bass, and what it is supposed to sound like,—volume, levels of playing—which you can't really learn in schools. . . .Bill learned pretty quick that way, and he was always practicing to get his facility down—he had very powerful chops.²⁹

The early years of Berklee were formative to Chase's development as a trumpet player. Even if Chase did not start out as a lead player,—who does?—through practice and observation he was quickly learning the jazz idiom. This effort would pay off in the years to come when joined Herb Pomeroy's junior practice band, and later recorded *Jazz in the Classroom, Vol. 1* (1957) with his Berklee classmates.

During his time at Berklee, Bill Chase married Nan Elizabeth Thayer on his twenty-second birthday, October 20, 1956. His widow recounts this time in a later interview, stating,

²⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 31-32.

We went together for 4½ years; we didn't get married until we were 22. . . .One day he gave me a gold Bulova watch, and he said, 'Consider this an engagement present.' It was lovely. . . .We set the date three times before we did get married. We were going to get married in April, but his grandfather, Grandpa Bel Giorno, was in Italy. . . .They said he'd be back in spring, so we set a May date. But then he didn't come back then, and we were told he'd be back in September. But he didn't come back then, either. I was understandably tired of all the postponements, so I told Bill that if we didn't get married that fall, we weren't going to get married at all. So he went to his folks and told them we were going to get married. . .³⁰

In addition to his new status as a married man, Chase, like all men in America at this time, had a required military obligation. Chase's widow states, ". . .He used to have to go to National Guard meetings once a week, then do two weeks active duty in the summer."³¹ Chase recalls his time in the National Guard in a later interview, stating, ". . .While I was going to school in Boston, I fulfilled my military obligation in the guard. It was good for me, a really good band. All of the best musicians in Boston were in this band, a lot of them just because it was a good band with a good director. . . .That was a good opportunity because I wrote for the band. I got a chance to write for a large group and pursue my interest in classical music."³² While the band was a way for Chase to

³⁰ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 94.

³¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 94.

³² Kenneth, Neidig. "A 1973 Interview with Bill Chase." 46.

pursue his interest in classical music, it was probably one of the early occasions where he got to put his composition and arranging skills to practical use.

While at Berklee, Chase worked earnestly to build his lead chops. His widow states in a recollection that, “. . . Early on he wanted to be a lead trumpet player.”³³ Chase was definitely listening to lead players such as Conrad Gozzo and Maynard Ferguson, the latter being the reason that he initially became interested in jazz by his own account. On the subject of Chase’s interest in lead players, his widow states, “He liked to watch the *Jackie Gleason Show*, because they had Conrad Gozzo on lead trumpet, and Bill was very impressed with him.”³⁴ What’s most interesting is the mannerisms of Gozzo’s playing that are later characteristics of Chase’s own playing. In an interview with the author, Phil Wilson states,

They call it the ‘kiss off.’ The band at the Steve Allen Show we did had Conrad Gozzo playing lead—it was Les Brown’s band. . . . So it would be ten o’clock in the morning, Gozzo’s up there with a band. They sound like a million bucks, right?—as always. And he leaves there at noon and he does two dates—recording dates—in the afternoon, and shows up for a 6:30 hit on the show on the network. . . . His chops are like a piece of hamburger, and he’s playing finishing a final note—he’s not a high note man, but he’s got a good F on him—he’s up there for one of the final chords or something, and he pulls the horn away from him, which is to relieve the pain and the chops ‘kiss off’ like that. But it’s not something he was

³³ Kenneth, Neidig. “A 1973 Interview with Bill Chase.” 46..

³⁴ Ibid.

doing to be a smart ass. . . .It was a physical hanging in there for that note. . . .And he just physically pulls the horn off his chop, and it causes that sound. . . .People heard that on a couple of stray recordings—probably with Sinatra—and started emulating that.³⁵

Chase was one such player that was emulating that sound as many of his recordings with Herman in the 1960s will attest to. Chase was in his formative years as a musician. He was listening and creating his own style, as any young musician does.

During Chase's last years in Boston, he met trumpeter Gerry Lamy who would have an important musical role in his life for around the next ten years, in addition to being a close friend for the rest of his life. Lamy recalls meeting Chase for the first time, stating,

I was going to school in Boston at the Berklee School, and I was working with a New England territory band right up there by the name of Ted Herbert. We needed a lead trumpet player from Boston to do a one-nighter out of Boston—I was playing second on the band then. I guess Ted called Bill Chase, and he wasn't doing anything. So, that's the first time that I actually really met him on the job that night. I never met him before, but I knew of him.³⁶

This was the beginning of a musical relationship that would culminate in Lamy playing the split-lead part in Herman's band next to Chase's lead, as well as a long friendship.

³⁵ Wilson, Phil. Interview by Nicholas Rex, 17 October 2013. Personal Audio Recording.

³⁶ Lamy, Gerry. Interview by Nicholas Rex, 10 December 2013. Personal Audio Recording.

While in his last year at Berklee, Chase appeared on album *Jazz in the Classroom, Vol. I (1957)* that was released by the school. Upon listening to this album, whose personnel included such musicians as trumpeter Paul Fontaine and saxophonists James Mosher and Gordon Brisker, Chase had only begun to develop the mature conceptions of a lead trumpet player. On “East Wind,” Chase plays with confidence, delivering clear, powerful entrances during the ensemble parts, and even tags the end of the track with a shake on a high concert F—a high G for trumpet players. On “Quiet, Please,” Chase leads the trumpet section interjections with energy and intensity, and displays a mature concept and concise control of the time. The shout section near the end of the track is especially impressive. While Chase’s lead playing is spot on during the aforementioned tracks, on “Amber’s Folly” his forays in the upper register are initially clear but end flat, and in some sections of the piece his notes lack clarity. However, this track also has some great moments when Chase leads the transition into double time, and during the outro when he is the top voice of blocked chords in the trumpet section behind Paul Fontaine’s cadenzas. Interestingly enough, his approach to lead playing seems to be very reminiscent of Maynard at the time. As Chase was only beginning to come into his own as a lead player, there are as many positive traits as traits a listener might find fault with in his playing. However, as a younger player, Chase’s entrances exude confidence and give the listener a sense that the young Chase had the potential to become a professional musician. A year later, Chase was playing with Maynard Ferguson, a leader who influenced his lead playing, and whom he had admired from afar only a few years previously.

Chase did not graduate from Berklee, but probably not by his own choice. In a later interview Chase describes the financial problems he had while attending Berklee, stating, “I studied a couple of years with Coffey and a couple of years with Ghitalla—I didn’t stay there long enough. Even then there were times I didn’t study. I had to take off because I just ran out of money. My folks didn’t have much money, and I would have to work. I worked in the shipyards. It was about the best-paying job you could get in town. Also, it wasn’t permanent—you could quit anytime you wanted to—and you could get in there pretty easy.”³⁷ While Chase didn’t complete his schooling at Berklee, he learned a lot of the skills that would help him as a professional musician.

During his time in Boston, Chase was on Herb Pomeroy’s B Band, a band comprised of younger players that could fill in for the A Band if a player was unavailable or eventually fill those positions if a seat was open. Trumpeter Paul Fontaine recounts meeting Chase during his time in Boston stating,

I first met him in 1956. . . .He played in a local outfit called the Pete Cutler band. I made some rehearsals subbing, but I never actually worked with the band. Bill did work with the band quite a bit. Herb Pomeroy also had a band that was working a couple of nights at a place called The Stable in Boston across from Storyville. . . .So Herb started what he called the “B Band.” He held rehearsals on Saturday morning at the old Berklee school, which was just one small building in Boston. We used to rehearse there every Saturday morning and play the same

³⁷ Neidig, Kenneth. “A 1973 Interview with Bill Chase.” 44.

arrangements that they played at the Stable. . . .In case he had to have subs for the band, somebody could come in and do it and not have to do it cold.³⁸

What is quite remarkable is that many of the players in Pomeroy's B Band would eventually make up the core of Herman's "Thundering Herd" in the mid-1960s. In an interview with the author, Phil Wilson states,

Herb Pomeroy's B Band in 1957—in that area—became Woody Herman's famous '62-'65 band. Berklee musicians involved with Woody Herman's '62-'65 band—in the mid 50s—were all in Herb's B Band hoping to make Herb's A Band. Trumpets: Bill Chase, Augie Ferretti, Paul Fontaine, Dusko Goykovich, Danny Nolan, Gerry Lamy. . . .Trombones: Phil Wilson, Eddie Morgan, Kenny Wenzel, Bob Rudolph. Reeds: Gordon Brisker, Jackie Stevens, Tom Anastas, Frank Hittner, Jimmy Mosher, Jimmy Derber. Drums: Jake Hanna. Man, that's one of the reasons why that band was so good. And it was that time sense that Bill Chase had that was largely responsible for that. It felt good,—everyone wanted to be there—but also the fact that all of us knew each other.³⁹

The fact that many of these players would later make up the core of Herman's Thundering Herd in the mid-1960s might account for the renewed interest in the Herman band. Considering, that many of these musicians had played together in the previous ten years, it is almost as if the Herman band picked up where Pomeroy's B Band left off.

³⁸ Dorian, Pat. "Woody Herman's Fourth Herd with Bill Chase: An Interview with Paul Fontaine." *Jazz Research Papers*. 1995: Page 80.

³⁹ Wilson, Phil. Interview by Nicholas Rex, 17 October 2013. Personal Audio Recording.

However, Chase would join Maynard Ferguson for a time before joining the Herman band.

While Chase primarily played with Pomeroy's B Band, his time playing in the working Pomeroy A Band helped him get his first professional job with Maynard Ferguson. Chase recalls this time in a 1973 interview, stating,

Herb Pomeroy had a fine rehearsal band and I started playing in it. I also played in his working band about two nights a week in a little downstairs club called The Stable. That's a place where all the musicians came because Herb Pomeroy's band was a great band, with a reputation throughout the country. People like Woody Herman, Stan Kenton, and Maynard Ferguson came in to hear the band when they were playing in Boston. The next thing you know, I got a call from Maynard because he remembered hearing me play. . . . I went with Maynard's band and Woody's band tried to get me as a split-lead. I didn't want to do that because I was enjoying myself playing lead with Maynard's band.⁴⁰

In an interview in 1971, Chase recalls being slightly more proactive in trying to join Ferguson's band, stating, "One night, I was at The Stable in Boston with Pomeroy when Maynard came in. I told him, 'If you ever need a trumpet player, call me up.' To my amazement, not long afterward, he did."⁴¹ The latest Chase could have joined the Maynard Ferguson Orchestra was May 6, 1958, the first session of *A Message from Newport (1958)*. In addition to *A Message from Newport*, Chase recorded *Swingin' My*

⁴⁰ Kenneth, Neidig. "A 1973 Interview with Bill Chase." 46.

⁴¹ Feather, Leonard. "Attuned to Jazz, Rock, Each Other." *Los Angeles Times*. 15 August 1971.

Way Through College (1958) and *Maynard Ferguson Plays Jazz for Dancing (1959)*

during his time on Maynard's band. Chase seems to have fond memories of being in the band in a 1971 interview, stating, "Playing for him was literally a dream realized. There wasn't a single night of the 18 months I worked in his band that I didn't get chills when he played 'Tenderly.' He's so heavy he's ridiculous. I love that cat. . ."⁴² In an interview with Maynard Ferguson conducted by Pat Dorian in 1991, Maynard recollects that he had positive thoughts on the young trumpeter stating, "I knew he was going to become a great trumpet. And he was very good at the time because he came in as a lead player."⁴³ Upon being questioned about Chase's contributions to the band and the influence Maynard may have had on the player, Ferguson muses,

It's hard to know how much you influence a person in something like that, but he was a very strong lead trumpet player. . . . You know that the most macho guy in any band is not the leader or the drummer. It is always the lead trumpet player, because he's in charge of all the wind instrument players and he has to feel that he is, and if it happens to be the oddity that the leader happens to be a trumpet player. Well, even then if a lead player loves a particular concept on a phrase, and it isn't the one that I would have chose but it sounds great, I'll let it go because I believe in designating that freedom to the young guys as long as it sounds great. If it offends me, it's out. He was very much like that, so he was meant to be a leader.⁴⁴

⁴² Feather, Leonard. "Attuned to Jazz, Rock, Each Other." *Los Angeles Times*. 15 August 1971.

⁴³ Dorian, Pat. "Interviews of Maynard Ferguson and Roger Middleton about Bill Chase." *Jazz Research Papers*. 1992: Page 38.

⁴⁴ Ibid.

It's clear that the recollections of Maynard suggest that he believed that Chase had the potential to be a great player. Considering Maynard was the reason that Chase had become interested in jazz and enrolled at Berklee, his status as a lead player was rising.

The details of Chase leaving the Maynard Ferguson Orchestra are cloudy. It is not clear if Chase left on his own free will, or if he was fired. One of his bandmates, fellow trumpeter Jerry Tyree, did not have many positive things to say about the late Bill Chase stating,

Actually. . .Bill Chase got fired off the band because he couldn't play the lead book. At that time, he couldn't play above a high C without passing out. He was playing with a mouthpiece Bob Giardinelli had made for him that was just awful. . . .Because Maynard usually played so high, there weren't that many high notes in the lead book. . . .Everything above F Maynard played. Chase played some of these hard ensembles and he'd just fall over. I finally told Maynard, I'm tired of holding this big dumb motherfucker up, it's not part of my job description. . . .We went into Birdland and Maynard said, if you haven't got a new mouthpiece in two weeks, tonight's the first night of your two week notice. At the end, he didn't have it and Maynard fired him. . . .⁴⁵

While Tyree seems to have a good memory about this time in Maynard's band, his testimony seems to not be true. In a recollection by Larry Moser of his time on the band, he states, "I played split-lead trumpet alternating with the late Bill Chase and Jerry Tyree

⁴⁵ Primack, Bret. Liner notes to Maynard Ferguson, *The Complete Roulette Recordings of the Maynard Ferguson Orchestra*. Mosaic 156, 1994, compact disc anthology. 5.

on trumpets.”⁴⁶ It could be that Tyree and his ego had an issue with sharing the lead trumpet parts. Tyree’s testimony seems even less legitimate given a recollection by trombonist Don Doane, who talks about Chase subbing in the band in 1963, stating, “. . .He substituted for Nat Pavone for a week. I was playing playing lead trombone for Maynard Ferguson. Nat needed an operation, so Bill came in.”⁴⁷ Interestingly enough, the mouthpiece issue takes on a new tone when reading an anecdote told by pianist John Bunch, who states, “Maynard arrived for the first set and found that he had lost his mouthpiece. This is disastrous for most brass players, but for Maynard, he yelled out to the trumpet section, ‘Anyone got an extra mouthpiece?’ The one handed to him by Bill Chase was very unlike his. In spite of this obstacle, he sounded just sensational. . . .”⁴⁸ However, the issue is further complicated by Jake Hanna, who played on Maynard’s band briefly in 1958, when he states in a later recollection that, “Bill never did play the lead on that band when I was there. He played a little later on, I understand, and believe it or not, Maynard dumped him! That’s the truth. . . .He didn’t like the feel of it, for some reason or other. . . .I think Bill left with a helping foot, there, so to speak—I’m not sure. I don’t think he quit. I think there just came to a be a parting of ways.”⁴⁹ It is difficult to say whether Bill was truly fired or if he left on his own accord. Tyree’s testimony is problematic as his account does not coincide with Maynard’s less hostile recollection of Chase’s time on the band, and Jake Hanna would not have been on the band at the time,

⁴⁶ Lee, Dr. William F. *MF Horn: Maynard Ferguson’s Life in Music*. Ojai: M.F. Music, 1997. 80.

⁴⁷ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 119.

⁴⁸ Lee, Dr. William F. *MF Horn*. 78

⁴⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 33-34.

so his account could just be hearsay. It's clear that Maynard at least saw some of Chase's budding ambitions as reflective of his own past as a sideman, and was much more cordial to the young trumpeter, a view vastly contrasted by Tyree's account.

The last session Chase played with Maynard was on a March 31, 1959 recording session for *Maynard Ferguson Plays Jazz For Dancing*. Chase most likely left the band in late spring or early summer of that year, and returned to Herb Pomeroy's band for a time. According to a recollection printed in William Clancy's *Woody Herman: Chronicles of the Herds*, tenor saxophonist Don Lanphere states, "We played a 'get out to register to vote' thing in Boston June 11, 1959, and Herb Pomeroy's band was on the same bill. They blew us right out of the park! Woody said after we got through, 'You know, it might be a good idea if we got some of those kids on the band!' So I got Bill Chase, Paul Fontaine and Jimmy Mosher."⁵⁰ Lanphere's account seems accurate to the point that Chase was playing with Pomeroy's band in June, but he did not get Bill Chase on the band. In an interview with Jim Szantor, Woody Herman states that he came on the band on pianist Nat Pierce's recommendation. "Nat knew about him and had heard about him up at Berklee. And I guess to a great degree via the brass teacher, Herb Pomeroy. . . . He was brought into the band, and as I said, he came in as a part player and pretty much in that way, and he seemed like a guy who really wanted to work and play and so on. And I liked his personality and the kind of person he was, so, I along with everyone else,

⁵⁰ Clancy, William D. *Woody Herman: Chronicles of the Herds*. New York: Schirmer, 1995. 229.

⁵¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 21.

latched onto him.”⁵¹ Lanphere’s account of this event is also inaccurate on the subject of trumpeter Paul Fontaine, who in an interview with Pat Dorian states,

Bill called me one time and said that he had played. . . *Jazz in the Classroom, Vol. 1*. . . for Maynard—I was featured on one little thing. I felt very embarrassed that he would play it for Maynard, but Maynard liked it and told Bill to have me come to New York City to rehearse with the band. . . . Bill was going to be playing lead, and he told me to be at Nola Studios at 2 P.M. on Monday. . . . I was there at 1:30 all warmed up. Nobody showed up until 4:30. I met Willie Maiden, and I was asking about Bill. Willie told me, “Oh Bill has left. He’s not going to be here today”. . . . Now I couldn’t get ahold of Bill, and I had checked into the hotel. . . . I got up to Nola Studios the next day (Tuesday) at 1:30 again, and again nobody showed up until 4:30 or 5 o’clock. . . . I got back to the hotel after that rehearsal, and there was a message from Bill Chase to call. . . . I called him, and he said, “Look, I just joined Woody’s band. Why don’t you come down here and make the audition? The chair is open for the jazz chair, and I’ll bet that you can get it. . . .”⁵²

It seems as though Lanphere had confused that he was the one that had got Paul Fontaine on Woody’s band, but if the two events had happened in such close proximity to one another, it is a reasonable mistake to have made. Upon questioning by the interviewer, Fontaine believes that this was the summer of 1958. While Fontaine is probably correct

⁵² Dorian, Pat. “An Interview with Paul Fontaine.” Page 45.

on the time, he most likely is talking about the summer of 1959, when cross-referenced with Lanphere's account.

It was probably around this time that Chase would acquire his Dizzy Gillespie model horn that would later cause problems when he joined Stan Kenton later in the year. Trumpeter Bill Berry talks about selling the horn to Chase, stating, "At one point Dizzy Gillespie got me one of his upswept horns. There were only four or five in existence then. I finally sold it to Billy for \$100."⁵³ Chase must have kept this horn for quite awhile, as it appears as late as 1963 in the earliest appearance of the Herman band on Ralph Gleason's *Jazz Casual*.

Nevertheless, Chase did not stay with the Woody Herman band very long in 1959. The only recorded evidence of Chase's time with Woody Herman in the early summer is a gig at Lake Compounce in Bristol, Connecticut on June 15, 1959.⁵⁴ Herman disbanded his big band for a few months to create a small group, before reorganizing it for an appearance at the Monterey Jazz Festival.⁵⁵ In the interim of the few months when Herman's big band was not active, Chase joined the Stan Kenton Orchestra. Woody Herman recalls this time in a 1977 interview, stating, "When I went into the first small group is when we made the arrangement for Bill and drummer Jimmy Campbell to go with Stan Kenton. So there was no need for him to come into the small group—because we had fixed up something."⁵⁶

⁵³ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 110.

⁵⁴ Herman, Woody. *1954 and 1959*. Status 1021, 1996. Compact disc.

⁵⁵ Clancy, William D. *Chronicle of the Herds*. 231.

⁵⁶ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 21.

The time of Chase's joining the Kenton band cannot be pinpointed to an exact date, but during Pat Dorian's 1991 interview with trumpeter Roger Middleton, then a member of the Kenton band, Middleton states, ". . . I have a vague memory that it was summer time when Bill was on the band, because he did not travel in the band." He then goes on to suggest, "probably after June 12, 1959."⁵⁷ Middleton's account of Chase's playing on the band seems to be quite positive, as he recalls, "Bill was an excellent, excellent sight reader, played with great execution, did not often make mistakes, was a heady player, knew what the job required, was dependable, as far as I knew did not drink, was on time, was devoted, dedicated to playing, and he did something that astounded us after each job, whether it was a two hour concert or a five hour dance gig in a stuffy ballroom."⁵⁸ Chase only remained in the Kenton band a few months, but did appear with the Kenton band at the Newport Jazz Festival during their set on July 5, 1959. While Chase was on the Kenton band for a limited amount of time, Middleton recalls, "During the few times that Bill did travel on the bus, he would get back on the bus with his mouthpiece in his hand, sit down and proceed to buzz. It would drive us crazy! We would say, 'Stow that thing; get rid of it! What are you doing?' But he'd keep right on buzzing and buzzing for I'd say a half an hour, forty-five minutes after he got on the bus, and then he would have done his night's work and he'd go to sleep."⁵⁹ Chase was probably not playing lead trumpet on Kenton's band as high-note player Bud Brisbois likely had these duties. However, it seems clear that Chase was actively taking the steps toward

⁵⁷ Dorian, Pat. "Interviews of Maynard Ferguson and Roger Middleton." Page 39.

⁵⁸ Ibid.

⁵⁹ Dorian, Pat. "Interviews with Maynard Ferguson and Roger Middleton." Page 40.

improving his chops and becoming a better lead player. While on the Kenton band Chase played on the recording sessions that made up *Standards in Silhouette* (1959), recorded September 21 to September 22, 1959 and *Viva Kenton!* (1959), recorded September 23, 1959.

According to Chase's widow, he was fired by Stan Kenton in October of 1959.⁶⁰ Jim Szantor, while interviewing drummer Jake Hanna, alludes to what may have got him fired, mentioning the Dizzy model trumpet with an upward bent bell that Chase played. Hanna responds, stating, "Stan didn't like that, so I don't know how long that lasted."⁶¹ In his interview with Pat Dorian, Roger Middleton also speaks of Stan's problem with the trumpet, stating, "He had quarrels with Stan over his trumpet. He never played a regular straight trumpet. He always played a 'Dizzy Gillespie' model trumpet. . . .Stan was a stickler for a kind of Germanic precision and the looks of the band members, and he did not want anything to look different, so he quarreled with Bill about that horn. First, very cordially with humor and with jokes, and then it became more and more serious as he saw that Bill was determined to hold on to the horn. And finally that's what I believe led to his firing, although that was not put into words by Stan."⁶² It is possible that Chase viewed the Kenton band as a temporary engagement, because Herman had secured the gig for him. He might have thought that he was going to be back in the Herman band soon enough. After Chase was fired from the Kenton band shortly after the recording

⁶⁰ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 96.

⁶¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 34.

⁶² Dorian, Pat. "Interviews with Maynard Ferguson and Roger Middleton." Page 40.

sessions in late September of 1959, he joined the Woody Herman Orchestra for the Monterey Jazz Festival on October 3, 1959.

The all-star band that appeared at the Monterey Jazz Festival was billed as “Woody Herman’s Big New Herd,” and included such personnel as Conte Candoli, Al Porcino, Urbie Green, Charlie Byrd, Zoot Sims, Victor Feldman, and Al Cohn. Don Lanphere describes the logistics of getting to California, stating, “Just a couple of us from the regular band came out for the Monterey Jazz Festival. The band was put together in California. Bill Chase and his wife, Nan, and my wife, Midge, and I drove cross-country for the concert.”⁶³ As it pertains to Bill Chase, the most notable track is “Like Some Blues Man,” a Gene Roland arrangement which features the five man trumpet section in block chord voicings during shout sections with Al Porcino and Bill Chase splitting lead. On the end of “Monterey Apple Tree,” a renamed “Apple Honey,” Al Porcino plays a solid high concert E,—high F#/Gb to trumpet players—while Chase hits the note and plays a pattern up and down ending on a slightly weak E. Overall, Chase had come a long way from his days at Berklee, and his lead chops were finally approaching their maturity.

After the appearance at the Monterey Jazz Festival on October 3, 1959, Chase went on with Herman on his tour of the South and Midwest in the fall of 1959. Don Lanphere recalls this time, stating, “. . . The regular band met down in Mississippi. Bill, Nan, Midge and I, after we finished playing up in Monterey, got in the car and headed out, and drove nonstop all the way to the Deep South. The band met and reformed

⁶³ Clancy, William D. *Chronicle of the Herds*. 231.

there.”⁶⁴ It seems that when the few Herman regulars that were at the Monterey Jazz Festival drove cross country, Nat Pierce was auditioning musicians in New York for the start of the tour in Jackson, Mississippi. Trumpeter John Bennett, recalls this time with Herman, stating, “I had my first personal contact with Woody in the late fall [of] 1959, when I, along with about fifty others, auditioned for the band in New York. His longtime friend and confidante, Nat Pierce, helped with auditions and final selections of players. . . .A full band was hired and we went on the road for a six-week tour.”⁶⁵ Trumpeter Don Rader, a mainstay in Herman’s band during the 1960s, recalls joining the band for its first gig, stating,

I joined the band in October 1959, in Jackson, Mississippi. . . .I had been attending college in Hunstville, Texas. A tenor player friend of mine, Bo Boyd,. . .got called back for a seven-week trip with a new band that Nat Pierce had just formed for Woody in New York. . . .I mentioned to Bo that if they needed another trumpet player I would love to be that person. Three days later I got a call from New York from Abe Turchen, Woody’s then manager, asking me to join the band. . . .We didn’t play many jazz gigs with that band, but mostly country clubs, officers’ clubs, and small ballrooms. . . .For the most part, the audience wanted background music and music for dancing. . . .Woody would have the trumpet section playing down into the music stand, or using bucket mutes to muffle the sound. Bill Chase, who was playing a Dizzy Gillespie-style horn at the time, had

⁶⁴ Clancy, William D. *Chronicle of the Herds*. 231.

⁶⁵ Clancy, William D. *Chronicle of the Herds*. 232.

to practically bend over double to get the bell of his horn into the stand because he was over six feet tall. . . .Bill Chase hadn't begun to play any jazz solos yet but he did have a feature number, "I Can't Get Started." . . .There were a lot of times where we would "hit and run" a gig. . . .We would leave right after a gig and drive that night to the next town where we were working so that we could check into a hotel when the new days started for that hotel, usually 9 or 10 A.M. We would sleep all day, go to the gig that night and then return to the hotel and sleep all that night, thereby getting two "sleeps" for the price of one. . . .It was one of the few ways we had of stretching our salary.⁶⁶

This six or seven week tour was mostly dance gigs, but it did represent a turning point in the band. Herman was finally hiring younger players that would become mainstay personnel in the 1960s.

The tour with Herman ended in December. The band broke up for Christmas, not reforming until January in New York City.⁶⁷ This tour must have ended on the west coast, considering Chase again joined Kenton for a brief time. Chase's widow, Nan, elaborates, stating, "After he got fired by Stan Kenton, in October of 1959, I think it was, Stan rehired him a short time later. But he didn't stay the second time. . . .After Bill left Kenton for the second time, we were out in Los Angeles for a couple of months. Then Woody was forming the big band again, and he sent for Bill, so that's how he came back east."⁶⁸ Considering the cross-country drive that Chase and his wife made to get to

⁶⁶ Clancy, William D. *Chronicle of the Herds*. 233-34.

⁶⁷ Clancy, William D. *Chronicle of the Herds*. 234.

⁶⁸ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 96.

California, it makes sense that they would not immediately return to the east coast after the Monterey Jazz Festival and Chase's stint with Kenton. During Chase's second time on the Kenton band, the band was recorded live at a gig at The Enlisted Mens Club in Barstow, California on January 30, 1960. However, Chase did not stay long this time, and most likely quit shortly after the gig in Barstow, returning east in February or March to rejoin the Herman band.

The Herman Years

Chase's return to Herman would mark the beginning of a long period with Herman, and the rejuvenation of the latter's career. However, the rejuvenation would not be immediate. The first recording session that Chase appeared on after rejoining the Herman band was on March 22, 1960 and was released as *New Swingin' Herman Herd* (1960). Even though the band did seem to be on a new foot, the album was comprised entirely of Ralph Burns arrangements. It suggests that Herman was relying heavily on a past sideman as a means of surviving. However, this recording is a milestone in Chase's recording career with Herman, with "I Can't Get Started" being the first song to feature him. The absence of commercial recordings of the whole band between March of 1960 and October of 1962 also suggests that the band was barely surviving. After the *New Swingin' Herman Herd* record, the big band was active until between April and June of 1961. There are few known recordings of the band after its session on March 22, 1960 until the band broke down into a smaller group in June of 1961. One such recording is a radio broadcast from the Court Theater in Chicago on July 20, 1960. The track is composed mainly of jazz standards such as "Midnight Sun," Herman standards such as "Woodchopper's Ball," and tunes they had just recorded on their last commercial album.

In May of 1961, Herman formed a sextet comprised of himself, Bill Chase on trumpet, Gordon Brisker on tenor sax, Nat Pierce on piano, Chuck Andrus on bass, and Jimmy Campbell on drums, which played at the Waldorf-Astoria Hotel in New York City that month. Jake Hanna, a Herman alumnus, recalls this group, stating,

They had an act, a sextet along with them. They had a guy named Jack Ackerman who was a dancer. They had the “African Queen”—Maureen Dunne—singing. Then Woody—he was tap dancing, singing, playing the clarinet. They had big Gus Johnson on drums, Nat Pierce, Chase. Gordon Brisker played the saxophone, and Charlie Andrus was on bass. And Jack Ackerman played the conga drum too. They worked the Metropole Café, the Waldorf-Astoria and got a great review, everybody loved them.⁶⁹

While Hanna seems to have most of the details correct, there are a few conflicting details in Nat Pierce’s recollection, which reads, “Woody cut down to a sextet, and we had a night club act with Steve Condos dancing. We had a lady named Norma Douglas who sang. I played piano, and we had Jimmy Campbell on drums, Chuck Andrus on bass, Gordon Brisker on tenor, and Bill Chase on trumpet. We played the Waldorf-Astoria for a month. We added Willie Dennis for the dance set, when Woody would go upstairs.”⁷⁰ The personnel does not match up exactly from both accounts, and while Hanna was not on the band at the time, he credits Ackerman with getting him the gig. What seems likely is that the Gus Johnson could have replaced Jimmy Campbell during the month at the Waldorf-Astoria, and the dancers could have changed as they were not integral to the sound of the band. The following month, the group, augmented by trombonist Urbie Green, a Herman alumnus, and baritone saxophonist Jimmy Mosher, played *The Treasury Show* on July 23 and *The Tonight Show* in New York City. Herman talks about the necessity of the smaller

⁶⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 35.

⁷⁰ Clancy, William D. *Chronicle of the Herds*. 239.

groups, stating, “. . . I was going through many different throes, because it was very difficult to keep the big band operating continuously. So I would take these sometimes very fantastic, operational gigs. But I’d still try to make it as musical as possible.”⁷¹

During 1961, Chase’s first child, Billy Jr. was born. Nan, Chase’s widow, recounts her son’s birth, stating,

I was three weeks overdue with him. Bill was now with Woody Herman. We were living in Brooklyn at the time. So one day when Bill came home from the job, I met him at the door with the suitcase all packed, and said, “We have to go to the hospital.” And he said, “You’re kidding.” And I said, “No, we have to go now!” And he panicked because we had just been to the doctor that afternoon, and indications were that the birth was not imminent. . . . After we somehow got outside and into our car, an Austin-Healey sports car, Bill got behind the wheel, beeping his way through red lights and going through potholes to the hospital in Far Rockaway. I had one hand on my stomach and one hand on my head to keep from hitting it when he went over a pothole. And he kept saying, “Don’t have the baby in the car; if it’s a boy we’ll have to name him Austin.” Billy was born in the prep room. . . . We never did make it to the delivery room.⁷²

These early years with Woody Herman were not easy for Bill Chase. In addition to becoming a father, Chase also had to deal with the difficulties of the road, the lack of long term engagements, and the responsibility of rehearsing the trumpet section. Chase

⁷¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 22.

⁷² Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 95.

talks about the rehearsal work going back to 1959, stating, “We actually began working together as a section before the whole band was assembled. The section was my job. I had to see that everything was set with the trumpets, to hire replacements, to call section rehearsals when we needed to work something out.”⁷³ “The Herman Herd. . .because of the lack of a steady New York location and some nonproductive recording arrangements, labored virtually unnoticed in the hinterlands playing a seemingly endless stream of one-nights.”⁷⁴ With the absence of any recording sessions of the whole band from March 1960 until October 1962, one can surmise that Herman was doing one-nighters to just keep the band going, as commercial recordings were not forthcoming during this period. Chase recalls this time, stating, “I remember one stretch of 14 months that was all one-night stands or at the most a few two-night stands.”⁷⁵ While this time must have been difficult for both Herman and Chase, Herman would shortly enjoy a “Renaissance” that would bring both plenty of success in the 1960s.

The beginning of this Herman Renaissance was during a Metropole engagement in New York from January 1 to January 18, 1962. In a later interview, Jake Hanna talks about the logistics of putting the big band together before the Metropole gig, stating,

. . .Man, did Bill Chase rehearse that band! He had them playing “Caldonia” upstairs; man, there are some hard parts. He said, “Man, we’re gonna make this so nobody can duplicate it.” That’s how Bill Chase was. Man, He’d yell at the saxes,

⁷³ Scott, Allen, *Jazz Educated Man*. 49.

⁷⁴ Scott, Allen, *Jazz Educated Man*. 49.

⁷⁵ Ibid.

lean over and pop the guy on the head with the trumpet if he was a hair behind the beat.⁷⁶

In a later interview, Herman recalls the engagement, stating, “We were working the Metropole in New York above the bar, single file, side by side along in a line, which was a unique kind of hassle that I think taught us a great deal. So we got to be the most together band in the world, because you couldn’t make it if you weren’t together. . . .I do remember that standing in front of that bar night after night were the Doc Severinsens and all the people who were supposedly the lead players of New York,—everybody—and they were hearing a new kind of brass section. And a new kind of brass section was what Bill was putting down.”⁷⁷ So, despite the difficulties of the gig, Herman believed that the attention they were getting was a positive indicator of his band and the brass section lead by Chase. Herman would record his first album, entitled *Swing Low, Sweet Clarinet*, for the Philips label during the Metropole gig, the same label that would rejuvenate his career in the next few years. The recording featured Herman on clarinet with his rhythm section of pianist Nat Pierce, bassist Chuck Andrus, and drummer Gus Johnson making up the rest of the personnel. While the whole band would not be recorded commercially until October of that year, the lull of no recording sessions in general was over for Herman.

The year 1962 marked not only the beginning of more recording opportunities, but also the entrance of more mainstays of the Herman Herd that would contribute to his success. Nat Pierce recalls the acquired talent of this time, stating, “Gus Johnson left the

⁷⁶ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 36.

⁷⁷ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 22-23.

band to go with Ella Fitzgerald, so we needed a drummer. Buddy Rich went with Harry James and Jake Hanna called me and said, 'I need a job.' Eventually we made one road trip, and one of the tenor players⁷⁸ left in Texas and that's when we picked up Sal Nistico."⁷⁹ Around this time, Chase also recommended Gordon Brisker and Gerry Lamy, both graduates of Berklee, for the band.⁸⁰ Lamy would be an integral figure in Chase's life. He played split lead with Chase through most of his years with Herman and even played in the early rehearsal band for Chase's eponymous jazz-rock group. In a later interview, Herman talks about Chase's use of players like Gerry Lamy, stating,

I think one of the things he was an innovator with really was his use of alternate players. . . .I would say to Bill, "Geez. . .about Gerry, you know. . .he doesn't play that well, Bill, does he?" And Bill would say, "Gerry's OK, don't worry about it." And he'd have Gerry waiting until Bill would say, "OK, you got it." And don't think Bill wasn't a master of knowing just how to handle that sort of situation. And if anytime you thought he was putting himself on the line completely, I don't think he was. I think he could give you the best ultimate result without ruining his chops.⁸¹

In May, trombonist Phil Wilson joined the Herman Herd after leaving the NORAD band once his military duty had been completed.⁸² Wilson, recalls his joining Herman, stating,

⁷⁸ Bo Boyd

⁷⁹ Clancy, William D. *Chronicle of the Herds*. 241.

⁸⁰ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 35.

⁸¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 29.

⁸² Clancy, William D. *Chronicle of the Herds*. 245.

“Woody was nearby playing with the sextet at a place called The Rooster Tail and Nat and Chase and all of them came out to see us because we were all good friends. . . .Chase told me that Nat was working on Woody to reform the band and asked if I was interested. I told him emphatically ‘yes’ and that I would be out of the Army in a few months and free to join.”⁸³ Trumpeter Paul Fontaine had also joined the NORAD band after he ended up being drafted in May of 1960.⁸⁴ After Paul Fontaine returned in the early summer of 1962 replacing Sam Noto, the band would retain its core players until late 1964, when trumpeter Paul Fontaine and drummer Jake Hanna left the band. As most of these players were from Boston and had played together in Herb Pomeroy’s band only a few years before, it was as if that band had reunited and started where they left off. The pieces were in place for Herman to enjoy commercial success once again.

The first commercial recording sessions in over a year took place on October 15 and October 16, 1962 for an album that would be released as *Woody Herman - 1963: The Swingin'est Big Band*. According to Jake Hanna, Herman was initially hesitant about recording the big band, stating, “. . .Jack Tracy came in and says, ‘I want that band for whatever label we’re on. . . .Phillips.’ So he recorded the combo and the big band. Woody was against it. When Woody did the combo album, and it sounded so great, Woody said ‘Want to do another one with the combo?’ And Tracy said, ‘big band.’ Woody said, ‘No way; it ain’t ready,’ and Jack said, ‘Ready as it’ll ever be—it’s the hottest thing around.’”⁸⁵ This recording represents two big milestones in Chase’s career. First, “Mo-

⁸³ Voce, Steve. Liner notes to *Woody Herman: Live in '64*. Jazz Icons, 2009. DVD. 7.

⁸⁴ Dorian, Pat. “An Interview with Paul Fontaine.” Page 47.

⁸⁵ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 36.

Lasses” is his first recorded improvised solo on a commercial release. The solo primarily focuses on his use of a plunger mute and his facility in the upper register. Secondly, his chart “Camel Walk” was recorded on this album, and was popular enough to be printed in *Down Beat Music '64*, the end of the yearbook printed at the end of 1963. The introduction to the arrangement in the *Down Beat* publication reads,

Woody Herman celebrated his 25th year as a bandleader in 1963 by turning much of the jazz world on its collective ear with one of the freshest big bands to come along in some time. . . .The band is made up of excellent musicians, most of whom are young, and as always, there are certain key members, among them trumpeter Bill Chase. Many critics have attributed much of the band’s spark and drive to Chase’s forceful lead work. . . .Chase is a skilled arranger as well as instrumentalist, and one of Herman’s most exciting arrangements is a Chase original, “Camel Walk.”. . .The theme for “Camel Walk,” which is a medium-tempo blues, was written before Chase joined Herman, but the trumpeter put it into its current form for a Herman appearance at New York City’s Metropole Cafe, because, he said he felt the band needed a new screaming arrangement somewhat in the vein of the 1945 band’s “Blowin’ Up a Storm.”⁸⁶

In an interview with the author, trombonist Phil Wilson, brought up Bill writing the chart, stating,

Actually on “Camel Walk,” I was helping him out with that. He had been out of school for a long time, and he, like myself, studied with Herb Pomeroy—

⁸⁶ Chase, Bill. “Camel Walk.” *Down Beat Music '64*. 123-130.

arranging. And he had forgotten some of the rules. . . . So he would come down on the bus—he'd be in the back writing—and he'd come down and [say], "Hey can I do this?" And the only answer really was, "Do what you want," because he was a good arranger.⁸⁷

Chase is typically known as a lead trumpeter rather than as an arranger, but his arrangement being printed in *Down Beat* does say something about its appeal. While the tune is a medium blues, "Camel Walk" actually begins and closes in a more Afro-Cuban vein, and after a tenor solo segues into the main theme. Chase is later featured briefly in backgrounds during Herman's short vocal. and prominently during the shout section where he soars above the band in the upper register. In an interview with the author, Phil Wilson states, "With the success of 'Camel Walk,' I think that pumped some blood into his arranging confidence."⁸⁸ This statement rings true to what Chase would later do in his years with Herman and his jazz-rock group.

In early 1962, the band did a brief tour of the Midwest. However, due to Herman double booking himself as a host bandleader for the *Tonight Show* and two gigs, the responsibility of transporting the music and themselves fell on the band members.

Drummer Jake Hanna, recalls this debacle, stating,

We had just been at the Metropole for a month⁸⁹. . . . We had bookings all across the United States, and Woody didn't really expect it to happen. As a result he had

⁸⁷ Wilson, Phil. Interview by Nicholas Rex, 17 October 2013. Personal Audio Recording.

⁸⁸ Ibid.

⁸⁹ According to the Charles Garrod discography of Herman, the band was at the Metropole from Jan 1 to Jan 18, meaning these gigs were probably in late January or early February.

already committed himself to be the host bandleader of the *Tonight Show* before Johnny Carson came in. . . .So Woody said, “Gee, fellas, I got these two jobs, one in Grand Isle, Nebraska and one in Lincoln. Drive to Omaha and stay in the Blackstone Hotel, and I’ll meet you guys there. . . .So Woody flew in for these two dates, and Bill and I get in their Chevrolet that [manager] Abe Turchen had rented. We threw this big box of music in the back. Bill could carry it with one arm he was so strong. . . .We get to Chicago and [local bandleader] Danny Belloc got us a band there for these Nebraska jobs, see we took the nucleus and had Belloc cover the rest of the scene. So Danny gets us these guys, and he says, “Geez, the guys I wanted to get you didn’t want to leave town, so I had to get you these guys.” Fortunately, we had a guy named Marty Marshack. . .he was the only guy we could rely on. . . .We tried to play some of the big band arrangements and it sounded horrible. It was unreal. And it was going out over the radio. The place was crowded. “We heard it on the radio,” people said, “. . .we had to come up and see if it was really Woody Herman’s band. But now that we’re here, of course we’re convinced. Beautiful sounds great.”⁹⁰

While the story is a humorous digression to the narrative, it does illustrate the point that Herman trusted Chase. Not only was Chase responsible for transporting the music, he also probably rehearsed the band as he had done earlier in the year.

The Herd, as Woody Herman’s band was often known, recorded material for SESAC, a performance right organization known for their band transcriptions, in

⁹⁰ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 37-39.

December of 1962, which included two new Chase arrangements, “Easy Walker” and “Y’Know What I Mean,” which is melodically reminiscent of Horace Silver’s “Filthy McNasty.” In his liner notes to the CD reissue, Dan Morgenstern writes, “‘Easy Walker,’ a relaxed, melodic medium-tempo swinger that features Woody’s warm clarinet and excellent ensemble playing. . . . ‘Y’Know What I Mean,’ a Bill Chase composition and arrangement, is in a minor key with a gospel flavor. The familiar melody is first stated by flute voiced with muted trumpets. . . . The full band joins in, Woody solos, again rising to the occasion, the band shouts, kicked by Hanna, and then tapers off to resume the opening effect.”⁹¹ In addition to the charts written by Chase, “Wood Pecker’s Ball,” which ends on a high concert Eb,—F to trumpet players—and “Reed Blues,” which ends on a high concert F,—G to trumpet players—are great examples of how far Chase’s confidence in the upper register had come.

1962 was also the year that Chase met his long-time girlfriend, dancer Erin Adair, despite having a wife at the time. Adair recalls her meeting Chase, stating,

Bill was my soul mate, the “love of my life.” We met in 1962 and lived together for 11 years, first in New York, then in Las Vegas, and finally in Chicago. All through those years, we shared everything, for all intents and purposes, as “man and wife.” I met Bill while he was playing with Woody Herman’s band. They were playing at the Metropole on 8th Avenue and 48th Street in New York. I was dancing across the street at the Latin Quarter. Each night between shows, I would go to see Woody’s band. . . . Not wanting to appear too “forward,” I would leave

⁹¹ Morgenstern, Dan. Liner notes to Woody Herman, *The Fourth Herd and The New World of Woody Herman*. Ultradisc II 630, 1995. Compact disc.

each night before the band stopped playing. About one week later, as I sat listening to the band, Bill jumped over the bar and ran over to me. . . .From that night forward, we were never apart. . . .For the next two years, Bill traveled with the band, and I traveled with different shows. . . .Bill would almost always be at my opening nights, no matter where they were. . . .When I could, which was not too often, I would travel on tours—one-nighters—on the Woody Herman bus. . . .When I first met Bill, he denied that he was married. After about one month, he told me he was but that it was his intention to. . . .get a divorce.⁹²

At around this same time, Chase's wife, Nan, was pregnant with their second child. Nan recalls their daughter Linda's birth in 1963 and the collapse of her marriage, stating,

Betty Lamy (Gerry's Wife) was pregnant at the same time, and we wound up delivering on the same day. . . .in the same hospital in Far Rockaway, NY two years, two months, and two days after Bill [Jr.] was born. . . .Bill was gone a lot during that second pregnancy. . . .The first indication there was anything amiss with the marriage was toward the end of the pregnancy with Linda. I think it was just a matter of being apart.⁹³

While Chase was on the road, his reputation as a lead player was increasing, but it was also radically changing his personal life.

After 1962, the band's exposure really started to look up. The Herd played the Metropole in New York City from January 16 to January 31, 1963 as it had done the

⁹² Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 101-102.

⁹³ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 96-97.

previous year, indicating that recurring gigs were possible with the quality of the band. On March, 24 the band played “Caldonia” and “The Girl Upstairs” on the *Ed Sullivan Show*, further proof that the entertainment business was starting to take notice to Herman’s new Herd. In late spring or early summer and subsequently on June 1, the band played two sets on Ralph Gleason’s *Jazz Casual* in San Francisco. Ralph Gleason, during an interview portion of *Jazz Casual*, asks Herman why he has a big band, since Herman believes they will not experience a resurgence. Herman answers the question and describes what he thinks is the reason for the interest in the band, stating, “Well, of course this is kind of a force of habit. I like having a big band, and naturally we’ve had some luck with this one. I think it’s mainly because we have a kind of fresh approach. We have a bunch of talented young people in the band, and we’ve found some location places to play. And this makes it possible and plausible for us to have a big band.”⁹⁴ These television appearances gave the band exposure in many homes across the country and indubitably garnered the Herd a larger audience. However, the band’s television experiences would not be the big breakthrough of the year; the breakthrough was the release of *Encore*.

Recorded live over three days at Basin Street West in Hollywood, California, *Encore* would mark the complete rejuvenation of Herman’s career and force sidemen like Bill Chase into the spotlight. Similar to the hesitance that Herman displayed at recording the big band initially, Jake Hanna talks about Herman’s reluctance to record live, stating, “. . . [Jack] Tracy said, ‘We’re going to record live,’ and Woody says, ‘Under no

⁹⁴ *Woody Herman & His Swingin’ Herd*. 90 min. Idem Home Video DVD 1045, 2003. DVD.

circumstances will we record it live.”⁹⁵ Nevertheless, between May 19 and May 21, 1963, the band recorded thirty-six different tracks, with fourteen making the final cut. The tracks that did not make it onto the album, continue be unissued to this day. An original Chase chart, “El Toro Grande,” made the cut and appeared on the album. Speaking about the chart later during an appearance of *Jazz Casual*, Herman states, “I dreamed up the title recently. It has nothing to do with the tune at all.”⁹⁶ “El Toro Grande” opens with a harmonized trumpet section in the upper register with Chase on lead. What is most interesting about the harmonized trumpet sections, is that it seems that this is an early example of Chase experimenting with the same sounds that would define his jazz-rock nonet. What’s most important about this album as far as Herman is concerned is that it won him a *Grammy* for Best Instrumental Jazz Performance by a Large Group during the 6th Annual Grammy Awards held on May 12, 1964.

The year came to a close with another group of recording sessions on November 20, 22, and 23, which would be released early the following year as *Woody Herman: 1964*. While many discographies list these as the dates for the sessions, it is possible that this is when they were scheduled, not necessarily when they took place. A later interview with trumpeter Paul Fontaine sheds some light on the recording session, when he states,

I remember it very clearly because it was the day President Kennedy was assassinated. Phil [Wilson] and I were staying at the Bristol Hotel on West 48th Street, across the street from the recording studio. It was above the bar where a lot

⁹⁵ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 36-37.

⁹⁶ *Woody Herman & His Swingin’ Herd*. DVD.

of guys liked to go have a drink called Jim & Andy's. . . . We heard about the shooting, and we went to the studio and hung around listening to the bad new. Somebody had a portable radio there, and we didn't start recording at all. Woody said, "Well, let's just do one," and we recorded Bill Holman's chart of "After You've Gone." We did that one tune, and he canceled out. We didn't record again until the next week.⁹⁷

An article in *Jazz* magazine also covers the recording session seeming to follow discographies, which reads,

During November, when the Herman band was blowing up nightly storms at the Metropole in New York, another album was cut for Philips under Jack Tracy's supervision at three afternoon sessions. . . . One came away from these sessions with a dominant impression of the band's good-humored and enthusiastic personality. Woody's funny quips were always good to restore the situation when there was any sign of deterioration. That hard-working rhythmic backbone of Pierce, Andrus, and Hanna deserves much credit, as does Bill Chase in the trumpet section. And in Phil Wilson, Paul Fontaine, Billy Hunt, Carmen Leggio and Sal Nistico, Woody has a formidable roster of capable soloists. The horns, incidentally, played standing up throughout just as they do at the Metropole.⁹⁸

⁹⁷ Dorian, Pat. "An Interview with Paul Fontaine." Page 47.

⁹⁸ Dance, Stanley. "Much Ado in a Blues Groove." *Jazz*, March/April 1964. 24-25.

As it pertains to Chase, the album is most notable of the inclusion of Chase's arrangement of "A Taste of Honey." A fine arrangement, Woody Hermans tells an anecdote in a later interview, stating,

I don't remember where it was, but Bill Holman asked me one night, "Who did that arrangement of 'Taste of Honey?'" And I said, "Oh, Bill Chase, our lead trumpet player." And he said, "Yeah?" And I said, "He's just getting into writing for the band, and he's really going to get to be something." And Holman said, "What do you mean, get to be something? That's one of the most complete, mature arrangements I've ever heard." So coming from Bill Holman, I consider that a pretty good judge of somebody's writing.⁹⁹

Herman then goes on to state that Holman was not a man known for giving compliments. Interestingly enough, this arrangement was also important to Chase's girlfriend Erin Adair, who states, "Bill did an arrangement on 'A Taste of Honey,' and said that that was his song to me. He wrote on a picture of himself to me, 'To My Taste of Honey. You are my light.'"¹⁰⁰ Chase was coming into his own as a lead player and an arranger, traits that would be invaluable to him as a leader. The year 1963 closed with a New Year's Eve broadcast at Castaways in Las Vegas playing charts predominantly from the album they just recorded.

If 1963 was the year that the Herman Herd really worked to achieve success, 1964 was the year that it would come to fruition. In addition to appearing on an ABC Telecast

⁹⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 30.

¹⁰⁰ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 105.

in Hollywood on January 30 backing vocalist Edie Adams, the band again appeared on Ralph Gleason's *Jazz Casual* on February 15, playing four charts. The Metropole seems to be a recurring gig for the Herman band at this time, as the band played there from March 30 to April 18. The band recorded a single for the Phillips label on April 19 in New York with Clark Terry substituting for trumpeter Billy Hunt. In a recollection of Chase in 2002, Clark Terry states,

I can't remember exactly when Bill and I first locked eyeballs, but he made a great impression on me the first time we worked together. I remember playing a couple of gigs with Woody Herman's great band of the 1960s when Bill was playing lead. . . .I also played in Woody's band, with Bill, in Brooklyn one time, subbing, and I played in the section. . . .I'd always help out if I could, because I loved Woody. I was very, very fond of him. And Bill, of course was like a son to Woody. They had a very close relationship.¹⁰¹

After recording the single, the band played a three chart set for the *Bell Telephone Hour* for NBC in New York City on May 4. During an engagement at the Metropole from May 5 to June 6, the Herman Herd won a Grammy for Instrumental Jazz Performance by a Large Group during the 6th Annual Grammy Awards on May 12 for *Encore*. After the gig at the Metropole, the band went on a tour of Great Britain. It must have been around this time before or after the Metropole gig that trumpeter Paul Fontaine left the band. The tour of Great Britain lasted only a month and included a radio broadcast in London on July 9, and a BBC telecast, since released as *Woody Herman: Live in '64*. The telecast is

¹⁰¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. i.

interesting in that it has combines Herman staples like “Four Brothers” and “Caldonia,” and newer charts from recent albums like “Jazz Me Blues” and “Hallelujah Time.”

The end of the year brought some changes to the band. The band did a live recording session at Harrah’s Club in Lake Tahoe, Nevada on September 9, 1964, that would subsequently be released with the fitting title of *Recorded Live*. This album marked the end of Herman’s contract with the Philips label, and he subsequently moved to Columbia. While Herman’s contract was up, Philips released an album that combined material from the earlier *Encore* release with portions of *Recorded Live*, entitled *Woody’s Big Band Goodies*. The end of the Lake Tahoe gig also marked the end of drummer Jake Hanna’s time with the band, and consequently the end of the core of Boston musicians in the Herd. Hanna recalls his exit, stating, “. . . I left, and Ronnie Zito came on, so there was really nothing missing there—because Ronnie’s a hell of a drummer. But. . . when Bill Chase left, that was it. All that fire was gone. All that fire that only he could get. All gone. There was nothing you could do.”¹⁰² So while, Hanna believes that this version of the Herd truly ends with Chase leaving the band, his exit, nevertheless, marks the beginning of the end of this period in the history of the Herd.

After signing with Columbia, the band’s first recording session was on November 27, 1964. While four tracks were recorded, “This Can’t Be Love” and “My Favorite Things” are the only tracks to be issued. These two tracks would be the first recorded for *My Kind of Broadway* (1965), which would not be completed until March of the following year. Of the unissued tracks of the November 27 session, the Chase-penned

¹⁰² Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 37.

chart “23 Red” showcases Chase and his fellow trumpeters Dusko Goykovich and Don Rader trading fours after the initial statement of the tune, not unlike some of the material he would later write for his jazz-rock band.

The year closed and a new one opened with a radio broadcast from Birdland on New Year’s Eve and New Year’s Day. A month later, the tracks that would finish the album released as *My Kind of Broadway* were recorded on February 15, February 24, and March 13, 1965. During the March 13 session, Chase’s arrangement of the Bernstein tune “Somewhere” was first recorded. “Somewhere” is a feature for Chase, with the trumpeter playing the first statement of the melody, as well as bringing the chart to its climax with a restatement of the main melody. “Somewhere” has a frame of writing that was later duplicated in Chase’s jazz-rock group, as Chase often soars above the ensemble playing notes in the extreme upper register. This album also marked the first recording that trumpeter Gerry Lamy did not appear on. Lamy returned sometime after the March 13 recording session and before a March 21 appearance on the *Tonight Show* where the band backed Tony Bennett, but would leave for good around September, having played split-lead with Bill for a few years. Phil Wilson left the band in May 1965.¹⁰³ With a lot of the “core” of the band leaving, the band was clearly in a transition period. Bill Byrne, who would join the band in a few months, recalls the effect personnel changes in 1965 had, stating, “. . . I don’t think we ever got back the intensity they had when Gerry Lamy was there for those three or four years. They had that revolving trumpet section with the basis

¹⁰³ Clancy, William D. *Chronicle of the Herds*. 256.

of the same rhythm section with Gerry and Bill and the same rotating jazz players, Paul Fontaine.”¹⁰⁴

Columbia, taking a cue from Philips and the *Grammy* award winning *Encore*, recorded the band during an engagement at Basin Street West in San Francisco from June 28 to June 30, 1965. The tracks from this session would yield one album and part of another, entitled *Woody's Winners* and *Jazz Hoot*, the former including the Chase arrangement “23 Red.” In his book on the Herman Herds, author William Clancy gives a brief synopsis of the arrangement, stating, “The title originates from Chase’s experiences playing roulette in Reno, Lake Tahoe, and Las Vegas. The trumpet-centered chart features Chase, Dusko Goykovich, and Don Rader in a romping trio that initiates a dynamic series of exchanges.”¹⁰⁵ The latter album included a Chase feature, “I Can’t Get Started,” a chart that first appeared earlier on *New Swingin’ Herman Herd* (1960).

After the recording session at Basin Street West, the Herman Herd commenced a tour of Europe. Trumpeter Don Rader recalls the tour, stating,

We went to Europe in the summer of 1965 and did jazz festivals at Complain La Tour, Belgium and Antibes, in the south of France. We also did some other gigs around the Riviera and played at the Salle Pleyel in Paris. On a lot of these gigs we traveled by bus, and the other band that was along with us was John Coltrane and his quartet.¹⁰⁶

¹⁰⁴ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 112.

¹⁰⁵ Clancy, William D. *Chronicle of the Herds*. 257.

¹⁰⁶ Clancy, William D. *Chronicle of the Herds*. 258.

The band was recorded on July 28 at the Jazz à Juan Festival in Antibes, with the recording subsequently being released on LP. This album gives the listener a great sense of what the band was like live, especially on the Chase arrangements “Somewhere” and “23 Red.” On “Somewhere,” Chase’s climactic out chorus soars above the ensemble with a confident, fiery edge. This recording is probably one of the first times that “23 Red” was played for a live audience, considering Herman announces it as “a rather new one, that will be included on one of our albums in the future.”¹⁰⁷ Shortly after their appearance in Antibes, the band appeared on a CBS telecast on August 1st, followed by gigs in Lake Tahoe and Disneyland later in August. On August 29, Bill Byrne would join the trumpet section to fill one of three vacant chairs, going on to replace Chase as road manager when he left the following year.¹⁰⁸ On October 8, the band would record five tracks, with three of them including Chase’s arrangement, “Mardi Gras” (also known as “Sumptuous”), making up the remainder of the *Jazz Hoot* album.

The year 1966 opened with a gig at the Playboy Club in Los Angeles, with Frank Rosolino subbing for trombonist Gary Potter. The band was changing personnel adding such players as Carl Fontana and Sal Nistico before their eleven week State Department tour including stops in England, Africa, and Europe.¹⁰⁹ Right before their tour of England, the band entered the studio on February 28 to record the first of two sessions that would make up *The Jazz Swinger*, an album dedicated to the music associated with

¹⁰⁷ Herman, Woody. *Live in Antibes, 1965*. France’s Concert 117, 1988. 33⅓-rpm recording.

¹⁰⁸ Clancy, William D. *Portrait of Bill Chase*. 259.

¹⁰⁹ Clancy, William D. *Chronicle of the Herds*. 259.

Al Jolson arranged by Nat Pierce, Bill Holman, and Ralph Burns. Woody Herman recalls the tour of Europe and Africa, stating,

We toured England, France, Morocco, then we went into Yugoslavia, Romania, and eventually we played all of Africa. The State Department had hired us to do a Russian tour, but because President Johnson had forgotten to sign the reciprocal agreement with the Soviets, we were sent, at the very last minute, into the darkest parts of Africa. We were relegated to any place you could find to play. . . .Nobody in our State Department was very interested in promoting the band.

Trumpeter Bill Byrne talks about the tour, stating,

We were in the village square in Elizabethville, The Congo. The band was playing in a gazebo-type thing, and the city officials had put these barricades up, and the audience took them down. All the people just surged to get as close as they could, and the guy's eye got a little wide, but it was only normal, like any crowd any place. . . .It was a real easy tour because we were just thrown in there. We were originally supposed to go to Russia, and then the cultural agreement fell through. . . .The guys in the band got a big kick out of that tour. They tried different cuisines, and when we were in North Africa, they all tried the hashish. . . .We played in concerts halls, and we played out in the town squares and in little schools. In Morocco they put a Moroccan band on the stage with us. The Moroccan musicians had these long horns and Woody invited them to the stage and they were blowing with us on "Cousins."¹¹⁰

¹¹⁰ Clancy, William D. *Chronicle of the Herds*. 261.

In a later recollection, Bill Byrne talks of the tour in terms of Chase's personal exploits, stating,

When we were in Tanzania, Dar es Salaam, he ran into this chick who danced with the Blues Belles, a famous dance group. And then when we went to Paris, he saw her again. And he met someone in Yugoslavia and took her to Romania with us. But they were always fine looking ladies. . . .One time when we were in London a chick came over who Bill had known at the Latin Quarter. . . .but Bill had met this girl at Ronnie Scott's, and he was with her. And Bill just told the woman, "Hey, I didn't invite you over here; I know this chick here in London, and we're hanging together." So she split, but a short time later I saw her with Bill in Las Vegas.¹¹¹

It seems clear that Byrne is talking about Erin Adair, a figure in Chase's life until near the very end. This would be the last tour Bill took with the Herman band until his brief return in 1969, when the band toured Europe. Interestingly enough, it may have been this tour that drove Chase to tour South Africa with his own band twice in the 1970s.

After the State Department tour, the band recorded the final tracks for *The Jazz Swinger* during the second and last session, June 10. Chase's last gig as a full-time member with the Herman Herd was the following month on August 17, 1966. The following month on September 22, *Down Beat* tells of Chase's departure from the band, stating,

¹¹¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 113.

Lead trumpeter Bill Chase was the latest to leave the ranks of the Woody Herman Band. He left after the Herd's recent stand at the Tropicana Blue Room in Las Vegas, where he said he will settle. After eight years on the road with Herman, Chase was lured by the prospect of staying in one place and a job with Earl Green's orchestra at the Dunes Hotel's lounge in Las Vegas.¹¹²

While Chase had done his time on the road and understandably wanted to stay in one location, his time in Vegas would only last for a few years.

It is important to note that Chase left the Herman band in good graces. In a later interview, Woody recalls Chase's departure stating, "Before Bill left to go to Vegas. . . .I had said to Bill, 'If I decide to do the *Tonight Show*. . .and we try to keep the band together—because it's worth it—you're the only guy I would even begin to think about to front the band and to be the other leader.'"¹¹³ Later, Herman recalled talking on the same subject while Chase was in Vegas, stating, "He said, 'You know, Woody, when you first brought this up I didn't believe you. I thought you were just trying to hold me by saying that.' . . .So I said to Bill that, no, I was very serious. And I said, 'Like, you're the only guy I would trust—all right?—that would keep the musicianship and sound and whatever. . .'"¹¹⁴ Herman really trusted Chase enough that he would have named him as his successor in the right circumstances, which is quite a powerful statement.

While Chase was looking up to Maynard for a lot of his life as a musical role model, his colleagues often viewed his own output in a different light than his musical

¹¹² "Potpourri." *Down Beat*. 22 Sep 1966. 17.

¹¹³ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 24.

¹¹⁴ Ibid.

influence. Maynard changed the role of the lead trumpeter requiring the lead player to have range in the upper register. However, Chase combined the traditional role of the lead trumpeter as defining time with the role of the high note player. Alan Wise, a trumpet alumnus of Ferguson's band, talks about his influences, stating, ". . . I consider Bill Chase to be one of the greatest that ever lived. The things that he was playing were spectacular and that sound was just incredible! Chase was the epitome of what we trumpet players would like to be. Maynard is Mozart to all of us trumpet players."¹¹⁵ Wise's words seem to ring true to Chase's personal history. Unlike Maynard who seemed to have a sort of inept ability to play in the upper register of the trumpet, Chase had to work and progress like any other musician. Chase was not a protégé, but it was his ambition that led him to success.

¹¹⁵ Wise, Alan. Interview by Matt Keller. Maynard Ferguson Tribute Page. Web.

The Vegas Years and the Birth of an Ensemble

After the gig with Woody Herman at the Tropicana Hotel in Las Vegas, Chase left the band and began playing with Earl Green's orchestra at the Dune's Hotel.¹¹⁶ Allen Scott in his chapter dedicated to Chase in *Jazz Educated, Man*, talks about the reason why Chase left the Herman Herd, stating, "A desire for more time to write and a new exposure away from the rigors of the road were the principal reasons Bill left Woody to settle in Las Vegas."¹¹⁷ Trumpeter Byron Lingenfelter, a trumpeter who played the Vive les Girls show at the Dunes Hotel with Chase, talks about the instrumentation of the band at the Dunes Hotel, stating, "The instrumentation was trombone, three trumpets, a tenor, and a rhythm section. . . .So, it really featured the trumpet section."¹¹⁸ This fact is interesting, because it could be viewed as a model of instrumentation for Chase's own band, especially given the fact that the show band did feature the trumpet section prominently.

While Chase was in Vegas, he lived at the Tropicare Apartments on Reno Avenue in Room 32 with his girlfriend Erin Adair. Adair recalls the move to Las Vegas, stating, "In 1966, Bill and I moved to Las Vegas after he left Woody. My first dancing job was the opening show at Caesar's Palace. . . .At this time, Bill was playing and headlining in the "Vive les Girls" show in the Dunes Hotel lounge."¹¹⁹ In pictures of the Vive Les Girls Show, Chase is prominently featured on the left side of the stage in the company of the

¹¹⁶ "Potpourri." *Down Beat*. 22 Sep 1966. 17.

¹¹⁷ Scott, Allen. *Jazz Educated, Man*. 50.

¹¹⁸ Lingenfelter, Byron. Interview by Nicholas Rex, 9 December 2013. Personal Audio Recording.

¹¹⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 102.

dancers. Chase was playing in various groups when he was in Vegas as his later manager, Tommy Martin states, “. . .He was holding down a variety of jobs along the Las Vegas Strip, working with Doc Severinsen in the *Tonight Show* band at the Desert Inn, as well as fronting shows at the Dunes and the Thunderbird in addition to touring with Vic Damone.”¹²⁰ Martin’s listing of the gigs just seems to be some highlights of Chase’s Vegas years. For instance, a contract signed July 15, 1967 for a gig at the Riviera Hotel with a ten week guarantee lists Chase as the leader. Woody Herman recalls Chase’s time in Vegas, stating, “He was involved with the earning-the-bread scene out there, which is when I suggested very strongly to him that if he was ever going to make a move, then he’d better start doing it.”¹²¹ Chase was making good money playing jazz in Las Vegas, but the monotony would soon turn him to investigate rock music.

Before starting his own group, Chase returned to the Herman band for a brief period in 1969 that included recording an album, *Heavy Exposure*, and a brief tour of Europe. Woody Herman recalls Chase rejoining the band, stating,

That was to get ready. Basically that was our agreement. This was to get himself tied into what was really going down musically because he had been away.

Because this was the time when we had started playing the Fillmores and doing the first rock albums. So I was very much impressed with where the pop music scene could go if somebody ever did something about it, and so I wanted him to become as enthusiastic about it as I was. . . .I felt it was beneficial for us

¹²⁰ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 85.

¹²¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 25.

both. . . .If he felt he wanted to go back out, for any reason, I wanted to be part of it. . . .Bill eventually left for the second time in September 1969, went back to Las Vegas, and started getting the jazz rock group together.¹²²

Trumpeter Bill Byrne recalls Chase coming back on the band, stating, “He came back in March 1969, I believe, for six months and went to Europe with us. He left in October 1969, about the same week that Frank Tiberi came on.”¹²³ While the band was in Europe they did a tour of England from late April to early May, and a tour of Italy in May, playing dates in Milan, Prato, and Rome, with the latter appearance being recorded and released as *Somewhere*¹²⁴ and *Light My Fire*.¹²⁵ After touring Italy, the Herd went north, suggested by the existence of a private recording of a concert in Cologne, Germany on May 8. Returning to the United States on May 19, the Herd played primarily in the East Coast and the Midwest in the early summer months, subsequently touring the West and recording *Heavy Exposure* on September 2 and 3 in Chicago.

When the Herman band returned to New York City, Chase along with a large group of musicians from the rock and jazz worlds came together to record an album that would be called *Music from Free Creek*. The personnel included an uncredited Jeff Beck and Eric Clapton—due to release issues—along with the likes of Todd Rundgren, Dr. John, and drummer Mitch Mitchell of Hendrix fame. The album was most likely recorded on May 19, when the Herman band came into the country on a 2:00 PM flight and did not

¹²² Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 25.

¹²³ Clancy, William D. *Chronicle of the Herds*. 277.

¹²⁴ Herman, Woody. *Somewhere*. Moon Records MCD 030-2P, 1990. Compact disc.

¹²⁵ Herman, Woody. *Light My Fire: Live Rome, Italy, May 1969*. Fabulous FABCD 123, 2006. Compact disc.

have a gig until 8:00 PM the following day. Producer Earle Doud describes the origin of the record in the liner notes, stating,

One night. . .about 50 of us, including many of the world's leading musicians, happened to bump into each other on the corner of 51st Street and Park Avenue in New York City. We had nothing to do, and we all had our axes and the like with us, so we decided to go over to Madison Square Garden. Much to our surprise, Madison Square Garden was empty that night, so they invited us all in, and said why don't you record a big super session album, seeing as The Record Plant remote truck is still here. . . .Seizing upon the opportunity we dug right in and jammed the album together.¹²⁶

As described by the producer, the recording is relatively unplanned, and the horn parts are not particularly complex. Chase comes through the mix fairly well during the outro of "Hey Jude" in which he plays an octave above the other trumpeters. In addition to the material Chase was playing with the Herman band, this record is another early example of Chase's playing in a rock context, especially one with noted rock guitarists.

Towards the end of his second time on the Herman band, Chase hired Frank Tiberi, who would be an important figure in the band for the rest of Herman's life and beyond. Tiberi recalls Chase hiring him on the band, stating,

He managed to track me down and talk me into coming on the band. He knew me before when I subbed for Frank Vicari. . . .There's great poetic justice in my whole relationship with Bill Chase. Bill was the one who got me on the

¹²⁶ Doud, Earle. Liner notes to *Music from Free Creek*. Charisma Records CADS-101. 33 $\frac{1}{3}$ rpm Recording.

band. . .and I was the one, as it turned out, nearly 20 years later who Woody anointed to take over when he died.¹²⁷

Chase's hiring of Tiberi is poetic in the sense that he picked his successor to be Herman's most trusted member. It's very possible that if he had lived, he may have led the Herman band later in life. Although speculative, it is interesting that the same trust that Herman placed in Chase was the same sort of trust that Herman later placed in Tiberi.

After Chase's leaving the Herman band, he went back to Las Vegas, as aforementioned by Herman. It seems to be the case that he also toured briefly with Vic Damone for a few months in late 1969.¹²⁸ While no known recordings have surfaced while Chase was with Damone, there is an album *Live from Las Vegas* recorded in late 1969 by the British Ember label, so it is a possibility that Chase could be on this album. It is interesting to note that the recording of "MacArthur Park" on the album¹²⁹ has a very similar ending to the one Chase would use in his later arrangement of the same tune.

¹²⁷ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 136-137.

¹²⁸ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 85.

¹²⁹ Damone, Vic. *Live in Las Vegas*. Ember Records NR 5045. 33 $\frac{1}{3}$ rpm Recording.

Eponymous Bandleader

The concept of the Chase group has its origins in Las Vegas. Allen Scott talks about Chase's Vegas years and his initial interest in rock, stating, "Bill admits that the Las Vegas living was pleasant, with good money, time for sun, swimming and other interests, and a continued musical exposure, but the playing format began to pall. Bill found himself turning on to rock. . . .He says he was first intrigued by the feeling of freedom that the best rock groups expressed and the ease with which audiences accepted the sound level at which most rock was played. . . .Some of the latter-day successes of the Beatles started Bill listening seriously to various groups and analyzing and evaluating their styles."¹³⁰

It may seem odd that a trumpet player brought up in the world of big bands from his time at Berklee through his tenure with the Woody Herman Orchestra would go in such a vastly different direction and embrace the world of rock, but Chase was not leaving the world of jazz, rather he was combining the two. There's plenty of evidence to suggest that he was hearing the sound of harmonized trumpets in the upper register even in the early to mid 1960s on tunes such as "El Toro Grande" and "23 Red," now he began exploring the possibility of utilizing those concepts in a format combined with rock. An article in a Fredricksburg, Virginia newspaper addresses the conception of the band, which reads,

Chase got the idea, while in the Herman band, that he wanted to do something of his own. "I sat down and started writing things. Some of them were before the

¹³⁰ Scott, Allen. *Jazz Educated, Man*. 50.

Blood, Sweat and Tears album. I didn't know about their first album; playing jazz we weren't into that idiom that much. When that record came out, it destroyed me. I thought if I'd only had the money I would have done that a long time ago. . . .I went out with Woody again, then just for the summer—1969—to Europe and a slight tour here with him. I started thinking more. I went into every little club—every place a rock bill was playing—to hear them. I started developing more ideas.¹³¹

It is also interesting to note that the trumpet section was written in the same fashion as the Herman book. The first two trumpets played split lead, the third was a harmony player, and the section was rounded out by the fourth trumpet, who was the “jazz player.” So, rather than completely reinvent his palette of arranging techniques, Chase combined his experience with writing for the Herman Herd with his new interest in rock. In a 1971 article in *Down Beat*, Jim Szantor talks about the formation of the jazz-rock group, stating,

The beginning of Chase came with experimentation earlier last year after the leader tired of the frustrations of the Las Vegas music scene. The original concept involved just three trumpets as the nucleus of a six-piece group including guitar, bass, and drums. . . .The fourth trumpet came later but of necessity. Chase couldn't get the sound he wanted, and when he was soloing, “with the trumpets back there it sounded thin.”¹³²

¹³¹ Campbell, Mary. “Jazz trumpeter Bill Chase starts rock band.” *The Free Lance-Star*. 10 July 1971. 10.

¹³² Szantor, Jim. “Chase: Brass Roots Jazz Rock.” *Down Beat*. 4 Feb 1971. 12-13; 32.

Chase then added organ, explaining the decision, stating, “The reason that we can get such a full sound is because the trumpets, which are usually written up high, are well supported by the organ and guitar and I often have the organ written in with the trumpets.”¹³³ Chase’s concept for the band was definitely rooted in the concepts of big band writing with Chase stating,

I was familiar with some of the four or five trumpets-with-record recordings, . . . but on them the trumpets always sounded thin; with acoustic piano and bass there was no bottom. But with electric bass, I have another voicing. I can write six or seven-way voicings and get those wild-sounding chords out of them. So our bass player is like the baritone sax player in a big band.¹³⁴

In another interview around the time of a gig at the Aquarius Theatre in Hollywood on May 28, 1971, Chase addresses the instrumentation of his band, stating,

I use the trumpets on top, the middle is taken care of by guitar or organ, and the bass is the bottom. So, I’m not losing the fullness of the sound, because of the missing trombone or something like that. I just do it differently, and I’ve been able to get many colors just using the trumpet.¹³⁵

The instrumentation of the Chase band was a mixture of Chase’s roots in jazz and his new interest in rock. He did not abandon many of the arrangement technique that he had used while on the Herman band, rather, he redefined them to work in a rock idiom. Even the

¹³³ Ibid.

¹³⁴ Szantor, Jim. “Chase: Brass Roots Jazz Rock.” *Down Beat*. 4 Feb 1971: 12-13; 32.

¹³⁵ Van Ness, Chris. “Chase.” *Los Angeles Free Press*. June 1971.

harmonic voicings he uses are well thought out, albeit sometimes technically demanding.

Chase addresses this in a 1972 *Downbeat* interview, stating,

The other day we worked more than an hour on one page I wrote for the trumpets. Now, I can't conceive of any other trumpet section playing the hell out of that thing. It's that physically and technically demanding. I'm getting to the point where I want this section to do so much more than any other trumpet section anywhere. I'm forcing them way beyond their capacities. After so many hours of woodshedding it's going to be a bitch and you'll hear the results on the new album—we're getting into things that nobody could possible copy. . . . To do these wild things. . . you have to finger everything exactly right—every note has to be right. Each not has to be perfectly in tune. There's four trumpets, and if you have sixteen notes and the thirteenth is a little out of tune in one of the parts, it's going to show. Every note has to be right in there. That's the beauty and the challenge of it.¹³⁶

While Chase had a concept of the band, the logistics of putting a band together could be much more complex. Erin Adair remembers Chase thinking about putting a band together, stating,

When Bill began to think about getting his own band together,. . . he quit working for awhile to get the band together, while I continued working. I bought all the equipment—the mics, the music stands, and the sound system—for him. Bill always woke me in the middle of the night to listen to new tunes that were

¹³⁶ Szantor, Jim. "Chase: Focus on Bill Chase." *Down Beat*. 3 Feb 1972. 12-13;33.

running through his head. He would make all the sounds of the instruments. . . . We were up for the night while he would be the “whole band.” Sometimes I would get goosebumps. That, said Bill, would mean that he really hit upon something.¹³⁷

Jay Burrid, the Chase group’s first drummer, recalls the beginnings of the band in an interview with the author, stating,

. . . I met Bill in Las Vegas. . . . I was playing a show there, and Bill’s girlfriend was a dancer in my show. . . . So, Bill and I started hanging out together. . . and as time went along we started discussing putting together a band. . . . Bill wrote some charts. I used to have a house out in the middle of nowhere in the middle of five-and-a-half acres, so we put together a rehearsal out there, which actually started at 4 o’clock in the morning. . . . Bill found the trumpet players, I found some of the rhythm players, and we stuck the whole thing in my extra bedroom. . . . The first incarnation was there. I think the bass player was a guy named Don Baldwin. Piano. . . was a gentleman named Bob Rosario, the piano player for Bobby Darin. I’m pretty sure the trumpet players were Bobby Shew, Gerry Lamy, and Buddy Childers.¹³⁸

In an interview with the author, trumpeter Byron Lingenfelter, talks about the conception of the band further, stating,

¹³⁷ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 105.

¹³⁸ Burrid, Jay. Interview by Nicholas Rex, 15 November 2013. Personal Audio Recording.

The trumpet section that was at the Dunes [Hotel]. . .was Bill [Chase], Gerry [Lamy], and myself. Bill got on the stand one night, and said, “Hey guys, this shit sucks. Man, we need to start a band.”. . . A little light conversations like that at first, and then the next thing you know we were talking about vernaculars of music, and so on and so forth—and it was getting serious.¹³⁹

In an interview with the author, trumpeter Gerry Lamy, who had known Chase since his days in Boston on the Ted Herbert band and had played on the Herman band with him, talks about the early rehearsals of the band, stating,

Chase said. . .let’s get all the guys together to do a rehearsal at Jay Burrid’s house, who was a drummer. . . .We would get over there about 3 or 4 in the morning and start playing with four trumpets and the rhythm section—we had all kinds of noise. Then we rehearsed awhile at Byron Lingenfelter’s house, because he had a big house.¹⁴⁰

While both Lingenfelter and Burrid mention being in the first talks about the conception of the band despite differing settings, both accounts are probably true. If the idea of starting a band was in Chase’s mind, then he was probably talking to a lot of musical acquaintances on this subject. Since this early incarnation of the band was just a rehearsal band, so much of the personnel changed over time. Bobby Shew, in a 1978 interview with Jim Szantor recalls his time on the rehearsal band, stating, “I made the first two

¹³⁹ Lingenfelter, Byron. Interview with Nicholas Rex, 9 December 2013. Personal Audio Recording.

¹⁴⁰ Lamy, Gerry. Interview with Nicholas Rex, 10 December 2013.

rehearsals with that thing, man, and I couldn't stand it. It was fucking loud, and all this bullshit.”¹⁴¹

According to Jay Burrid, the rehearsal band then recorded a demo in Los Angeles in late 1969 or early 1970.¹⁴² Byron Lingenfelter recalls that the band recorded a few demos, stating, “I think we did several [demos] actually, but the only one that really amounted to anything was the one that we did at my house. I think we did a couple—maybe two or three—at the place where we rehearsed—the bowling alley.”¹⁴³ It seems to be the case that the early rehearsals actually began before Chase joined Herman in 1969, suggested by Byron Lingenfelter, who states, “He started [the rehearsals], but he had to get some more bread together, so he went on the road for awhile. The rest of us were still working, and we resumed when we got back.”¹⁴⁴ In an interview with the author, drummer Jay Burrid talks about suggesting to Chase that the group needed a vocalist, stating,

Along the way, I said to Bill, “If we’re going to make any money at this, we need to have a vocalist. We need a singer, and we need songs.” You know, back then it was Blood, Sweat & Tears that was one of the bands that was dominating that whole time period, and without David Clayton-Thomas I don’t think they would have achieved a third of the success.¹⁴⁵

¹⁴¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 59.

¹⁴² Burrid, Jay. Interview by Nicholas Rex, 21 November 2013.

¹⁴³ Lingenfelter, Byron. Interview with Nicholas Rex, 9 December 2013.

¹⁴⁴ Lingenfelter, Byron. Interview with Nicholas Rex, 9 December 2013.

¹⁴⁵ Burrid, Jay. Interview by Nicholas Rex, 21 November 2013.

It was probably during the latter rehearsals at Lingenfelter's home that vocalist Terry Richards, who was working in Vegas with a ten-piece vocal group the Unusual We at the time, joined the band.¹⁴⁶ Chase talks about Richards with the Unusual We, stating, "Terry had a couple of solo things and he sounded absolutely wild. He's such a strong singer, yet he has the intonation and control of a Mel Torme."¹⁴⁷ With the addition of a vocalist the band reached nine members, the number of members that Chase would employ until his experiments with instrumentation beginning in late 1972.

Chase now had a well rehearsed band and a demo to show an interested party, but he needed a manager to sell his product. Chase met his future manager, Tommy Martin, during dinner one evening with Woody Herman. Martin recalls the event, stating,

As was customary in our friendship, Woody would call me when he arrived in Chicago to meet for cocktails and dinner. This particular night, we went to Mike Fish's restaurant, an Italian spot just east of Michigan Avenue. . . .When I arrived, Woody asked me if it would be okay if Bill Chase joined us for dinner. . . .At the time of the meeting, Bill was in Chicago was in Chicago working with [Vic] Damone at the Empire Room of the renowned Palmer House Hotel. When Woody asked Bill how the group he was planning was coming together, I expressed interest, which happily surprised Bill. He then proceeded to share with us the details of the concept he had envisioned, featuring four trumpets in a fusion rock style. . . .Bill invited me to his hotel room the following evening to listen to a

¹⁴⁶ Szantor, Jim. "Chase: Brass Roots Jazz Rock."

¹⁴⁷ Szantor, Jim. "Chase: Brass Roots Jazz Rock."

demo tape of the group, which he had just finished recording in Las Vegas. The tape introduced me to the instrumental version of “Get It On.” The lyrics had not yet been written. . . . I immediately told Bill that I wanted to “run with it.” We made a pact that moment that I would assume the management and the booking agency role with Chase. We shook hands and went to eat in the hotel restaurant to celebrate our new adventure together.¹⁴⁸

Considering the demo that Tommy Martin heard was an instrumental version of “Get It On,” it was probably recorded at Byron Lingenfelter’s house. “Get It On” is credited to both Chase and vocalist Terry Richards, and as Richards joined the band in the later stages of the rehearsals, the recording would have to be dated to this period. “Get It On” is a vocal tune, and while Martin heard just the instrumental parts, it is unlikely that Chase would write a vocal tune without first having a vocalist on the band. This assertion is supported by information from an interview with Jay Burrid, who talks about Richards co-writing tunes with Chase, stating, “The singer Terry Richards came on board, and he and Bill started co-writing together. He [Richards] would do the lyric end of it, and then they would work together on melodies.”¹⁴⁹ If Richards and Chase were co-writing tunes, then it is probably the case that “Get It On,” a tune attributed to both men, would have been written after Richards had joined the band. However, it could be that Chase had written the horn parts at the time the demo was recorded, and Richards added the vocals after he had joined the band at a later date.

¹⁴⁸ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 85-86.

¹⁴⁹ Burrid, Jay. Interview by Nicholas Rex, 21 November 2013.

The bands first gig was at the Pussycat a Go-Go in Las Vegas in June 1970.¹⁵⁰ Originally scheduled for a two week engagement, their popularity with the audience enabled their engagement to be extended to a period of ten weeks.¹⁵¹ Around this time trumpeter Jerry Van Blair, the longtime “jazz player” of the band, and trumpeter Alan Ware joined the band to replace Byron Lingenfelter and Gerry Lamy, as they wished to stay in Vegas and not travel on the road. Trumpeter Alan Ware, talks about joining the band, stating,

[Chase] put together some music and started a rehearsal band. They rehearsed at various locations around town, and I was not on that original band—a lot of the guys on the band were not. They were just beginning rehearsals. Then as it became more obvious that he was actually was going to build a book and was getting serious about it, a lot of the people that had been making the rehearsals had decided for one reason or another that they didn’t want to go on the road. . . .A lot of the guys that were on the rehearsal band had already been on the road, and they had had enough of that. . . .That’s how I got on the band. Jerry Van Blair and I came on the band at about the same time, because the guys in the trumpet section decided had decided that Bill was serious.¹⁵²

In an interview with the author, trumpeter Byron Lingenfelter says that he was on the band during some of the gig at the Pussycat, stating, “Yeah, I played them all. . . .Well, Alan finished up the Pussycat, and they were on the road shortly after I left the band. . . .I

¹⁵⁰ Campbell, Mary. “Jazz trumpeter Bill Chase starts rock band.” *The Free Lance-Star*. 10 July 1971. 10.

¹⁵¹ Szantor, Jim. “Chase: Brass Roots Jazz Rock.”

¹⁵² Ware, Alan. Interview by Nicholas Rex, 9 October 2013. Personal Audio Recording.

know he [Jerry Van Blair] was on the demo tape at my house.”¹⁵³ It is probably the case that Jerry Van Blair had joined a short time before the first gig at the Pussycat a Go-Go, with Alan Ware joining halfway through the ten-week gig. At the time of the gig at the Pussycat, the Chase repertoire primarily consisted of popular tunes of the day that were adapted and arranged for the horn rock band in order to appeal to a general audience, such as “Evil Ways,” “Get Ready,” and “With a Little Help from My Friends.”¹⁵⁴

It was a month the time of the gig at the Pussycat a Go-Go in June 1970 that the band began to rehearse at a defunct bowling alley in May 1970.¹⁵⁵ It was shortly before the rehearsals began that Tommy Martin had signed on as Chase’s manager in hopes of securing a record deal. Tommy Martin talks about the business issues early on, stating,

I had mentioned to Bill that Ampex was considering forming a new record label. The next morning, I called the Ampex executive in charge of the new label and arranged a meeting. . . .The executive loved the concept. Wanting Chase to be the first act on the new Ampex record label, he gave us a firm offer, a firm record deal, a \$10,000 advance with the particulars of the contract to be worked out. We took the offer on good faith and began working toward bringing the band together, and getting the project on the ground. . . .Bill returned to Las Vegas and put the band together and began a run at the Pussycat a Go-Go. . . .Bill was rehearsing the group during the day and playing at the Pussycat until the early hours of the morning. . . .Ampex, in a corporate decision, decided not to form a record label in

¹⁵³ Lingenfelter, Byron. Interview by Nicholas Rex, 9 December 2013.

¹⁵⁴ Ware, Alan. Interview by Nicholas Rex, 22 October 2013. Personal Audio Recording.

¹⁵⁵ Van Ness, Chris. “Chase.” *Los Angeles Free Press*. June 1971.

order to avoid being in competition with its own customer base. Larry Cohen, A&R Vice President of Epic/Columbia Records, had heard the band at the Pussycat and became friends with Bill. He signed them immediately after he heard that the Ampex deal had fallen through. That was in November 1970.¹⁵⁶ Not only did the gig at the Pussycat a Go-Go secure a record deal with Epic after the deal with Ampex fell through, it also led to a future gig on the *Tonight Show*, as Johnny Carson and trumpeter Doc Severinsen saw the band during their time at the Pussycat. This is corroborated by a photograph from the time that shows Chase talking to both Carson and Severinsen.

After the band had signed with Epic, the band recorded their first studio album in Chicago in December of 1970 over a period of six days.¹⁵⁷ The band toured the Midwest and part of the Northeast for three months before returning to the Pussycat a Go-Go in Las Vegas to await the release of their self-titled album *Chase* in April 1971. Chase himself was present at Columbia's Chicago on the day of the album release as a press release shown later the month in *Billboard*.¹⁵⁸ Manager Tommy Martin recalls this time, stating,

I remember flying out with the acetate of the first album. An acetate is a sample pressing of an album and loses quality with each play, so we agreed to not play it until we could all be together at Bill's apartment in Las Vegas. Bill cooked dinner for me, Woody Herman—who was playing at the Las Vegas Hilton—and Bill's

¹⁵⁶ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 86.

¹⁵⁷ Ware, Alan. Interview by Nicholas Rex, 22 October 2013. Personal Audio Recording..

¹⁵⁸ *Billboard*. 24 April 1971. 6.

friend Erin Adair. He was a gourmet cook, and he fixed a pork roast, salad, and the best wine. Prior to dinner we were joined by Terry Richards to listen to the album. What an event, hearing the complete album for the first time. We were elated; we knew we had a hit.¹⁵⁹

Chase was the band's critical and commercial success with "Get It On" being the notable hit single. "Get It On" entered the Billboard Top 40 on June 26, 1971, and remained in the charts for eight weeks, peaking at #24.¹⁶⁰ The band's self-titled album *Chase* received a favorable review in *Downbeat* by Dan Morgenstern who wrote,

If you like trumpets—and I'm a trumpet freak—Chase will give you good kicks. The group rightfully takes its name from leader-lead trumpeter-arranger Bill Chase, well remember for his work with Woody Herman. . . and a a man equipped with a set of chops entitling him to air rights in that zone of the stratosphere inhabited by Cat Anderson, Maynard Ferguson, and a very few others. Leading a trumpet section is Chase's natural habitat, and the one he has gathered here is first-rate. In full cry it rivals the best ever assembled, in or out of studios. The trumpets give the band its own special character and color and their energy output, range, bite, and precision are something else. For this aspect, the album can be enjoyed by all. If you are a jazz purist, be forewarned that this is a rock-jazz band—in that order of priorities. . . . Those who like Maynard's high stuff will not be disappointed by Chase's. . . . This is a very well done first album by a group

¹⁵⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 87.

¹⁶⁰ Whitburn, Joel. *The Billboard Book of Top 40 Hits*. 9th Edition. New York- Random House, 2009. 125

that certainly should make it, if excitement combined with musicality and expert craftsmanship and qualities that appeal to current audiences.¹⁶¹

Receiving a good review in the preeminent age of purists deriding fusion music or any other hybridization between jazz and another style was a good indication of Chase's appeal not only with a general audience, but also in the mind of critics.

The year 1971 was an important one for the jazz-rock band Chase. Upon achieving critical and commercial success with their first album, the band got bookings for jazz clubs such as Lennie's-on-the-Pike in Boston from April 12 to April 18, the Aquarius Theatre in Hollywood on May 28, and the Palladium in Los Angeles on May 31. In a review of the band's gig at the Aquarius Theatre, writer Chris Van Ness, states,

Chase is something else. In the tradition of the big bands of the Forties and the pseudo jazz-rock groups of the Sixties, Chase is without a doubt the most exciting musical group performing today. . . .In less than thirty seconds Chase took an audience which had already been dulled into a state of soporific boredom by two hours of mediocre (or worse) music and had many of them standing on their feet cheering. It is impossible not to be affected by the musical power that the nine men called Chase put out. . . .It is quite possibly the most perfect blending of musical elements and musicians to ever hit the rock pop music scene. At their best, they are the best concert attraction available, and at their worst, they are some of the best rock-as-theatre around.¹⁶²

¹⁶¹ Morgenstern, Dan. "Chase - Chase" *Down Beat*. 24 June 1971. 18.

¹⁶² Van Ness, Chris. "Chase." *Los Angeles Free Press*. June 1971.

The band played festivals such as the Kansas City Jazz Festival on April 25, the Central Park Music Festival in New York on June 28, and most notably the Newport Jazz Festival on July 3. A review by John S. Wilson of the *New York Times* of the band's appearance at Central Park reads,

Chase is in the tradition of Blood, Sweat and Tears—jazz horns and a rock rhythm section. But while Chase is a stronger rock group than Blood, Sweat and Tears, it is a more monotonous horn group than its forerunner, even though it is a more overpowering horn group. The basic difficulty of Chase is that four trumpets, played consistently loudly and in high register, eventually and despite the virtuosity of the trumpeters, become very tiresome. There were occasional passages at Central Park when the trumpets lowered their voices promisingly, but all to briefly. But then they were off again, dazzle-dazzling in the sky, and they soon became boring.¹⁶³

This reviewer seems to deride the band on its rock elements, or just misses the point of the band entirely. The band is organized around the trumpet section, and the trumpet section in the upper registers. Chase also played the second Jazz in the Garden concert at the Museum on Modern Art in New York City on July 1st. A press release for the event from the Museum reads, "CHASE, a new band comprised of nine musicians dedicated to both jazz and rock, is led by jazz trumpet player Bill Chase. . . . CHASE's music is fired by the interplay of the two musical idioms."¹⁶⁴ One of Chase's biggest

¹⁶³ Wilson, John S. "Chase, New Band, Makes City Debut." *New York Times*. 30 June 1971. 34.

¹⁶⁴ "Tim Hardin and Chase at MOMA." *The Museum of Modern Art*. 24 June 1971.

bookings in 1971, was the Newport Jazz Festival. During the festival, Chase played immediately before the Dave Brubeck Trio with Gerry Mulligan. Writer Dan Morgenstern writes about his experience the day of the riots, stating,

Saturday—Walpurgisacht—was ominous from the start. . . . Once inside we made way through thousands of youths in various stages of highness. . . . and small organized groups parading up and down and chanting: “Liberate the main gate.”

The background music to this bedlam was furnished by Chase, and we could hear the leader’s powerful trumpet on the intro to “Invitation to a River” echoing around the field. By the time we got inside and had reached our seat, Chase’s reportedly excellent set was over and Dave Brubeck and Gerry Mulligan. . . . were well into theirs.¹⁶⁵

Morgenstern’s depiction of Chase’s “Invitation to a River” suite being the background music for his entrance into the Newport Jazz Festival, seems fitting given his previous thoughts on the piece in his earlier *Downbeat* review, in which he characterizes the piece as, “a doomed loved affair,”¹⁶⁶ a seemingly metaphorical microcosm for the day’s events. Following the Brubeck and Mulligan set, Dionne Warwick began to perform, and the “thousands of youths in various stages of highness” began a riot that would change the Newport Festival for quite some time. After the riots in 1971, the festival organizer, George Wein, relocated the festival to New York until 1981.

¹⁶⁵ Morgenstern, Dan. “Newport: All Is Not Lost.” *Down Beat*. 16 Sept 1971. 21.

¹⁶⁶ Morgenstern, Dan. “Chase - Chase” *Down Beat*. 24 June 1971. 18.

After their brief tour of the Northeast, the band toured the Midwest for the remainder of July before moving west in August. Chase appeared on television three times in the month of August including a prerecorded set for the *Tom Smothers Organic Prime Time Space Ride* show on August 5 in Los Angeles, an appearance on the *Tonight Show* on August 9, and a prerecorded set for WBBM, the local Chicago station on August 25. Speaking in a *Downbeat* interview the following year, Chase recalls the *Tonight Show* appearance, stating,

The *Tonight Show* response was pretty wild. . . and it wasn't prompted by signs or anything—I've done enough shows to know the difference. Naturally, we knew we had a pretty good band and that we had this and that, but for the audience to have dug it that hard, we could really feel it in the studio and couldn't believe it at first. There was supposed to be a break between our two numbers—"Open Up Wide" and "Get It—but the app lease lasted right through until we go the cue to start the second tune. And Johnny was so great afterwards—that meant a lot. He came up and said, "Man, what a great finish to a great show." We'll probably be back, though it costs a lot of bread to have that big a group on that show. For that price, they can literally book two singers and three comedians.¹⁶⁷

In a review of the prerecorded set for WBBM, writer Al Rudis states,

It happens that Chase is such a unique musical experience in many ways that a two-hour documentary on them would not be wasted time. . . . The trumpeters are

¹⁶⁷ Szantor, Jim. "Chase: Focus on Bill Chase." *Down Beat*. 3 Feb 1972. 12-13;33.

each of soloist caliber, and Bill uses them as both a section behind his lead and as individual leads crisscrossing, counterpointing, overlapping , and emphasizing.¹⁶⁸

Video recordings exist of “Open Up Wide” and “Get It On,” two of the four tracks recorded on August 5. Audio recordings exist of “Open Up Wide” from the *Tonight Show*, half of the set recorded on August 9, and the entirety of the set for WBBM on August 25. The WBBM set is interesting due to the inclusion of “Listen to Her Sing,” a ballad featuring vocalist Terry Richards with solos by Chase and guitarist Angel South that was never issued on a studio release. Listening only to the studio recordings of Chase does not the listener access to a good part of the band’s repertoire, nor the breadth of performance that is present on some of their live recordings.

At the end of August, after half of a month playing in the Midwest, the band went to San Francisco, and began recording their second studio album after heavy pressure from the record company. Recording began on August 30 and lasted into early September. Chase’s second album would be released as *Ennea*, Greek for “nine,” the number of members in the band. In an interview from June 1971 following the band’s appearance at the Aquarius Theatre, Chase addresses the future second album, stating,

They want it in the fall, but we have a pretty heavy schedule all summer. And I won’t do a second album just because they want an album. It’ll probably be more like the first of the year. . . . We’ll be playing that stuff for months before we record it, and we’ll be sure of it.¹⁶⁹

¹⁶⁸ Rudis, Al. “A Unique Musical Experience.” *Chicago Sun Times: TV Prevue*. 22-28 Aug 1971. Page 4

¹⁶⁹ Van Ness, Chris. “Chase.” *Los Angeles Free Press*. June 1971.

However, the record company wanted a second album as soon as possible, due to the success of the band's first album. Rather than be able to play the new music on the road to test it with an audience, Chase was forced to write most of the material in the studio.¹⁷⁰ Part way through the twelve day recording session, drummer Jay Burrid and vocalist Terry Richards left the band, being replaced by Gary Smith and G.G. Shinn respectively. In the tradition of their first album, the second side second album was made up of a suite. The Ennea or Greek Suite—as it is sometimes called—had lyrics written by Chase's girlfriend Erin Adair with the music written by Chase. The vocal parts of the suite were totally improvised by singer G.G. Shinn.¹⁷¹ This suite may be the least commercial material that the band ever released with modal charts and dissonant extended voicings in the trumpet section. According to members of the band, the opening track to the first side of the album, "Swanee River," was supposed to be an original tune. All of the horn parts on the track are as they would have appeared in the original tune, but because the vocal part was too difficult for singer G.G. Shinn, the track was transformed into a cover of "Swanee River," after Shinn suggested it, realizing the chord changes were identical. The second studio album *Ennea* did not have a hit single like their first, despite having tunes with popular appeal like "So Many People." Band members have also suggested that the original tune that became "Swanee River" may have been a hit, because of the energy and well-written horn parts similar to their earlier hit "Get It On."

¹⁷⁰ Smith, Gary. Interview by Nicholas Rex, 3 November 2013. Personal Audio Recording.

¹⁷¹ Email correspondence with Gary Smith.

While recording *Ennea* the band played at the Hollywood Bowl in Los Angeles, headlining with The Fifth Dimension. A review of the concert in *Billboard* reads,

Chase was excitingly alive. Leader Bill Chase has the sharpest tone of all the four horns. The band's sound is a bit more jazz-oriented than Blood, Sweat and Tears. It works with three vocalists, including two of the trumpeters, and they can be avoided. The bearded lead singer [Terry Richard] is awkward on stage, but has a clean, shouting voice. Chase played nine numbers and could have continued all night.¹⁷²

This review contrasts highly with John S. Wilson's aforementioned review of the band's Central Park appearance. Wilson believed that the horns were more monotonous than Blood, Sweat and Tears, whereas this reviewer, Eliot Tiegel, believes the band is much more jazz oriented. While both bands had vocalists, Chase was much more oriented around the trumpet section than the David Clayton-Thomas version of Blood, Sweat and Tears.

The band finished out the year touring the Midwest from the middle of September until the middle of October, the Northeast in late October, and Arkansas and Texas in November, before returning to their home base in Chicago to play a few gigs in the Midwest until their South African tour. The end of 1971 also marked the publication of the 36th Annual Reader's Poll in *Downbeat*, in which the album *Chase* won Pop Album of the Year and the band itself finished in second in the Rock-Pop-Blues Group of the

¹⁷² Tiegel, Eliot. "The Fifth Dimension, Charlie Starr, Chase." *Billboard*. 4 September 1971. 36.

Year. Chase himself finished fifth in the trumpet category behind such trumpeters as Miles Davis, Freddie Hubbard, and Dizzy Gillespie.

The year 1972 opened with the band doing their first tour of South Africa, from January 3 to January 18. A section in *Billboard* announces their upcoming tour in late December of 1971, which reads,

Natal, jazz enthusiast, and hotelier Michael Aldous, in association with the Argus Group of Newspapers, has signed jazz-rock group Chase for a three week concert tour of South Africa in January. The group will be appearing in Johannesburg, Martitzburg, Cape Town, Durban and Pretoria. . . .Chase's first single release "Get It On" has been banned by Lourenco Marques Radio. Not reason was given.¹⁷³

After the South African tour, the band returned to the United States, and play gigs mostly in the Midwest and the Southeast in January and February.

The band played the Grammy Awards NARAS Banquet in Chicago on March 7 as they were nominated for Best New Artist of 1971, with the award show being broadcasted on March 15. A review in *Billboard* of the performance reads,

While many artists stayed with more proven material, Chase tested "Zeus" from its Greek Mythology inspired new album, balancing, however, the drive from this four trumpet strong act with softer ballads such as "I Won't Be Long" spotlighting vocalist G.G. Shinn and organist—and in this case author—Phil Porter. Chase laid

¹⁷³ *Billboard*. 18 December 1971. 54.

int the by-now tired audience with “Get It On” and “I Can Feel It,” but Shinn still and to call for some audience clapping.¹⁷⁴

The band was edged out of the New Best Artist Grammy by singer Carly Simon, but even the nomination itself was an important step in the band’s history.

In April, the band toured Japan from April 9 to 19, with notable concerts taking place at the Budokan in Tokyo on April 13, Osaka on April 15, and a concert in Nagoya, most likely on April 14 due to the geographical location of Nagoya between Tokyo and Osaka. Video footage exists of the Budokan, albeit it is not of the highest quality from an audio standpoint. The material is primarily footage from their first two albums, the notable exemption “Twinkles.” This section is actually mislabeled, as “Twinkles” was a flugelhorn for Jerry Van Blair, but the track is actually a mostly freeform solo feature for guitarist Angel South, with varying sections including a free section where South uses a bow on his guitar, a blues, and section that is very reminiscent of the Rare Earth tune “Get Ready.”

Following this tour the band played dates in the eastern United States, with a notable appearance at Radio City Music Hall on May 8. A photo caption from the *New York Times* reads,

The first rock concert ever held in Radio City Music Hall, sponsored by WCBS-FM New York May 8, brought in 4,250 people, rave reviews from the New York

¹⁷⁴ Paige, Earl. “At Chicago NARAS.” *Billboard*. 18 March 1972. 10.

press and approving nods from the Music Hall management. The benefit, for the Environmental Policy Center grossed \$24,960 with acts like Chase. . .¹⁷⁵

A review of the Radio City Music Hall concert in the *New York Times* reads,

Chase was clearly the most musical group in the show. Led by Bill Chase, the trumpeter, they bring a revitalized late-fifties big band jazz sound to rock, and unlike most other rock horn abnds, they have an across-the-board first-class rhythm section.¹⁷⁶

The other prominent gig that Chase played around this time was the Newport Jazz Festival in New York for its first year. The band played two sets at 5:00 and 9:00 PM on July 3 along with the Bill Evans Trio and the Elvin Jones Quintet. A review in the *New York Times* of the concert reads,

Chase played at the opposite end of the energy scale—loud, intense, and melodramatic. The four-trumpet and rock rhythm section group plays about as good jazz as one hears these days in the rock world, but. . .its music is monochromatic and lacking in dynamic contrast.¹⁷⁷

A review of the Newport appearance by *Downbeat* writers of the time, Dan Morgenstern and Jim Szantor, reads,

Chase was tight and tough with the leader's astonishing virtuosity and G.G. Shinn's impassioned vocalizing leading the way. They opened with a new piece, "Close Up Tight," which featured Chase and Jerry Van Blair in trumpet solos and

¹⁷⁵ "Rock in radio city." *New York Times*. 8 May 1972. 36-A.

¹⁷⁶ Heckman, Don. "Music Hall Stars At Its Rock Show." *New York Times*. 10 May 1972. 38.

¹⁷⁷ Heckman, Don. "Chamber Jazz and Jazz-Rock Are Mixed." *New York Times*. 4 July 1972. 5.

trumpeter Ted Piercefield on valve trombone. Dennis Johnson laid down some groovy bass lines there and elsewhere. “Woman of the Dark” featured Shinn’s vocal and a four-way trumpet jazz exchange—Alan Ware also contributing and sounder finer than I’ve ever heard him. The group was more into jazz this time around with Van Blair suing on his flugelhorn feature, “Twinkles,” and also on “Venus,” from the *Ennea Suite* composed by Bill Chase. Overall the group was powerful but not strident, together but not stiff, and seems to have made the most homogenous product out of the jazz, rock, and big band ingredients. However, another feeling element, like a swinging, medium-tempo blues, would have made their set ideal.¹⁷⁸

Due to the lack of commercial success of their second album, Chase had decided to switch agencies leading to a period after their appearance at the Newport Jazz Festival at Carnegie Hall in New York where they had no booked gigs. The decision to switch was partially motivated by the lack of jazz venues in the second year of the band, as most of the gigs were primarily schools. After Chase realized that he had made an error in switching agencies, he returned to his previous agency, Beacon Artists, having his first gig in September about two months after their appearance at Carnegie Hall. Manager Tommy Martin talks about the move away his firm Beacon Artists and the subsequent problems, stating,

Bill came to me in the spring of '72, and announced that he had been told be the management partners that I did not have the connection to get the large tours and

¹⁷⁸ Morgenstern, Dan and Jim Szantor. “Newport in New York: A Complete Report.” *Down Beat*. 14 Sept 1972. 13-14.

booking that he needed to become the superstar he was becoming. It was now time for him to move onto larger things, as he had outgrown me and my small agency. So, Bill had come to the conclusion from his meetings to leave me and go with one of the three largest agencies in the world, IFA. . . .Bill was adamant about this decision that this is what he wanted to do, and that it wasn't personal. . . .Bill continued to honor the contracted dates we had booked. One of these dates was in Central Park in New York City. [Woody] Herman and his manager, Hermie Dressel advised Bill not to leave me. In fact, at the advice of Woody, Hermie went to the park where Bill was setting up for his concept, and spent the whole day talking to him. . . .It was. . . .agreed that all the bookings I had from him up to July 3 at Carnegie Hall for the Newport Jazz Festival would be played. All the engagements I had booked following Newport had to be canceled. . . .About two weeks after Bill's last scheduled date at Carnegie Hall, Herb Gronauer, my partner in Beacon Artists, and I were walking back from lunch at the London House, then a prominent jazz club and steak house, when we ran into Bill Chase and his road manager, John May. . . .Bill informed me that IFA hadn't booked anything since he had signed with them. He was about to lose his complete band due to the lack of work. . . .He was disappointed to see that the new management and agency hadn't taken care of him as promised. . . .A short time later, I received a call from Bill, asking me if I would come to his apartment. . . .When I got there, he expressed with a lot of emotion that he wanted to come back to me and that he was ready to fire IFA management if I were to take him back. My immediate

responses was to tell him that I could not be any happier, and that we could continue where we had left off. Our first goal was to start working on some bookings for the first of September. That would give us five to six weeks to start a new tour and schedule rehearsals.¹⁷⁹

In the interim period where IFA was Chase's agency, band members including trumpeter Ted Piercefield, organist Phil Porter, guitarist Angel South, bassist Dennis Johnson, and drummer Gary Smith all left the band. Piercefield, Smith, and Johnson moved to Florida to start a band called X with organist Augie Bucci and guitarist Clay Cropper, which later had an exclusive contract with a chain of lounges.¹⁸⁰ In September, the band reorganized to record a demo of new material. Piercefield, Smith, and Johnson came back to play on the demo, and joining them were their band members Augie Bucci and Clay Cropper. Ted Piercefield recalls the time of the demo, stating,

There was the time when Dennis [Johnson], Gary [Smith], myself, an organ player and a guitar player came back to Chicago to rehearse for the third album, after a few months break. Bill wanted me to do a lot of the vocals plus my trumpet duties. As with most of the second record, the material was, in our opinion—that is, myself and the others who came back from Florida to do the third record—not commercial. This is also why the second record didn't do so well! But we didn't get to take a vote on the material, so we decided to go back to Florida to pursue our own music.¹⁸¹

¹⁷⁹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 88-89.

¹⁸⁰ "X marks the spot, Big Daddy's Lounge." *The Key West Citizen*. 16 February 1973. 3.

¹⁸¹ Szantor, Jim and Tommy Martin. *Portrait of Bill Chase*. 129.

Of the tracks recorded “Love,” “Frustration,” and “Dead” would not be released on studio albums. An early version of “Close Up Tight,” an original that would be included on the studio album *Pure Music*, gives interesting insight on how a piece evolved over time. One of the biggest differences in this early recording is the addition of valve trombone played by trumpeter Ted Piercefield. Piercefield had been featured on this same number during the concert at Newport, but this recording is the earliest recording of the piece readily available. The trombone part is voiced in the same way that the second trumpet would be, a technique common to arranging when the second trumpet and lead trombone double one another. It furthers the conception that the band Chase had big band roots, but also marks one of the early experiments with instrumentation that would happen in the following year. The other tracks recorded on the date were “Cronus” and an early version of “Twinkles,” a flugelhorn feature for trumpeter Jerry Van Blair, the “jazz player.” After the demo recording, the five men from X went back to Florida, and in addition vocalist G.G. Shinn also left.

The departed band members were replaced by drummer Joe Correro, trumpeter Rick Gardner, organist Wally Yohn, bassist Jerry Manfredi, and guitarist Dave Ferguson who also took care of vocal duties. Trumpeter Rick Gardner was originally supposed to be a fifth member of the trumpet section, which he addresses stating,

When I got the magic phone call from Bill in the summer of '72, Bill began telling me about his idea of having a fifth trumpet in his band. . . .Bill told me about who was presently involved in the Chase project. The five trumpets are to be Bill Chase, Ted Piercefield, Alan Ware, and the new kid on Rush Street, Rick

Gardner. But things changed quickly upon my arrival—record label, management, and booking agency problems. . . .

The end of the year had the band touring the Midwest and the South primarily from their first post-IFA gig in September—most likely the Happy Medium in Chicago from September 21 to 30—until the departure for their second South African tour on December 27. An article from the September 16 issue of the *Chicago Daily Defender* announces one of their early post-hiatus gigs at the Happy Medium, which reads,

The Happy Medium Chase performances will preview new arrangements and material to be used in their soon-to-be recorded album. Experiments in live quadraphonic sound will also be incorporated into this performance, and the results will contribute to the makeup of the new album. . . . The latest instrumental make-up of Chase consists of bass, guitar, drums, organ, four trumpets—sometimes used electronically—and a trombone.¹⁸²

Not only is this one of the early Chase gigs after agency troubles, but it also marks the first time that Chase used trombone as part of his touring band in addition to the trumpet section. The trombonist, Skip Weisser, remained for a few months before being replaced by trombonist Russ Freeland.

The change in personnel at the end of 1972 marked the first major change in personnel from the first gig at the Pussycat a Go-Go in June of 1970. To many band members it also marked a fundamental change in the dynamic of the band. Many of the band members whom I have interviewed have discussed the group dynamic of the band

¹⁸² “Chase ‘Gets It On’ At The Happy Medium.” *Chicago Daily Defender*. 16 September 1972. 23.

that recorded the first two albums, *Chase* and *Ennea*. While the band was called Chase, it was not a leader and sidemen sort of situation. Chase addresses this topic in an interview with Jim Szantor of *Downbeat* addressing his compositional process stating,

When I have ideas, by the time I find them on the piano, then they've been altered or I've lost them completely. From that distance—from your head to your fingers—that's really enough for you to lose what you originally had and you wind up altering what you once had and thought was groovy. . . . There are times when I've got a momentum going that's twenty-four bars ahead of the first bar I've got on paper. To keep all that in your head until you're able to get it to your fingers or onto the paper—that's the biggest hangup. . . . If there's an interruption, I have a hard time remember the last note I played on piano, and I've got to go through the whole thing again. But I can't afford not to answer the phone and not take care of business now. . . . I'll stay up until 6 or 7 AM at the piano, lay down, and get up at 9 or 10 to take care of some business commitment. . . . Dennis [Johnson] can play three notes that'll turn me upside down, and I'll say to myself, "I've got to try to remember that."¹⁸³

However, after the major departure of personnel at the end of 1972, the band became more of a leader with sidemen situation, with personnel changes much more frequently for the next two years.

A bootleg recording from a concert in Hopkinsville, Kentucky on November 30, 1972 gives insight to this version of the band, as this version of the band would not

¹⁸³ Szantor, Jim. "Chase: Focus on Bill Chase." *Down Beat*. 3 Feb 1972. Page #.

record any studio albums. The bootleg recording also features a few early versions of band repertoire like the Chase original, “Bochawa,” and the Chase arrangement of “MacArthur Park.” The name of “Bochawa” comes from the soloists originally featured, including trumpeter Jerry Van Blair, whose band nickname “Boreebie” constitutes the “Bo” part of the track, Chase, the “cha” part, and organist Wally Yohn, the “wa” part. Chase introduces the track stating, “We’re gonna do a few things from our first album and a few things from our second album, but for the most part you’re gonna hear a lot of new music tonight. We’ve got a bunch of new things we’re gonna try out on you. Here’s a new one. . . . This is called ‘Bochawa.’”¹⁸⁴ The tune is similar to the later studio recording on *Pure Music* although there are some embellishment in the B section of the tune. The other new track is “MacArthur Park,” which Chase introduces stating, “It’s pretty much a super masterpiece of music, and we finally got around to doing it our way. Here’s the way we do ‘MacArthur Park.’”¹⁸⁵ The track starts out with the main theme played by Chase through an echoplex, with the rest of the band entering after the initial phrase. In many ways, the first part of the arrangement is very reminiscent of the arrangement that Maynard Ferguson was playing around that time, but after the first section of the arrangement, the arrangement goes into a double time solo section, which explores some of the motifs in the chart but with much more dissonant, rhythmically disjunct voicings in the trumpet section.

¹⁸⁴ Chase. Unissued Bootleg from Hopkinsville, Kentucky. 30 November 1972.

¹⁸⁵ Chase. Unissued Bootleg from Hopkinsville, Kentucky. 30 November 1972.

The year finished with the band playing concerts in the Midwest before their second tour of South Africa. On December 10, the trumpet section actually played a Denver Broncos half time show. The band departed for Africa on December 27 to begin the next year.

1973 was a tough year for the band financially. They began the year touring South Africa for a second time as they had the year before. The tour began on January 1 and lasted until January 25 with a vacation in late January and early February. A review of a concert at Cape Town City Hall reads,

Impresario Basil Rubin's programme claim that "Chase is the greatest group even seen in South Africa" is near to being modest—the first blurb I've ever read that undersells its "product." . . . With a fine-honed virtuosity, the group shows that their sound is as musically significant as anything done in the past. . . . Since the arrival of the pop cult, jazz and rock have to some extent been subverted, although there has been lately a nostalgic revival of the last. Chase in bringing the two media together, generates a new sound which has many varying levels, both emotional and cerebral. It is not fixed only in the atonal harmonies, but also in the highly comely rhythm structures which vary from blues through Cuban to Afro vibes. . . . In sum, the sort of sound being produced by Chase is intellectually stimulating and contrapuntally exquisite.¹⁸⁶

Around this time the band underwent more personnel changes as trumpeter long time band member Alan Ware, trumpeter Rick Gardner, guitarist Dave Ferguson, bassist Jerry

¹⁸⁶ Reynolds, Pete. "The dynamo that's 'Chase.'" *The Cape Times*. 8 January 1973. 8.

Manfredi, and drummer Joe Correro left the band replaced by trumpeters Jay Sollenberger and Carl Haefili, guitarist Tony DeCaprio, bassist Dartanyan Brown, and drummer Tom Gordon. Interestingly enough, this was also the period when Chase added a percussionist, Fred Raulston, and a trombonist, Russ Freeland, to the band. This band was never recorded in the studio, and by the time the band recorded their last studio album, *Pure Music*, the trombonist and percussionist were out, guitarist Tony DeCaprio was replaced by John Emma, and the trumpet section now consisted of Chase, Jay Sollenberger, Jim Oatts, and Joe Morrissey.

While the band was not recorded in the studio, released bootlegs do exist of the group. As was previously mentioned in the 1972 session when Ted Piercefield played valve trombone on “Close Up Tight,” the trombone part is typically voiced in unison with the second trumpet, a common arranging technique borrowed from the big band idiom. The commercially available recordings of this time are released on *Chase - The Concert Series, Volume 1 and 2* under the Hallmark Chase Group, a label owned by band manager Tommy Martin. The tunes unavailable on commercial released include “Reflections,” “Space Odyssey 2001,” and “Wise Fools.” Of these tracks “Space Odyssey 2001,” is interesting, in that it shows how the band was exploring a funk element to the music, relying on the groove as a primary musical element. This tune is primarily in response to Eumir Deodato’s commercial success with an arrangement of Richard Strauss’s *Also Sprach Zarathustra* on the CTI label headed by Creed Taylor. During the middle of 1973, Chase toured the Midwest and the South in preparation for recording a third studio

album. A *Downbeat* blurb in the summer of 1973 announced the band's new lineup, stating,

Bill Chase is back leading a new group. Essentially the same in format as his past bands, the new Chase includes: Jerry Van Blair, Jay Sollenberger, Carl Haefili, trumpets; Russ Freeland, trombone and flute; Wally Yohn, piano and organ; Tony DeCaprio, guitar; Dartanyan Brown, bass; Tommy Gordon, drums; and Fred Raulston, vibes an percussion. Chase has the band on the road and a new album on Epic slated for an early fall release date.¹⁸⁷

Based on the tone of the article, the band must have been working on an album during the summer months of 1973, but ultimately their third studio album would not be released until late February 1974. Even though the lineup at the time included a trombonist and a percussionist, the third album utilized the same instrumentation as their first and second studio albums.

The *Pure Music* album was probably Chase's most commercial effort and the only album to embrace a quasi-funk style. Beacon Artists, the booking agency for Chase, was also responsible for the band The Ides of March, known mostly for their hit song "Vehicle." Consequently, the songwriter for "Vehicle," Jim Peterik, joined the band in the studio to record two vocal tracks, "Run Back to Mama," commonly referred to as "Apron String" by band members, and "Pure Music," the title track. However, in early January after the majority of recording had taken place, the "Pure Music" track was cut from the album as the producers at Epic did not feel that it sounded enough like the Chase band,

¹⁸⁷ "New Chase Traveling." *Downbeat*. 16 August 1973. 12.

and was replaced by a vocal track entitled “Love Is On the Way,” with vocals by Peterik and bassist Dartanyan Brown.¹⁸⁸ An interesting story is relayed by about “Run Back to Mama,” which states,

The first time Jim wrote with Bill Chase. . . Bill told Jim an amusing story. One early Canadian morning while he was camping, he was awakened from his slumber by a particularly persistent bird chirping the same series of five notes over and over again. He shook himself out of a peaceful dream, grabbed some staff paper, dutifully notated the riff, and fell right back to sleep again. . . . Jim loved the riff immediately once Bill played it for him—it became the signature horn riff and verse to “Run Back to Mama.”¹⁸⁹

Around the same time that *Pure Music* was recorded, the band also recorded a tune co-written by bassist Dartanyan Brown and Bill Chase entitled “Bass-Meant,” that was issued as a promo record for the Gibson Ripper, an instrument designed for Dartanyan Brown. Shortly after recording, the band reputedly went on a hiatus until around late February when the band played for a *Pure Music* release party at Faces, a club in Chicago. In the interim of the hiatus, drummer Tom Gordon was replaced by Walter Clark. After the release party in Chicago, the band went on a tour of the East Coast including an appearance at the Half Note in New York City alongside Herbie Hancock and the Headhunters, as the bands were both Epic artists. A *New York Times* review of the band’s appearance at the Half Note reads,

¹⁸⁸ Sollenberger, Jay. Interview by Nicholas Rex, 12 December 2013. Personal Audio Recording.

¹⁸⁹ Austin, Dave, Jim Peterik, and Cathy Lynn. *Songwriting for Dummies*. Hoboken- Wiley Publishing, 2010. 173.

For more than three years, Bill Chase, a trumpeter in the Maynard Ferguson powerhouse, high-note tradition who was sparked both the Stan Kenton and Woody Herman trumpet sections, has been trying to mold an eight-piece jazz rock group, split between four trumpets and a rhythm section. In its early stages, his group, which is called Chase, seemed to be essentially a miniature Blood, Sweat, and Tears. But the latest version, which is at the Half Note this week, has a definite identity of its own, focused on the brassy brilliance of the trumpet quartet. As with earlier versions of Chase, the group runs the risk of the monotony induced by a steady diet of leather-lunged trumpeting. But the material is broken up with background riffs, a variety of keyboard passages, and an occasional guitar solo, so that the trumpet sections are put in balanced perspective. And when the brass quartet shifts to flugelhorn for a gentle, fascinatingly melodic piece called “Ode to a New England Jellyfish,” Chase hints at the variety of color and style that might be used to vary the steady driving attack it holds to most of the time.¹⁹⁰

The last few months of Chase’s life were spent primarily touring with a short vacation in late June and early July. Interestingly enough, in an interview with Phil MacKellar during a tour in Toronto, Chase mentions that the band was recording material for a fourth album that would be released later that year. Apparently, about half of the album was recorded, but the only tune that can be listed for sure due to Chase mentioning it in the interview is “Ode to a New England Jellyfish,” a track that features the whole

¹⁹⁰ Wilson, John S. “4 Trumpets Flavor The Music Of Chase.” *New York Times*. 8 March 1974, 20.

trumpet section on flugelhorns. Shortly after this, the band played a gig on July 12 at Milwaukee's Summerfest, of which a bootleg recording exists.

The bands last gig was in Houston, Texas before the tragic plane crash on August 9, 1974 when Chase, drummer Walter Clark, guitarist John Emma, organist Wally Yohn, the pilot, Dan Ludwig, and the pilot's secretary, Linda Swisher, were killed on their way to the Jackson County Fair in Jackson, Minnesota. An article from the *Jackson County Pilot* gives details of the crash stating,

The crash was discovered about 8:30 AM Saturday by George Worshek and Dave Deel, Sr., who were looking for the downed craft. It was located approximately 300 yards northeast of the airport runway in a soybean field belonging to Leland Fransen. The group was scheduled to play at a Rock Concert at the Jackson County Fair Friday night. The other four members of the group arrived by a car, along with the road crew, and when the remainder of the group didn't arrive, they assumed they had landed at the airport in Cherokee, IA, where a similar plane had landed earlier. . . .Four of the passengers were inside the craft, which did not burn, and bodies of the other two, including Bill Chase, were found outside the plane. Investigators said the victims appeared to have died instantly. The group took off about 2 PM in the twin engine Comanche from Chicago, where they had filed a flight plan Friday.¹⁹¹

The official National Transportation Safety Board report give further details and conditions surrounding the crash suggesting the cause of the crash was pilot error leading

¹⁹¹ "Plane tragedy near Jackson ends career of Bill Chase." *Jackson County Pilot*. 14 August 1974. 1.

to a stall. The environmental factors contributing to this were a low ceiling, rain, fog, and turbulence.¹⁹²

¹⁹² NTSB Report on Crash. [See Page 165]

Posthumous Happenings

Since Chase and band members Walter Clark, John Emma, and Wally Yohn passed away in an August 9, 1974 plane crash, surviving band members have not been inactive. In 1976, the band paid tribute to its fallen leader by recording *Watch Closely Now*, with the personnel primarily consisting of band members from *Chase* and *Ennea*, with the lead parts played by trumpeter Walt Johnson. This album sounds much more like the first two released albums, as the funk element of *Pure Music* is not present.

In August of 2007 the first Chase Revisited concert took place in Minneapolis, Minnesota with trumpeter Eric Miyashiro, a Buddy Rich alumnus, covering the lead book on the most demanding charts. The majority of the Chase Revisited band was made up of alumni from the band itself as they played homage a mere thirty-three years after that fateful plane crash in Jackson County, Minnesota. The second Chase Revisited concert took place in Malden, Massachusetts, just outside of Boston, on October 14, 2010, a concert the author had the pleasure of attending. Trumpeter Eric Miyashiro took the lead reins for the most demanding charts, with alumni of the band and members of Chase cover bands rotating through the lead chair as the night went on. While the earlier concert consisted primarily of the studio repertoire of the band, this concert featured charts such as “Listen to Her Sing,” “MacArthur Park,” and “Dead,” which were never recorded for albums, but exist in the form of bootlegs.

Since the gig that the author had the pleasure of attending, there have been two more Chase Revisited gigs, one in Minneapolis on May 26, 2011 and one in Chicago in 2012. From interviews with band members, there is talk of the band playing in September

of 2014 in Iowa when they are inducted into the Iowa Music Hall of Fame, an event being organized by former Chase band member, trumpeter Jim Oatts. As of this writing, a Chase Revisited gig is planned for August 29, 2014 in Chicago.

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Bill Chase Discography

NOTE: The sources for this discography include the Lord Online Discography, the Charles Garrod Woody Herman discography and the author's own research.

Jazz in the Classroom, Volume I: Berklee : William Chase, Paul Fontaine, John Hening, Daniel Nolan, Jr., Lester Powell (tp) Roger Delillo (tb, b-tp) Joseph Ciavardone, William Legan (tb) Anthony Bisazza (as) Kenton Morrow (as, comp, arr) James Mosher (as, bar, comp, arr) Gordon Brisker, Dodge Terlemezian (ts) Harold Galper (p) Charles Bechler, Jr. (p, comp, arr) Joseph Egidio (g) Joseph Cardinale (b) William Briggs, Les Harris (d) Toshiko Akiyoshi, Gene Langdoc, William St. Laurent (comp, arr) Robert Freedman (comp, cond) Herb Pomeroy (cond-1)

Boston - 1957

Chaotic Suite:	Berklee BLP1
I: Wandering, Wondering	
II: A Certain Degree of Certainty	
III: Return	
An Interlude	—
Prelude and The Game	—
East Wind (1)	—
Katherine (1)	—
Ambers' Folly (1)	—
Neo-Gene (1)	—
Silhouette (1)	—
Quiet, Please (1)	—

A Message from Newport: Maynard Ferguson : Maynard Ferguson (tp, v-tp) Bill Chase, Clyde Reasinger, Tom Slaney (tp) Don Sebesky, Slide Hampton (tb, v-tb, comp, arr) Jimmy Ford (as) Carmen Leggio (ts) Willie Maiden (ts, arr) Jay Cameron (bar) John Bunch (p) Jimmy Rowser (b) Jake Hanna (d) Bob Freedman (comp, arr)

New York - May 6, 1958

12987-3	And We Listened (To Him)	Roulette R52012, RE 116, CDP7 93272-2 [CD]
12988-13	The Fugue	— — —
12989-8	Humbug	— — —

New York - May 7, 1958

12991-2	Slide's Derangement	Roulette R52012, RE 116, CDP7 93272-2 [CD], Roulette SR100
12992-13	Frame for the Blues	Roulette R52012, RE 116, CDP7 93272-2 [CD]
12993-11	The Waltz	— — —

New York May 8, 1958

12995-4	Three Little Foxes	— — —
12996-6	Tag Team	— — —
12997-6	Fan It, Janet	— — —

Note: All tracks except "The Fugue" are also on Fresh Sound (Sp) Roulette R52012

All tracks are also on Roulette SR59024, RCD59024 [CD]

All tracks are also on Mosaic MD 10-156 [CD] titled *The Complete Roulette Recordings of the Maynard Ferguson Orchestra*; see following sessions through March 1962 for the rest of this set.

Swingin' My Way Through College: Maynard Ferguson Orchestra : Maynard Ferguson (tb, v-tb) Bill Chase, Larry Moser, Jerry Tyree (tp) Don Sebesky (tb, arr) Slide Hampton (tb, tu, arr) Jimmy Ford (as) Willie Maiden (ts, arr) Carmen Leggio (ts) John Lanni (bar) Bob Dogan (p) Jimmy Rowser (b) Frankie Dunlop (d) Bill Holman (arr)

New York - December 15, 1958

13414-9	Don'cha Go 'Way Mad	Roulette R52058
13432-6	Bye Bye Blackbird	Roulette R52058, Vogue Roulette (G) CDVR107
13433-6	Tenderly	Roulette R52058

New York - December 16, 1958

13434-6	It's a Pity to Say Goodnight	—
13435-3	B.J.'s Back in Town	—
13436-4	Bittersweet	—
13437-3	They Can't Take That Away from Me	—

New York - December 17, 1958

13438-6	Love Walked In	—
13439-2	Dancing in the Dark	—
13440-5	What's New?	—
	Can't We Be Friends	Mosaic MD10-156
[CD]		
13441	That Old Feeling	Roulette R52058

Note: Vogue Roulette (G) CDVR107 titled *Jazz Non Stop - Count Basie & Maynard Ferguson Big Bands on the Stage*.

All above tracks are also on Mosaic MD 10-156 [CD]

No master number assigned to "Can't We Be Friends"

Maynard Ferguson Plays Jazz for Dancing: Maynard Ferguson : Maynard Ferguson, Don Ellis, Bill Chase, Larry Moser (tp) Don Sebesky (tb, b-tb, arr) Slide Hampton (tb, tu, arr) Jimmy Ford (as) Carmen Leggio (ts) Willie Maiden (ts, arr) John Lanni (bar) Bob Dogan (p) Jimmy Rowser (b) Frankie Dunlop (d) Bill Holman (arr)

New York - February 23, 1959

13549-8	Secret Love	Roulette R52038
13550-11	Full Moon and Empty Arms (*)	Mosaic MD10-156
		[CD]
13551-7	'Tis Autumn	R52038
13552-2	You Took Advantage of Me (*)	MD10-156 [CD]

New York - February 25, 1959

13553-2	Soft Winds	R52038
13554-9	It's Only a Paper Moon (*)	Forum FS 9035
13555-7	Aren't You Glad You're You (*)	MD10-156 [CD]
13556-1	'Round Midnight	R53038

New York - February 26, 1959

13557-10	She's Funny That Way (*)	MD10-156 [CD]
13558-2	Lonely Town (*)	—
13559-5	I'm Beginning to See the Light	Roulette R52038,
R52110		
13569	Do Nothin' Till You Hear from Me	Roulette R52107

New York - March 31, 1959

13651-9	Stompin' at the Savoy	R52038
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13652-5	It Might As Well Be Spring	—
13653-6	I'll Be Seeing You	—
13654-10	If I Should Lose You	—
13655	Don't Take Your Love from Me	Forum FS9035

Note: All tracks except (*) are also on Jazzbeat (Sp) 514 [CD] titled *Dancing Sessions*;
See October 11-14, 1960 for rest of the CD

On Roulette R52038, R52110 the introduction to "Im Beginning to See the Light" is edited out.

On Roulette R2107 "Do Nothin' Till You Hear from Me" is mislabeled "Rock Me to Sleep" on the LP jacket, but not the label

Forum FS9035 is a reissue of R52038, but early pressings have a wrong sequence on Side B and 13554 mistakenly appears as B3 and 13655 appears as B5 without identification. 13556, 13559 and 13652 are missing on those pressings and 13549 appears twice.

All above titles are also Mosaic MD10-156 [CD]

Woody Herman 1954 and 1959 : Woody Herman : Possibly Bill Chase, Larry Mosher, Paul Fontaine, Sam Scavone, Tony Philatoni (tp) Freddy Wood, Joe Ciavardone, Ray Winslow (tb) Woody Herman (cl, as, vcl-1) Bo Boyd, Al Puccin, Don Lanphere (ts) Marv Holladay (bar) Nat Pierce (p, arr) Jack Six (b) Jimmy Campbell (d) John Bunch, Ralph Burns, John, Coppola, Jimmy Giuffre, Bill Holman, Shorty Rogers, Gene Roland, A.K. Salem (arr)

Live - Lake Compounce - Bristol, CT - June 15, 1959

Where or When	Private Recording
Chelsea Bridge	—
Pennies from Heaven (1)	—
Why You?	—
Midnight Sun	—
Love Is Here to Stay	—
How About You	—
Don't Get Around Much Anymore	—
Skobeedoobee	—
For All We Know	—
Cabin in the Sky	—
I'll Never Be the Same	—
Country Cousins	—
I Cried for You	—
Pimlico	—
Early Autumn	—
The Preacher	—

	New Cha Cha	Status (E) DSTS1021
[CD]	Buttercup	—
	Like Some Blues Man	—
	Wailing in the Woodshed	—
	These Foolish Things	—
	Four Brothers	—
	Starlight Souvenirs	—
	Blowin' Up a Storm	—
	Blue Lou	—
	Fool in Love (1)	—
	East of the Sun	—
	Mambo Herd	—
	Lullaby of Birdland	Private Recording
	Opus De Funk	—
	Blue Flame (Theme)	—

Note: The personnel of this session listed on Status 1021 is based on William Clancy's *Woody Herman: Chronicles of the Herd*.

Live at Newport 1959-1963-1971: The Stan Kenton Orchestra : Bud Brisbois, Bill Chase, Rolf Ericson, Frank Huggins, Roger Middleton (tp) Jimmy Knepper Kent Larsen, Archie LeCoque (tb) Bob Knight, Jim Amlotte (b-tb) Charlie Mariano (as) John Bonnie, Bill Trujillo (ts) Jack Nimitz, Marvin Holladay (bar) Stan Kenton (p, arr, cond) Carson Smith (b) Jimmy Campbell (d) Mike Pacheco (perc) Bill Holman, Marty Paich, Johnny Richards, Gene Roland (arr)

Live - Newport Jazz Festival - Newport, RI - July 5, 1959

Announcer Willis Conover Intro	Jasmine (E) JASBOX 1-3
Theme and Variations	—
Kingfish	—
Artistry in Rhythm	—
Song Intro	—
The Big Chase	—
Song Intro	—
Stella by Starlight	—
Song Intro	—
It's All Right with Me	—
Intermission Riff	—
Song Intro	—
Mexican Jumping Bean	—

Song Intro	—
My Old Flame	—
Song Intro	—
La Suerte de los Tontos	—

Note: All above tracks are also on Wolfgang's Vault (#287) [DL]

Standards in Silhouette: Stan Kenton and His Orchestra : Bud Brisbois, Clyde Reasinger, Bill Chase, Roger Middleton (tp) Archie LeCoque, Kent Larsen, Don Sebesky (tb) Jim Amlotte, Bob Knight (b-tb) Charlie Mariano (as) Bill Trujillo, John Bonnie (ts) Jack Nimitz, Marvin Holladay (bar) Stan Kenton (p, arr) Pete Chivily (b) Jimmy Campbell (d) Mike Pacheco (perc) Bill Mathieu (arr)

New York - September 21, 1959 (1-4 PM)

22859	The Meaning of the Blues	Cap T-1394, CW ST-1049
22860	Lonely Woman	— —

Bud Brisbois, Dalton Smith, Bill Chase, Rolf Ericson, Roger Middleton (tp) Archie LeCoque, Kent Larsen, Don Sebesky (tb) Jim Amlotte, Bobby Knight (b-tb) Charlie Mariano (as) Bill Trujillo, John Bonnie (ts) Jack Nimitz, Marvin Holladay (bar) Stan Kenton (p) Pete Chivily (b) Jimmy Campbell (d) Mike Pacheco (timb-1) Willie Rodriguez (cga) Bill Mathieu (arr)

New York - September 22, 1959 (10:30-2 PM)

22861	Ill Wind	Cap T-1294, CW ST-1049
22862	Willow, Weep for Me	— —
22863	Lazy Afternoon	CW ST-1040
22864	Django	Cap T-1394, CW ST-1049, Cap SLER-6529, CDP7-97350 [CD]

New York - September 22, 1959 (2-5:30 PM)

22865	I Get Along Without You Very Well	Cap T-1394, CW ST-1049, STCL-2989
22866	When Sunny Gets Blue	— —
22867	The Thrill Is Gone	— — SLER-6529

22868	Artistry in Rhythm (1)	Cap W-1305, CW ST-1063, 5-60445-2 [CD]
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***Viva Kenton!:* Stan Kenton** : Bud Brisbois, Bill Chase, Rolf Ericson, Roger Middleton (tp) Archie LeCoque, Kent Larsen, Don Sebesky (tb) Jim Amlotte, Bobby Knight (b-tb) Charlie Mariano (as) Bill Trujillo, John Bonnie (ts) Jack Nimitz, Marvin Holladay (bar) Stan Kenton (p, arr) Pete Chivily (b) Jimmy Campbell (d) Mike Pacheco (timb) Willie Rodriguez (bgo) Tommy Lopez (cga) Gene Roland (arr)

New York - September 23, 1959 (1-4 PM)

22869	Adios	Cap EAP4-1305, W-1305, CW ST-1063, EmiDisc 50787
22872	Mission Trail	Cap W-1305, CW ST-1063
22873	Chocolate Caliente	Cap F4370, EAP4-1305, W-1305, CW ST-1063
22874	Cha Cha Chee Boom	Cap EAP4-1305, W-1305, CW ST-1063

New York - September 23, 1959 (4:30-8:30 PM)

22875	Siesta	Cap W-1305, CW ST-1063
22876	Cha Cha Sombrero	— —
22877	Aqua Marine	— —
22878	Opus in Chartreuse Cha Cha Cha	Cap F4370, EAP4-1305, W-1305, CW ST-1063
22879	Mexican Jumping Bean	Cap W-1305, CW ST-1063, Cap CDP7-97350-2 [CD]

Note: "Cha Cha Chee Boom" was started before 4 PM and was completed after 4:30 PM
All above tracks are also on Capitol Jazz 5-60445-2 [CD]; see September 22, 1959, April 16-17, 1963 for the rest of the CD

Woody's Big New Herd at the Monterey Jazz Festival: The Woody Herman

Orchestra : Frank Huggins, Conte Candoli, Al Porcino, Ray Linn, Bill Chase (tp) Urbie Green, Si Zentner, Bill Smiley (tb) Woody Herman (cl, as) Don Lanphere (as, ts-2) Zoot Sims, Bill Perkins, Richie Kamuca (ts) Med Flory (bar) Victor Feldman (p, vib-1) Charlie Byrd (g) Monty Budwig (b) Mel Lewis (d)

Live - Monterey Jazz Festival - Monterey, CA - October 3, 1959

3959	Skoobeedoobee	Atl 1328, London (E) LTZ15200, SAH6100, Atlantic 9044-1, 9044-2 [CD]
3960	Four Brothers	—
3961	Like Some Blues Man (1)	—
3962	Monterey Apple Tree (1, 2)	—
3963	The Magpie	—
3964	Skylark	—
	Indiana	Unissued

Note: All tracks on Atlantic 1328 are also on Atlantic (E)590.005

Atlantic 90044-1, 9044-2 [CD] both titled *Live at Monterey*

The Woody Herman Orchestra : Rolf Ericson, Don Rader, Bill Chase, Paul Fontaine, John Bennett (tp) George Hanna, Henry Southall, Jimmy Guinn (tb) Woody Herman (cl, as) Sal Nistico (ts) Marty Harris (p) Larry Rockwell (b) Rufus Jones (d)

1960

The Preacher	Europa Jazz (It) EJ1041
Hallelujah	—
Somewhere	— LRC CDC9010 [CD]
Early Autumn	— —
Woodchopper's Ball	I Giganti Del Jazz (It) GJ49, LRC CDC8518 [CD], CDC9010 [CD]
Sister Sadie	I Giganti Del Jazz (It) GJ49
Northwest Passage	— LRC CDC8518 [CD]

Note: All above tracks on I Giganti Del Jazz (It) GJ49 are also on Europa Jazz (It) EJ1051 LRC CDC8518 [CD] titled *The Best of the Big Bands*; the rest of this CD is by other big bands.

LRC CDC9010 [CD] titled *The Best of the Big Dance Bands*; the rest of this CD by Benny Goodman and Harry James.

Live in Barstow 1960: The Stan Kenton Orchestra : Bud Brisbois, Dalton Smith, Bill Chase, Rolf Ericson, Danny Nolan (tp) Bob Fitzpatrick, Kent Larsen, Bill Smiley (tb) Jim Amlotte, Bobby Knight (b-tb) Lennie Niehaus (as) Bill Trujillo, Ronnie Rubin (ts) Jack Nimitz, Marvin Holladay (bar) Stan Kenton (p) Pete Chivily (b) Jimmy Campbell (d) Mike Pacheco (latin perc)

Live - The Enlisted Mens Club - Barstow, CA - January 30, 1960

The Way You Look Tonight	Status (E) DSTS1001 [CD]
When I Fall in Love	—
Lullaby of Broadway	—
Cha Cha Sombbrero	—
The Party's Over	—
I've Never Been in Love Before	—
You'd Be So Nice to Come Home To	—
Mission Trail	—
How Deep Is the Ocean?	—
Artistry in Rhythm	—
Intermission Riff	—
Tuxedo Junction	—
Begin the Beguine	—
Younger than Springtime	—
Prelude to a Kiss	—
Stardust	—
When Your Lover Has Gone	—
Stardust	—
Siesta	—
Medley:	—
Eager Beaver	
Dynaflow	
Jump for Joe	
Artistry in Rhythm	

New Swingin' Herman Herd: Woody Herman and the Swingin' Herd : Rolf Ericson, Don Rader, Bill Chase, John Bennett, Paul Fontaine (tp) Kent McGarity, Jimmy Guinn,

George Hanna (tb) Woody Herman (cl, as) Don Lanphere, Larry McKenna (ts) Jimmy Mosher (bar) Marty Harris (p) Larry Rockwell (b) Jimmy Campbell (d) Ralph Burns (arr)

Chicago - March 22, 1960

Montmartre Bus Ride	Crown CLP5180, CST205, Laserlight 15 775 [CD]
Aruba (Amazonia)	— — — Modern M7004, MS804
Darn that Dream	Crown CLP5180, CST205, Laserlight 15 775 [CD]
Crown Royal	— — —
I Can't Get Started	— — —
The Grind	— — —
Off Shore	— — —
Single-O	— — —
Afterglow	— — — Modern M7004, MS804
Hermosa Beach (Vignette at Verney's)	Crown CLP5180, CST205, Laserlight 15 775 [CD]

Note: First 8 tracks are also on *Big Band Landmarks* BBL XXI

All above tracks are also on Crown CST113, Bright Orange BO717, Eros (E) ERL50027, ERLS50027, Ember (E) FA2033.

Laserlight 15 775 [CD] titled *Woody Herman and His Herd: Crown Royal*

Woody Herman and His Orchestra : Rolf Ericson, Don Rader, Bill Chase, John Bennett, Paul Fontaine (tp) Ken McGarity, Jimmy Guinn, George Hanna (tb) Woody Herman (cl, as, vcl-1) Gus Maas (fl, ts) Don Lanphere, Larry McKenna (ts) Jimmy Mosher (bar) Mary Harris (p) Larry Rockwell (b) Jimmy Campbell (d) Ralph Burns (arr)

Court Theater - Chicago - July 20, 1960

Woodchopper's Ball	Private Recording
Midnight Sun	—

Montmartre Bus Ride	—
Skylark	—
I Can't Get Started	—
Cousins	—
I Guess I'll Have to Change My Plans (1)	—

Woody Herman Octet : Bill Chase (tp) Urbie Green (tb) Woody Herman (cl, as, vcl-1)
Gordon Brisker (ts) Jimmy Mosher (bar) Nat Pierce (p) Chuck Andrus (b) Jimmy
Campbell (d)

Treasury Show (CBS) - New York - July 23, 1961

Woodchopper's Ball	Private Recording
I've Got the World on a String (1)	—

Woody Herman Octet : Bill Chase (tp) Urbie Green (tb) Woody Herman (cl, as) Gordon
Brisker (ts) Jimmy Mosher (bar) Nat Pierce (p) Chuck Andrus (b) Jimmy Campbell (d)

Telecast - Tonight Show (NBC) - 1961

Tonight You Belong to Me	Private Recording
Julius Caesar	—

Woody Herman and His Orchestra : Ziggy Harrell, Dave Gale, Bill Chase, Gerry
Lamy, Paul Fontaine (tp) Fred Woods, Phil Wilson, Eddie Morgan (tb) Woody Herman
(cl, as) Sal Nistico, Gordon Brisker, Larry Covelli (ts) Marvin Holladay (bar) Nat Pierce
(p, arr) Chuck Andrus (b) Jake Hanna (d) Marianne Donne (vcl-1) Ralph Burns (arr)

Live - Chicago - May 21, 1962

Why You?	Private Recording
Early Autumn	—
Mo-Lasses	—
Satin Doll	—
Muskrat Ramble	—
My Funny Valentine (1)	—
Chicago (1)	—
Woodchopper's Ball	—
Rose Room	—
Apple Honey	—

Note: The personnel on "Rose Room" is a small group made up of personnel from the larger big band.

Woody Herman and His Orchestra : Ziggy Harrell, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (tp) Phil Wilson, Eddie Morgan (tb) Gene Roland (v-tb) Woody Herman (cl, as) Sal Nistico, Gordon Brisker, Larry Covelli (ts) Virgil Gonsalves (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Ralph Burns, Jimmy Giuffre, Neil Hefti (arr)

Club Kingsway - Toronto, Canada - June 22, 1962

	Private Recording
The Good Earth	
Rose Room	—
Blues for J.P.	—
Tunin' In	—
Moon River	—
Mo-Lasses	—
Four Brothers	—

Note: The personnel on "Rose Room" is a small group made up of personnel from the larger big band.

Woody Herman and His Orchestra : Ziggy Harrell, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (tp) Phil Wilson, Eddie Morgan (tb) Gene Roland (v-tb) Woody Herman (cl, as) Sal Nistico, Gordon Brisker, Larry Covelli (ts) Virgil Gonsalves (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Ralph Burns, Neil Hefti (arr)

Cedar Point - Sandusky, OH - July 7, 1962

	Private Recording
Woodchopper's Ball	
Moon River	—
Buttercup	—
Mo-Lasses	—
Apple Honey	—

Woody Herman and His Orchestra : Ziggy Harrell, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (tp) Phil Wilson, Eddie Morgan (tb) Gene Roland (v-tb) Woody Herman (cl, as) Sal Nistico, Gordon Brisker, Larry Covelli (ts) Virgil Gonsalves (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Ralph Burns, Jimmy Giuffre, Neil Hefti (arr)

Live - Chippewa Lake, OH - July 18, 1962

	Private Recording
Four Brothers	
I Can't Get Started	—

Why You?	—
Blue Moon	—
Our Love Is Here to Stay	—
I Cover the Waterfront	—
It Had to Be You	—
Miami Beach	—
Apple Honey	—
Golden Wedding	—
Woodchopper's Ball	—
I'll Never Be the Same	—
Li'l Darlin'	—
For All We Know	—
Tea for Two	—
Moonlight in Vermont	—

Dick Ruedebusch with Nat Pierce's Orchestra : Ziggy Harrell, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (tp) Jack Gale, Phil Wilson, Eddie Morgan (tb) Dick Meldonian (as) Dick Hafer, Gordon Brisker, Larry Covelli (ts) Gene Allen (bar) Nat Pierce (p, arr, cond) Chuck Andrus (b) Jake Hanna (d)

New York - September 19, 1962

Summertime	Jubilee JGM5021
Laura	—

Ziggy Harrell, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (tp) Jack Gale, Phil Wilson, Eddie Morgan, Sonny Sievert, The Underprivileged Five (tb) Chuck Hedges (cl) Dick Meldonian (as) Dick Hafer, Gordon Brisker, Larry Covelli (ts) Gene Allen (bar) Nat Pierce (p, arr, cond) Ron Martinson (p) Lee Burrows (b) Al Praefke (d)

New York - September 20, 1962

One for My Baby	Jubilee JGM5021
'Till There Was You	—

Note" Jubilee JGM5021 (Mono) = JGS5021 (Stereo)

1963: The Woody Herman Orchestra : Bill Chase (tp, arr) Ziggy Harrell, Dave Gale, Gerry Lamy, Paul Fontaine (tp) Jack Gale (tb, arr) Phil Wilson, Eddie Morgan (tb) Woody Herman (cl, as, vcl-1) Sal Nistico, Larry Covelli (ts) Gordon Brisker (ts, arr) Gene Allen (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Tommy Newson (arr)

New York - October 15, 1962

22393	Mo-Lasses	Philips PHM200-065, PH (E) 652025BL, 852025BY
22394	Sister Sadie	Ph PHM200-065, PHM-2, Ph (E) 652025BL, 852025BY, Verve 314-529903-2 [CD]
22395	Sig Ep (Cranky)	Ph PHM200-065, Ph (E) 652025BL, 852025BY
22396	Moon River	Ph 45-22396, (E) 652025BL, 852025BY

Note: Verve 314-529903-2 [CD] titled *Jazz Masters 54: Woody Herman*; see following sessions to September 9, 1964 for the rest of the CD

All tracks except "Moon River" are also on Philips PHS600-065 [CD] titled *Woody Herman - 1963*; see following session for the rest of the CD

All above tracks are also on Mosaic Select MD-031 [CD] titled *Mosaic Select: Woody Herman*; see following sessions to September 9, 1964 for the rest of the CD

New York - October 16, 1962

22397	Camel Walk (1)	Philips PHM200-065, Ph (E) 652025BL, 825025BY, Verve 835319-2 [CD], 314-529903-2 [CD]
22398	It's a Lonesome Old Town	Ph PHM200-065, Ph (E) 652025BL, 825025BY
22399	Muskrat Ramble	Unissued
22400	Blues for J.P.	Ph PHM200-065, Ph (E) 652025BL, 825025BY
22401	Don't Get Around Much Anymore	Ph PHM200-065, Ph (E) 652025BL, 825025BY, Mercury 6641482,

22402 Tunin' In

Verve 835319-2 [CD],
314-529903-2 [CD]
Ph PHM200-065, Ph
(E) 652025BL,
825025BY

Note: Philips PHM200-065 (Mono) = PHS600-065 (Stereo)

All issued tracks are also on Philips PHS600-065 [CD], Mosaic Select MS-031 [CD]

The New World of Woody Herman: The Woody Herman Orchestra : Bill Chase (tp, arr) Billy Hunt, Dave Gale, Gerry Lamy, Paul Fontaine (tp) Phil Wilson (tb, arr) Bob Rudolph, Henry Southall (tb) Woody Herman (cl, as, vcl) Paul Gonsalves, Dick Hafer, Jack Stevens (ts) Gene Allen (bar) Nat Pierce (p, arr) Freddie Green (g) Chuck Andrus (b) Jake Hanna (d) Gene Roland (arr)

New York - December, 1962

That's Where It Is	Sesac 3103, AD-74, Jazz Society/Vogue (F) 670509 [CD]
Draw Night (My Baby Is Much Too Fat)	Sesac 3103, AD-74
Woodpecker's Ball	Sesac 3103, AD-74, 201, Jazz Society/Vogue (F) 670509 [CD]
Y'know What I Mean	Sesac 3103, AD-74, Jazz Society/Vogue (F) 670509 [CD]
Reed Blues	Sesac 3103, AD-89, Jazz Society/Vogue (F) 670509 [CD]
Easy Walker	Sesac 3103, Jazz Society/Vogue (F) 670509 [CD]
Freud's and Alice's	— —
Aurora	— —
Golden Gate	— —
Way Up There	— —
Take the D Train	— —
Pretty Little Girl	— —

Note: All above tracks are also on Jazz Legacy JL83 titled *The New World of Woody Herman*

All above tracks are also on Mobile Fidelity UDCD630 [CD]

Woody Herman and His Orchestra : Bill Chase, Billy Hunt, Dave Gale, Gerry Lamy, Paul Fontaine (tp) Bob Rudolph, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Noah Bradmark, Bobby Jones, Jack Stevens (ts) Gene Allen (bar) Nat Pierce (p) Chuck Andrus (b) Jake Hanna (d)

Telecast - Ed Sullivan Show (CBS) - New York - March 24, 1963

Caldonia (1)
The Girl Upstairs

Private Recording
—

1963 Live Guard Sessions: Sarah Vaughn with Woody Herman : Probably Bill Chase, Paul Fontaine, Dave Gale, Ziggy Harrell, Gerry Lamy (tp) Phil Wilson, Eddie Morgan, Jack Gale (tb) or Henry Southall (tb) Woody Herman (cl, vcl-1) Sal Nistico, Larry Covelli, Gordon Brisker (ts) or Bobby Jones (ts) or Bill Perkins (ts) Frank Hittner, Gene Allen (bar) Nat Pierce (p) Chuck Andrus (b) Jake Hanna (d) Sarah Vaughan (vcl)

Live - Guard Sessions - Los Angeles, 1963

Introduction/Jingle	Jazz Band (E) EBCD2108-2 [CD]
Day, Day Out	Acrobat AMACD016 [CD]
Advertisement & Talk	(E) EBCD2108-2 [CD]
Midnight Sun	—
But Not for Me	AMACD016 [CD]
Muskrat Ramble	(E) EBCD2108-2 [CD]
Conversation and Introduction	AMACD016 [CD]
Don't Get Around Much Anymore	(E) EBCD2108-2 [CD]
The More I See You	AMACD016 [CD]
On Green Dolphin Street	—
At Woodchopper's Ball	(E) EBCD2108-2 [CD]
Just One of Those Things	AMACD016 [CD]
Don't Go with Strangers (1)	(E) EBCD2108-2 [CD]
I'll Be Seeing You	AMACD016 [CD]
Four Brothers	(E) EBCD2108-2 [CD]

Mo-Lasses	—
I Cried For You	AMACD016 [CD]
Poor Butterfly	—
The Preacher	(E) EBCD2108-2 [CD]

Note: Jazz Band (E) EBCD2108-2 [CD] incorrectly lists Sarah Vaughan as a vocalist on “Don’t Go with Strangers”

See following session for the rest of Jazz Band (E) EBCD2108-2 [CD]

All above tracks are also on Acrobat AMACD016 [CD] titled *On The Radio: The 1963 ‘Live’ Guard Session*.

Encore: The Woody Herman Orchestra : Bill Chase (tp, arr) Billy Hunt, Dave Gale, Gerry Lamy, Paul Fontaine (tp) Bob Rudolph, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Sal Nistico, Bobby Jones, Bill Perkins (ts) Frank Hittner (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Ralph Burns, Gene Roland, Bob Hammer, Neal Hefti, Tommy Newsom, Jimmy Giuffre, John Coppola (arr)

Live - Basin Street West - Hollywood, CA - May 19-21, 1963

25788	Watermelon Man	Philips PHM200/ PHS600-092, PHM-2, Ph (E) SBL7574, Ph (C) 652034BL/BY
25789	The Days of Wine and Roses	Ph 40125, 44002, PHM200/ PHS600-092, Ph (E) SBL7574, Ph (C) 652034BL/BY
25790	Sextet	Unissued
25791	El Toro Grande	Ph PHM200/ PHS600-092, Ph (E) SBL7574, Ph (C) 652034BL/BY
25792	Jazz Me Blues	Ph 40125, PHM200/ PHS600-092, Ph (E) SBL7574, Ph (C) 652034BL/BY, Verve 314-529903-2 [CD]
25793	Body and Soul	Ph PHM200/ PHS600-092, (E) SBL7574,

		(C) 652034BL/BY, Verve 835319-2 [CD], 314-529903-2 [CD], (F) 841453-2 [CD]
25794	That's Where It Is	Ph PHM200/ PHS600-092, (E) SBL7574,
25795	Better Get It In Your Soul	(C) 652034BL/BY Ph PHM200/ PHS600-092, (E) SBL7574,
25796	Caldonia (1)	(C) 652034BL/BY, Verve 314-529903-2 [CD] Ph PHM200/ PHS600-092, (E) SBL7574,
31735	Wailin' in the Woodshed	(C) 652034BL/BY, Franklin Mint GJR059, Verve 835319-1 [CD], 314-529903-2 [CD] Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Limelight (E) SLML4007, Mercury (C) 220007LMY
31739	The Good Earth	Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Verve 835319-2 [CD], 314-529903-2 [CD], (E) 5450362 [CD]
31740	Sidewalks of Cuba	Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007,

		Mercury (C) 220007LMY, Jazz Hour 1006 [CD], Verve 835319-2 [CD] Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Mercury (C) 220007LMY Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Mercury (C) 220007LMY, Verve 835319-2 [CD] Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Mercury (C) 220007LMY, Verve 835319-2 [CD] Unissued
31741	I Can't Get Started	
31742	Bijou	
31743	Apple Honey	
	Blue Satin	
	Camel Walk (1)	—
	Country Cousins	—
	Don't Get Around Much Anymore	—
	Early Autumn	—
	Four Brothers	—
	It's a Lonesome Old Town	—
	Mood Indigo	—
	Moon River	—
	Mo-Lasses	—
	Muskrat Ramble	—
	Opus De Funk	—
	Satin Doll	—
	Sister Sadie	—
	Summertime	—
	The Good Earth	—

The Preacher	—
What Is There to Say?	—
Woodchopper's Ball	—
Woody Herman Medley (1)	—
Blue Flame	—

Note: The unissued track "The Good Earth" is an alternate take to the issued track.

Philips PHM200-092 (Mono) = PHS600-092 (Stereo); both titled *Encore*

Philips PHM200-171 (Mono) = PHS600-171 (Stereo); both titled *Woody's Big Band Goodies*

All above tracks are also on Mosaic Select MS-031 [CD]

Jazz Casual: Woody Herman & His Swingin' Herd : Bill Chase (tp, arr) Paul Fontaine, Dave Gale, Gerry Lamy, Billy Hunt (tp) Phil Wilson, Henry Southall, Bob Rudolph (tb) Woody Herman (cl, as, cond) Sal Nistico, Bobby Jones, Jack Stevens (ts) Frank Hittner (bar) Nat Pierce (p) Chuck Andrus (b) Jake Hanna (d) Ralph Burns (arr)

Telecast - Jazz Casual (KQED) - San Francisco - June 1, 1963

A Taste of Honey	Koch Jazz KOC- CD-8562 [CD]
Interview	—
My Wish	—
Deep Purple	—
Early Autumn	—
Satin Doll	—
Mood Indigo	—
Blue Flame	—

Woody Herman and His Orchestra : Bill Chase, Paul Fontaine, Dave Gale, Gerry Lamy, Billy Hunt (tp) Phil Wilson, Henry Southall, Bob Rudolph (tb) Woody Herman (cl, as) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Frank Hittner (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d)

Telecast - Keefe Braselle Show (CBS) - New York - August 10, 1963

Woodchopper's Ball	Private Recording
Watermelon Man	—
Jazz Me Blues	—

Live in Stereo, 1963 Summer Tour: Woody Herman and the Fourth Herd : Billy Hunt, Dave Gale, Bill Chase, Gerry Lamy, Paul Fontaine (tp) Bob Rudolph, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as) Sal Nistico, Bobby Jones (ts) or Carmen

Leggio, Jack Stevens (ts) Frank Hittner (bar) or Marvin Holladay (bar) Nat Pierce (p)
 Chuck Andrus (b) Jake Hanna (d)

Live - Summer 1963

Introduction	Jazz Hour JH1006 [CD]
The Preacher	—
Jazz Me Blues	—
The Days of Wine and Roses	—
Watermelon Man	—
Four Brothers	—
It's a Lonesome Old Town	—
Sister Sadie	—
Mo-Lasses	—
Summertime	—
Mood Indigo	—
Unknown Title	—
Sidewalks of Cuba	—
Blues Groove	—

Woody Herman and His Orchestra : Bill Chase, Billy Hunt, Dave Gale, Gerry Lamy, Paul Fontaine (tp) Sam Salt, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Marvin Holladay (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Tommy Newsom (arr)

Telecast - Parade Show - Toronto, Canada - November 7, 1963

Sister Sadie	Private Recording
I've Got the World on a String (1)	—
It's a Lonesome Old Town	—
Mo-Lasses	—
Tunin' In	—

Woody Herman 1964: The Woody Herman Orchestra : Bill Chase (tp, arr) Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Kenny Wenzel, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as, vcl) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Nick Brignola (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) John Coppola, Bob Hammer, Bill Holman (arr)

New York - November 20, 1963

2-29601	My Wish	Philips PHM200/ PHS600-118, Ph (E) SBL7608, BL9602
2-29602	Hallelujah Time	Ph 40187, PHM200/ PHS600-118, (E) SBL7608, BL9602, Font (E) FJL115, Font (Eu) 683265JCL, Ph (Eu) 652042BL/ BY
2-29603	Deep Purple	Ph PHM200/ PHS600-118, (E) SBL7608, BL9602, (Eu) 652042BL/BY, Verve 314-529903-2 [CD]
2-29604	March Past	Unissued
New York - November 22, 1963		
2-29605	Jazz Hoot	Ph PHM200/ PHS600-118, (E) SBL7608, BL9602, Ph (C) 652042BL/BY
2-29606	A Taste of Honey	Ph 40187, 44002, PHM200/ PHS600-118, (E) SBL7608, BL9602, (C) 652042BL/BY
2-29607	The Strut	Ph PHM200/ PHS600-118, (E) SBL7608, BL9602, (C) 652042 BL/BY
2-29608	Satin Doll	Ph PHM200/ PHS600-118, (E) SBL7608,

BL9602, (C) 652042
BL/BY

New York - November 23, 1963

2-29609	After You've Gone	Ph PHM200/ PHS600-118, (E) SBL7608, BL9602, (C) 652042Bl/BY
2-29610	Cousins (Blues Groove)	Ph PHM200/ PHS600-118, (E) SBL7608, BL9602, (C) 652042 BL/BY. Verve 314-529903-2 [CD]

Note: Philips PHM200-118 (Mono) = PHS600-118 (Stereo) both titled *Woody Herman 1964*.

All issued tracks are also on Mosaic Select MS-031 [CD]

Woody Herman and His Orchestra : Bill Chase, Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Kenny Wenzel, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Bill Holman (arr)

Castaways - Las Vegas - December 31, 1963

Theme (Blue Flame)	Private Recording
Jazz Me Blues	—
Days of Wine and Roses	—
Watermelon Man	—
Deep Purple	—
Hallelujah Time	—
Jazz Hoot (Incomplete)	—

L'Heure du Concert Woody Herman: Woody Herman and His Swingin' Herd : Bill Chase, Danny Nolan, Paul Fontaine, Gerry Lamy, Billy Hunt (tp) Phil Wilson, Henry Southall, Kenny Wenzel (tb) Woody Herman (cl, as, vcl-1) Carmen Leggio, Sal Nistico, Jack Stevens (ts) Nick Brignola (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Ralph Burns, Jimmy Giuffre, Neil Hefti, Tommy Newsom, Gene Roland (arr)

Telecast - Radio Canada - Montreal - January 2, 1964

Blue Flame	VAI B000A9QL0E
Jazz Me Blues	—
Woodchopper's Ball	—
Early Autumn	—
That's Where It Is	—
Sidewalks of Cuba	—
Lonesome Old Town	—
Apple Honey	—
The Good Earth	—
Body and Soul	—
Four Brothers	—
Days of Wine and Roses	—
Caldonia (1)	—

Jazz Casual: Woody Herman & His Swingin' Herd : Bill Chase (tp, arr) Dave Gale, Billy Hunt (tp) Phil Wilson, Henry Southall, Bob Rudolph (tb) Woody Herman (cl, cond) Sal Nistico, Bobby Jones, Jack Stevens (ts) Frank Hittner (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Joe Coppola, Tommy Newsom (arr)

Telecast - Jazz Casual (NET) - San Francisco - January 15, 1964

Mo-Lasses	Koch Jazz KOC- CD-8563 [CD]
Interview	—
El Toro Grande	—
Woody Speaks	—
It's a Lonesome Old Town	—
Woody Speaks	—
That's Where It Is	—
Cousins	—

Woody Herman and His Orchestra : Bill Chase, Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Kenny Wenzel, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Edie Adams (vcl-1) Ralph Burns, Bill Holman (arr)

Telecast - ABC - Hollywood - January 30, 1964

Woodchopper's Ball	Private Recording
Apple Honey	—

Happiness Is a Thing Called Joe (1)	—
After You've Gone (1)	—
Jazz Hoot	—

Jazz Casual: Woody Herman and His Swingin' Herd : Bill Chase, Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Phil Wilson, Henry Southall, Kenny Wenzel (tb) Woody Herman (cl, as) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Tom Anastas (bar) Nat Pierce (p) Chuck Andrus (b) Jake Hanna (d) Bill Holman (arr)

Telecast - Jazz Casual (KQED) - San Francisco - February 15, 1964

Jazz Hoot (Rehearsal)	Koch Jazz KOC- CD-8562 [CD]
Jazz Hoot	—
Interview	—
Just Squeeze Me	—
Woody Talks	—
After You've Gone	—
Cousins	—

Woody Herman and His Orchestra : Bill Chase, Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Phil Wilson, Henry Southall, Kenny Wenzel (tb) Woody Herman (cl, as, vcl-1) Sal Nistico, Carmen Leggio, Jack Stevens (ts) Tom Anastas (bar) Nat Pierce (p) Chuck Andrus (b) Jake Hanna (d) Bill Holman (arr)

Telecast - Tonight Show (NBC) - New York - April 9, 1964

Jazz Me Blues	Private Recording
Woodchopper's Ball	—
Don't Go to Strangers (1)	—
After You've Gone	—
Watermelon Man	—
Theme (Blue Flame)	—

The Woody Herman Orchestra : Bill Chase, Clark Terry, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Ken Wenzel, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as) Sal Nistico, Joe Romano, Jack Stevens (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Gene Roland (arr)

New York - April 19, 1964

1-31612	Theme from "Golden Boy"	Philips 40213
1-31613	Shangri-la	Unissued

1-31614

Come On and Ska

Philips 40213

Woody Herman and the Swingin' Herd : Bill Chase, Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Kenny Wenzel, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as) Sal Nistico, Joe Romano, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p) Chuck Andrus (b) Jake Hanna (d) Jimmy Giuffre, Bill Holman (arr)

Telecast - Bell Telephone Hour (NBC) - New York - May 19, 1964

Woodchopper's Ball

Private Recording

Four Brothers

—

Jazz Hoot

—

Woody Herman and the Swingin' Herd : Bill Chase, Billy Hunt, Danny Nolan, Gerry Lamy, Paul Fontaine (tp) Kenny Wenzel, Phil Wilson, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Sal Nistico, Joe Romano, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Jimmy Giuffre, Bill Holman, Tommy Newsom (arr)

Video - London, England - July 9, 1964

After You've Gone

Naxos

B002N5KDZW

Sig Ep

—

You Know What I Mean

Private Recording

Way Up There

—

That's Where It Is

Naxos

B002N5KDZW

Lonesome Old Town

—

Sister Sadie

—

Better Git It in Your Soul

—

Try to Remember

Private Recording

Hallelujah Time

Naxos

B002N5KDZW

Don't Get Around Much Anymore

—

Jazz Me Blues

—

Days of Wine and Roses

—

Four Brothers

—

Dr. Wong's Bag

Private Recording

To Sum It Up

Naxos

B002N5KDZW

Caldonia (1)

—

Woody Herman and the Swingin' Herd : Bill Chase, Billy Hunt, Don Rader, Gerry Lamy, Dusko Goykovich (tp) Phil Wilson (tb, arr) Bob Stroup, Henry Southall (tb) Woody Herman (cl, as) Andy McGhee, Raoul Romero, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Joe Carroll (vcl-1) Bill Holman (arr)

Telecast - ABC - Chicago - August, 1964

Woodchopper's Ball	Private Recording
Watermelon Man	—
Wa-Wa Blues (1)	—
Route 66 (1)	—
After You've Gone	—
Days of Wine and Roses	—
Jazz Hoot	—

The Swinging Herman Herd - Recorded Live: The Woody Herman Orchestra : Bill Chase, Dusko Goykovich, Billy Hunt, Larry Ford, Gerry Lamy (tp) Phil Wilson (tb, arr) Bob Stroup, Henry Southall (tb) Woody Herman (cl, as, vcl) Andy McGhee, Gary Klein, Raoul Romero (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Jake Hanna (d) Joe Carroll (vcl-1) Bob Hammer, Bill Holman (arr)

Live - Harrah's Club - Lake Tahoe, NV - September 9, 1964

2-31673	The Good Life	Ph PHM200/ PHS600-131, (E) SBL7649
2-31674	Bedroom Eyes	— —
2-31675	The Things We Said Today	— —
2-31676	Just Squeeze Me (*)	— —
2-31677	What Kind of Fool Am I? (1)	— —
2-31678	Dr. Wong's Bag (*)	— —
2-31679	Everybody Loves Somebody	— —
2-31680	Wa-Wa Blues (1)	— —
2-31681	Dear John C (*)	— —
2-31736	Blue Monk	Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Mercury (C) 220007LMY

2-31737	You Dirty Dog	Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Mercury (C) 220007LMY
2-31738	Poor House Blues	Ph PHM200/ PHS600-171, Wing WC16329, (E) WL1124, Lime (E) SLML4007, Mercury (C) 220007LMY

Note: Philips PHM200-131 (Mono) = PHS600-131 (Stereo); both titled *The Swinging Herman Herd - Recorded Live*.

(*) These tracks are also on Verve 314-529903-2 [CD]

All above tracks are also on Mosaic Select MS-031 [CD]

Woody Herman and His Orchestra : Bill Chase, Dusko Goykovich, Billy Hunt, Larry Ford, Gerry Lamy (tp) Phil Wilson, Bob Stroup, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Andy McGhee, Gary Klein (ts) Raoul Romero (ts, arr) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Ronnie Zito (d) Joe Carroll (vcl-2) Ralph Burns, Jimmy Giuffre, Bob Hammer, Bill Holman, Tommy Newsom, Gene Roland (arr)

Berkeley Community Theater - Berkeley, CA - October 2, 1964

Theme (Blue Flame)	Private Recording
The Preacher	—
Wailin' in the Woodshed	—
Blue Monk	—
Sister Sadie	—
Dear John C	—
Four Brothers	—
The Things We've Said Today	—
Watermelon Man	—
It's a Lonesome Old Town	—
I Got Rhythm (2)	—
Lady Be Good (2)	—
School Days (2)	—
Better Get It in Your Soul	—
Dr. Wong's Bag	—

Just Squeeze Me	—
My Favorite Things	—
I Can't Get Started	—
Apple Honey	—
What Kind of Fool Am I? (2)	—
I'm in the Mood for Love (1, 2)	—
Route 66 (2)	—
Cousins (2)	—
Theme (Blue Flame)	—

My Kind of Broadway: Woody Herman and His Swingin' Herd : Bill Chase, Dusko Goykovich (tp, arr) Don

Rader, Bobby Shew, Ziggy Harrell (tp) Phil Wilson, Bob Stroup, Henry Southall (tb)

Woody Herman (cl, as, vcl-1) Raoul Romero (ts, arr) Andy McGhee, Gary Klein (ts) Tom

Anastas (bar) Nat Pierce (p) Chuck Andrus (b) Ronnie Zito (d) Bill Holman (arr)

New York - November 27, 1964

CO 84237	This Can't Be Love (1)	Col CL2357, CS9157, CQ767, CBS (E) BPG62565
CO 84238	My Favorite Things	Col 4-43262, CL2357, CS9157, CQ767, CBS (E) BPG62565
	I Remember Clifford	Unissued
	23 Red	—

Note: See sessions on February 15, 1965, February 24, 1965, and March 13, 1965 for the rest of the tracks on

My Kind of Broadway.

All above tracks also on Wounded Bird WOU9157 [CD]

Woody Herman and His Orchestra : Bill Chase, Dusko Goykovich, Don Rader, Bobby Shew, Ziggy Harrell (tp) Phil Wilson, Bob Stroup, Henry Southall (tb) Woody Herman (cl, as) Raoul Romero (ts, arr) Andy McGhee, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Ronnie Zito (d)

Birdland - New York - December 31, 1964

Unknown Instrumental	Private Recording
Days of Wine and Roses	—
My Favorite Things	—
Woodchopper's Ball	—

Theme (Blue Flame)

—

Woody Herman and His Orchestra : Bill Chase, Dusko Goykovich, Don Rader, Bobby Shew, Ziggy Harrell (tp) Phil Wilson, Bob Stroup, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Raoul Romero, Andy McGhee, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Ronnie Zito (d) Joe Carroll (vcl-2) Bill Holman (arr)

Birdland - New York - January 1, 1965

Theme (Blue Flame)	Private Recording
Jazz Hoot	—
Dr. Wong's Bag	—
On the Sunny Side of the Street (2)	—
Caldonia (1)	—
Watermelon Man	—
Theme (Blue Flame)	—

Woody Herman and His Orchestra : Bill Chase, Dusko Goykovich, Don Rader, Bobby Shew, Ziggy Harrell (tp) Phil Wilson (tb, arr) Bob Stroup, Henry Southall (tb) Woody Herman (cl, as) Raoul Romero, Andy McGhee, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Ronnie Zito (d) Joe Carroll (vcl-1) Ralph Burns, Bill Holman (arr)

Telecast - The Big Bands TV Show (WGN) - Chicago - From This Period

Theme (Blue Flame)	Private Recording
Watermelon Man	—
Woodchopper's Ball	—
The Good Life	—
Everybody Loves Somebody	—
The Wa-Wa Blues (1)	—
Apple Honey	—
After You've Gone	—

My Kind of Broadway: Woody Herman and His Swingin' Herd : Bill Chase, Dusko Goykovich (tp, arr) Don Rader, Bobby Shew, Ziggy Harrell (tp) Phil Wilson, Bob Stroup, Henry Southall (tb) Woody Herman (cl, as) Raoul Romero (ts, arr) Andy McGhee, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p, arr) Chuck Andrus (b) Ronnie Zito (d) Bill Holman (arr)

New York - February 15, 1965

CO 85420	A Lot of Livin' to Do	Col CL2357, CS9157, CQ767, CBS (E) BPG62565
CO 85421	Warm All Over	- - - -
CO 85422	Hello Young Lovers	- - - -
CO 85423	I Feel Pretty	- - - -

New York - February 24, 1965

CO 85463	Do Anything You Wanna	Col 4-43262
CO 85464	Who Can I Turn To? (When Nobody Needs Me)	Col CL2357, CS9157, CQ767, CBS (E) BPG62565

New York - March 13, 1965

CO 85839	I Do Like You	Col CL2357, CS9157, CQ767, CBS (E) BPG62565
CO 85840	Somewhere	- - - -
CO 85842	Never Will I Marry	- - - -
CO 85968	Get Me to the Church on Time	- - - -

Note: All above tracks also on Wounded Bird WOU9157 [CD]

The Woody Herman Orchestra : Bill Chase, Dusko Goykovich, Don Rader, Bobby Shew, Gerry Lamy (tp) Bobby Hackett (cor-1) Phil Wilson, Bob Stroup, Henry Southall (tb) Woody Herman (cl, as) Sal Nistico, Andy McGhee, Gary Klein (ts) Tom Anastas (bar) Nat Pierce (p-2, arr) Ralph Sharon (p-3) Chuck Andrus (b-4) Hal Taylor (b-5) Ronnie Zito (d-6) Bill Exner (d-7) Tony Bennett (vcl-8) Raoul Romero (arr)

Telecast - The Ed Sullivan Show (CBS) - New York - March 21, 1965

My Favorite Things (2, 4, 6)	TVT 9431-2 [CD]
Dr. Wong's Bag (2, 4, 6)	Private Recording
Making That Love Scene (1, 3, 5, 7, 8)	Private Recording
If I Ruled the World (1, 3, 5, 7, 8)	-
Lullaby of Broadway (1, 3, 5, 7, 8)	-
Who Can I Turn To? (1, 3, 5, 7, 8)	-

Woody's Winners: The Woody Herman Orchestra : Bill Chase, Don Rader, Dusko Goykovich (tp, arr) Gerry Lamy, Bobby Shew (tp) Frank Tesinsky, Don Doane, Henry Southall (tb) Woody Herman (cl, as, ss, vcl) Sal Nistico, Gary Klein, Andy McGhee (ts)

Tom Anastas (bar) Nat Pierce (p, arr) Tony Leonardi (b) Ronnie Zito (d) Bill Holman (arr)

Live - Basin Street West - San Francisco - June 28-30, 1965

	23 Red	Col CL2436, CS9236, CBS 21110, (E) BPG62619
	My Funny Valentine	— — — —
	Northwest Passage	— — — —
	Poor Butterfly	— — — —
	Woody's Whistle	— — — —
	Red Roses for a Blue Lady	— — — —
	Opus de Funk	— — — —
	Theme (Blue Flame)	— — — —
CO 93215	I Remember Clifford (*)	Col CL2693, CS9493, CBS (E) BPG63099
CO 93220	Waltz for a Hung-Up Ballet Mistress (*)	— — —
CO 93272	The Preacher (*)	— — —
	I Can't Get Started	Col C-32530
	Hallelujah Time	—
	Satin Doll	— — —
	Jazz Hoot	— — —
	Watermelon Man	— — —
	Greasy Sack Blues	— — —
		Col/Sony COL468454 [CD]

Note: Columbia CS9493 titled *Live East and West*.

All tracks from Columbia CL2436 are also on CBS (Jap) S0PU96 and Columbia/Sony COL468454 [CD] titled *Woody's Winners* (also includes "Greasy Sack Blues").

All tracks from Columbia C-32530 are also on CBS (E) 80248 titled *Jazz Hoot*

All tracks except (*) are also on Collectables COL-CD-6678 [CD] titled *Jazz Hoot & Woody's Winners*

All above tracks are also on Mosaic MCD-1013 [CD] titled Woody's Winners

Live in Antibes, 1965: The Woody Herman Orchestra : Bill Chase, Don Rader, Dusko Goykovich (tp, arr) Gerry Lamy, Bobby Shew (tp) Ron Myers, Don Doane, Henry Southall (tb) Woody Herman (cl, as, ss, vcl) Sal Nistico, Gary Klein, Andy McGhee (ts) Tom Anastas (bar) Nat Pierce (p, arr) Tony Leonardi (b) Ronnie Zito (d)

Live - Jazz à Juan - Antibes, France - July 28, 1965

Blue Flame	France's Concert (F) FC117, (F) FCD117 [CD]	
The Preacher	—	—
Wailin' in the Woodshed	—	—
Four Brothers	—	—
Early Autumn	—	—
Northwest Passage	—	—
Watermelon Man	—	—
Somewhere	—	—
Hallelujah Time	—	—
Satin Doll	—	—
I Remember Clifford		—
Medley:	—	—
Rose Room		
In a Mellow Tone		
Don't Get Around Much Anymore		
23 Red	—	—
Caldonia		—
Blue Flame		—

Note: All tracks from France's Concert (F) FC117 also on INA (F) FC117
 All tracks from France's Concert (F) FCD117 [CD] also on ROIR FCCD2131 [CD]
 All above tracks also on Giants of Jazz (It) CD53110 [CD] titled *Immortal Concerts*

Woody Herman and His Orchestra : Bill Chase, Don Rader (tp, arr) Dusko Goykovich, Gerry Lamy, Bobby Shew (tp) Ronnie Meyers, Don Doane, Henry Southall (tb) Woody Herman (cl, as, vcl-1) Sal Nistico, Gary Klein, Andy McGhee (ts) Tom Anastas (bar) Nat Pierce (p, arr) Tony Leonardi (b) Ronnie Zito (d) Al Hirt (tp-2) Ralph Burns (arr)

Telecast - CBS - New York - August 1, 1965

Theme	Private Recording
I Feel Pretty (2)	—
A Taste of Honey	—
Blue Flame	—
Woodchopper's Ball	—
Caldonia (1)	—
Early Autumn	—
Hallelujah Time	—

The Woody Herman Orchestra : Bill Chase (tp, arr) Bill Byrne, Ziggy Harrell, Alex Rodriguez, Paul Fontaine (tp) Jerry Collins, Gary Potter, Henry Southall (tb) Woody

Herman (cl, as, ss) Frank Foster, Lou Orenstein, Andy McGhee (ts) Tom Anastas (bar)
 Nat Pierce (p, arr) Tony Leonardi (b) Ronnie Zito (d) Al Hirt (tp-1) Bob Hammer, Don
 Rader (arr)

New York - October 8, 1965

CO 86602	Mardi Gras (1)	Columbia 4-43449, C-32530 (1), CBS (E) 80248, Collectables COL- CD-6678 [CD]
CO 86603	Sting Ray Kissin' Cousin The Snake (1)	Columbia 4-43449 Unissued Columbia C-32530, CBS (E) 80248, Collectables COL- CD-6678 [CD]

Live - The Riverboat - New York - October 8, 1965

CO 88871	Greasy Sack Blues	Col 43750, CL2436, CS9236, CBS (E) BPG62619
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Woody Herman and His Orchestra : Bill Chase, Marvin Stamm, Bill Byrne, Alex Rodriguez, Paul Fontaine (tp) Jerry Collins, Ian McDougall, Henry Southall (tb) Woody Herman (cl, as, vcl) Bob Pierson (fl, ts) Frank Vicari, Andy McGhee (ts) Tom Anastas (bar) Nat Pierce (p) Michael Moore (b) Paul Guerrero (d) Danny Kaye (vcl) Bill Holman (arr)

Telecast - CBS - Hollywood, CA - January 1966

After You've Gone	Private Recording
Station Break Blues (Small Group)	—

Woody Herman and His Orchestra : Bill Chase, Marvin Stamm, Bill Byrne, Alex Rodriguez, Paul Fontaine (tp) Jerry Collins, Ian McDougall, Henry Southall (tb) Woody Herman (cl, as, vcl) Bob Pierson (fl, ts) Frank Vicari, Andy McGhee (ts) Tom Anastas (bar) Nat Pierce (p, arr) Michael Moore (b) Paul Guerrero (d) Danny Kaye (vcl)

Telecast - Jazz Casual - February 1966

Satin Doll	Private Recording
Mood Indigo	—

Blue Flame

—

The Jazz Swinger: The Woody Herman Orchestra : Bill Chase, Marvin Stamm, Bill Byrne, Alex Rodriguez, Paul Fontaine (tp) Jerry Collins, Ian McDougall, Henry Southall (tb) Woody Herman (cl, as, vcl) Bob Pierson (fl, ts) Frank Vicari, Andy McGhee (ts) Tom Anastas (bar) Nat Pierce (p, arr) Michael Moore (b) Paul Guerrero (d) Danny Kaye (vcl) Ralph Burns (arr)

New York - February 28, 1966

CO 89102	Carolina in the Morning	Col CL2552, CS9352, CBS (E) BPG62844
CO 89103	Sonny Boy	
—	—	—
CO 89104	Dinah	
—	—	—
CO 89105	I'm Sitting on Top of the World	
—	—	—

Note: All above tracks also on Collectables COL-CD-6679 [CD] titled *Woody Herman/ Errol Garner - The Jazz Swinger/Music for Tired Lovers*.
See session on June 10, 1966 for the rest of the LP/CD.

Woody Herman and His Orchestra : Bill Chase (tp, arr) Dusko Goykovich, Bill Byrne, Marvin Stamm, Alex Rodriguez (tp) Jerry Collins, Carl Fontana, Henry Southall (tb) Woody Herman (cl, as) Bob Pierson (fl, ts) Sal Nistico, Frank Vicari (ts) Tom Anastas (bar) Nat Pierce (p, arr) Michael Moore (b) Ronnie Zito (d) Don Rader (arr)

BBC - England - March 14, 1966

Theme (Blue Flame)	Private Recording
The Preacher	—
Greasy Sack Blues	—
Wild Apple Honey	—
Somewhere	—
Woodchopper's Ball	—
23 Red	—
Who Can I Turn To?	—
Northwest Passage	—
Theme (Blue Flame)	—

The Jazz Swinger: The Woody Herman Orchestra : Bill Chase, Bill Byrne, Marvin Stamm, Lin Biviano, Dave Gale (tp) Jerry Collins, Carl Fontana, Henry Southall (tb)

Woody Herman (cl, as, vcl) Bob Pierson (fl, ts) Sal Nistico, Frank Vicari (ts) Tom Anastas (bar) Nat Pierce (p, arr) Michael Moore (b) Ronnie Zito (d) Ralph Burns, Bill Holman (arr)

New York - June 10, 1966

CO 90617	Swanee	Col CL2552, CS9352, CBS (E) BPG62844
CO 90618	There's a Rainbow 'Round My Shoulder	— — —
CO 90619	Toot-Toot-Tootsie	— — —
CO 90620	San Francisco	— — —
CO 90621	Waiting for the Robert E. Lee	— — —
CO 90622	Rock-a-Bye Your Baby with a Dixie Melody	— — —
CO 90623	April Showers	— — —

The Woody Herman Orchestra : Bill Byrne, Dick Ruedebusch, Bill Chase, Lin Biviano, Paul Fontaine (tp) Jerry Collins, Henry Southall, Carl Fontana (tb) Woody Herman (cl, as) Bob Pierson, Frank Vicari, Sal Nistico (ts) Tom Anastas (bar) Nat Pierce (p) Michael Moore (b) Ronnie Zito (d) Guests: Al Cohn, Zoot Sims, Stan Getz (ts-1) Gerry Mulligan (bar-1) Buddy Rich (d-2)

Live - Newport Jazz Festival - Newport, RI - July 3, 1966

Introduction	Jazz Band (E) EBCD2118-2 [CD]
The Preacher	—
Woodchopper's Ball	—
Sister Sadie	—
Hallelujah Time	—
Somewhere	—
Apple Honey	—
Four Brothers (1)	I Giganti Del Jazz (It) GJ30, Europa Jazz (It) EJ10, EJ1024 Los Grandes Del Jazz (Sp) 30, Jazz Band (E) EBCD2118-2 [CD]
Early Autumn (1)	Jazz Band (E) EBCD2118-2 [CD]
Woody Meets Buddy (2)	—

The Woody Herman Orchestra : Bill Byrne, Dick Ruedebusch, Bill Chase, Lin Biviano, Paul Fontaine (tp) Jerry Collins, Henry Southall, Carl Fontana (tb) Woody Herman (cl, as, vcl) Bob Pierson, Frank Vicari, Sal Nistico (ts) Tom Anastas (bar) Nat Pierce (p) Michael Moore (b) Ronnie Zito (d)

New York - July 7, 1966

CO 90624 Sidewinder

Columbia 4-43750,
C32530,
CBS (E) 80248,
Collectables COL-
CD-6678 [CD]

Live Jazz From Club 15: The Woody Herman Orchestra : Bill Byrne, Bill Chase, Paul Fontaine, Dick Ruedebusch, Lin Biviano (tp) Jerry Collins, Henry Southall, Carl Fontana (tb) Woody Herman (cl, as, vcl-1) Bob Pierson (fl, ts) Sal Nistico, Frank Vicari (ts) Tom Anastas (bar) Kenny Asher (p) Michael Moore (b) Ronnie Zito (d) Mel Tormé (vcl-2)

Live - Blue Room, Tropicana Hotel (CBS Broadcast) - Las Vegas, NV - August 8, 1966

Greasy Sack Blues	Request 3-8001 [CD]
Bluesette (2)	—
Medley: (2)	—
The Shadow of Your Smile	
A Taste of Honey	
San Francisco	
More	
Apple Honey	—
Woodchopper's Ball	—

Live - Blue Room, Tropicana Hotel (CBS Broadcast) - Las Vegas, NV - September 10, 1966

My Favorite Things	Request 3-8001 [CD]
Sonny Boy (1)	—
I'm Coming Home (2)	—
Fly Me to the Moon (2)	—
King of the Road (2)	—
Sister Sadie	—

Note: The personnel listed as based on a July recording (Jazz Band) and CBS broadcast announcer's identification of soloists.

Live in Seattle: The Woody Herman Orchestra : Richard Cooper, John Madrid, Harry Hall, Bill Chase (tp) Vince Prudente, Bob Burgess (tb) Woody Herman (cl, as, ss) Ronnie Cuber (bar) John Hicks (p) Michael Moore (b) Jack Ranelli (d) Jimmy Giuffre, Nat Pierce, Don Rader (arr)

Live - D.J.'s - Seattle - March 1969

Hush	Moon (It) MLP002-1, (It) MCD002-2 [CD]
Watermelon Man	— —
Greasy Sack Blues	— —
Jumpin' Blue	— —
Make Someone Happy	— —
Four Brothers	— —

Note: As Bill Chase wasn't on the band from 1966-1969, and the Herman band did not have a gig in Seattle in 1967 or 1968 on their itinerary, the date listed in other discographies and the album released by the Moon label is wrong. Chase most likely joined the band during their four week appearance in Las Vegas at Caesar's Palace from February 14 to March 13, 1969. The gig immediately following this is at D.J.'s in Seattle from March 14 to March 22, 1969, suggesting a date for the recording.

Somewhere: The Woody Herman Orchestra : Bill Byrne, Richard Cooper, Bill Chase, John Madrid, Harry Hall (tp) Vince Prudente, Bob Burgess, Bruce Fowler (tb) Woody Herman (cl, as, ss, vcl) Steve Lederer, Sal Nistico, Frank Vicari (ts) Ronnie Cuber (bar) John Hicks (p) Michael Moore (b) Jack Ranelli (d)

Live - Rome, Italy - May 6, 1969

I Say a Little Prayer	Moon (It) MCD030-2 [CD], Fabulous (E) FABCD123 [CD]
Woodchopper's Ball	— —
Medley:	— —
Rose Room	
Mellotone	
Don't Get Around Much Anymore	
The Shadow of Your Smile	— —
Light My Fire	— —
Hard to Keep My Mind	— —
Somewhere	— —
Hey Jude	— —

Caldonia

— —

Blue Flame: The Woody Herman Orchestra : Bill Chase (tp, arr) Bill Byrne, Richard Cooper, John Madrid, Harry Hall (tp) Vince Prudente, Bob Burgess, Bruce Fowler (tb) Woody Herman (cl, as, ss, vcl) Steve Lederer, Sal Nistico, Frank Vicari (ts) Ronnie Cuber (bar) John Hicks (p) Michael Moore (b) Jack Ranelli (d) Richard Evans, Don Rader (arr)

Live - Gürzenich - Cologne, Germany - May 8, 1969 - 8 P.M.

Blue Flame	Laserlight (G) 17117 [CD]
I Say a Little Prayer	—
Woodchopper's Ball	—
Make Someone Happy	—
Keep On Keepin' On	—
The Shadow of Your Smile	—
Hard to Keep My Mind on You	—
Greasy Sack Blues	—
Early Autumn	—
Four Brothers	—
Light My Fire	—
Somewhere	—
Free Again	—
Hey Jude	—
Watermelon Man	—
Woody's Whistle Blues	—
Theme	—

Note: The June 20, 1969 date suggested by the Charles Garrod discography is wrong, as an itinerary of the band suggests the May 8, 1969 date.

Music from Free Creek : Bill Chase, Alan Rubin, Lew Soloff (tp) Meco Monardo, Bobby Keller, Lou Delgatto (tb) Moogy Klingman (org) Jeff Beck [Credited as A.N. Other], Todd Rundren (el-g) Stu Woods (el-b) Roy Markowitz (d)
Madison Square Garden - New York - May 19, 1969

Cissy Strut

Charisma CADS 101

Bill Chase, Harry Hall (tp) Bobby Dean, Lou Delgatto (tb) Tom Malone (b-tb) Moogy Klingman (org) Buzz Feiten, Elliot Randell (el-g) Carol Hunter (g) Richard Davis (el-b) Mitch Mitchell (d)

Hey Jude

Charisma CADS 101

Bill Chase, Alan Rubin, Lew Soloff (tp) Meco Monardo, Bobby Keller, Lou Delgatto (tb) Doctor John (org) Moogy Klingman (p) Eric Clapton [Credited as King Cool] (el-g) Stu Woods (el-b) Richard Crooks (d) Eric Mercury (vcl) Maretha Stewart, Hilda Harris, Valerie Simpson (bck-vcl)

No One Knows

Charisma CADS 101,
(Sp) 60 73 343

Note: On the liner notes of the album, producer Earle Doud recalls recording the album in April. However, based on the itinerary of the Herman band at that time and the tour dates of the other involved musicians and their bands, this is the most likely date.

Heavy Exposure: The Woody Herman Orchestra : Bill Chase (tp, arr) Bill Byrne, Harry Hall, Richard Murphy, Rigby Powell (tb) Bob Burgess, Pete Dalbis, Tom Malone (tb) Woody Herman (cl, as, ss, vcl) Sal Nistico, Steve Lederer, Frank Vicari (ts) Alan Gauvin (bar) John Hicks (p) Donny Hathaway (org) Phil Upchurch (g) Gene Perla (b) Ed Soph (d) Richard Powell, Marshall Thompson (perc) Richard Evans (arr)

Chicago - September 2, 1969

18077	My Cherie Amour (*)	Cadet 5669, LPS835, Chess 2AMCJ-402
18078	Aquarius	Unissued
18079	The Hut	Cadet 5669, LPS835, Chess 2AMCJ-402
18080	Lancaster Gate	Unissued
18081	Close Your Eyes	—
18082	It's Your Thing	Cadet 5669, LPS835

Note: (*) This track is also on GRP GRD818 [CD]

Chicago - September 3, 1969

18083	Catch That Bird	Cadet LPS835
18084	My Idol Fell Behind	Unissued
18085	Cloud Nine	—
18086	Flying Easy	Cadet LPS835, Chess 2AMCJ-402
18087	Sex Machine	— —
18088	Lancaster Gate (#2)	Unissued

Bill Chase (tp, arr) Bill Byrne, Harry Hall, Richard Murphy, Rigby Powell (tb) Bob Burgess, Pete Dalbis, Tom Malone (tb) Woody Herman (cl, as, ss, vcl) Sal Nistico, Steve Lederer, Frank Vicari (ts) Alan Gauvin (bar) John Hicks (p) Donny Hathaway (org) Phil Upchurch (g) Gene Perla (b) Morris Jennings (d) Richard Powell, Marshall Thompson (perc) Richard Evans (arr)

Chicago - September 17, 1969

18114	Memphis Underground	Cadet LPS835, Chess 2AMCJ-402
18115	I Can't Get Next to You	Cadet 5659, LPS835, Chess 2AMCJ-402
18116	Lancaster Gate	— —
18117	Aquarius (*)	— —
18118	The Hut	Unissued
18119	It's Your Thing	—

Note: (*) This track is also on GRP GRD818 [CD]

The Woody Herman Orchestra : probably Bill Chase, Rigby Powell, Richard Murphy, Harry Hall, Bill Byrne (tp) Bob Burgess, Pete Dalbis, Tom Malone (tb) Woody Herman (cl, as) Frank Vicari, Steve Lederer, Sal Nistico (ts) Alan Gauvin (bar) John Hicks (p) Donny Hathaway (org) Phil Upchurch (g) Gene Perla (b) Ed Soph (d) or Morris Jennings (d) Richard Powell, Marshall Thompson (perc) Richard Evans (arr)

Chicago - 1969

High School Hero	Cadet LPS835
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Chase: Chase : Bill Chase, Alan Ware (tp, arr) Ted Piercefield (tp, vcl-1, arr) Jerry Van Blair (tp, vcl-2) Phil Porter (el p, org) Angel South (el-g, vcl) Dennis Johnson (el-b, vcl) Jay Burrid (perc) Terry Richards (vcl) D O'Rourke (arr)

CBS Studios - Chicago - December 1970

Open Up Wide	Epic KE30472, BG 33737, EPC S 7506, JBQ 502, Columbia QX 31403
Livin' in Heat	Epic KE30472, BG 33737
Hello Groceries	— —

Handbags and Gladraggs (1)	Epic KE30472, BG 33737, EPC S 7506, 5-10775
Get It On	Epic KE30472, BG 33737, 5-10738, JBQ 502, 15-2324
Boys and Girls Together	Epic KE30472, BG 33737
Invitation to a River:	— —
Two Minds Meet	— —
Stay	— —
Paint It Sad	Epic KE30472, BG 33737, 5-10806
Reflections	Epic KE30472, BG 33737
River	Epic KE30472, BG 33737, 5-10738

Note: All above tracks are also on One Way Records A 26660 [CD]

All above tracks are also on Epic (J) ESCA 7576 [CD] and (J) EICP 20086 [CD]

All above tracks are also on Wounded Bird Records WOU 472 [CD]

All above tracks are also on BGO Records (E) BGOCD842 [CD]

Chase : Bill Chase, Alan Ware (tp, arr) Ted Piercefield (tp, arr, vcl) Jerry Van Blair (tp)
Phil Porter (org) Angel South (el-g) Dennis Johnson (el-b) Jay Burrid (d) Terry Richards
(vcl)

Video - Tom Smothers Organic Prime Time Space Ride (CBS) - Los Angeles - August 5,
1971 (5:45 PM)

Open Up Wide	YouTube
Handbags & Gladraggs	Unknown
Get It On	YouTube
Listen to Her Sing	Unknown

Chase : Bill Chase (tp, arr) Alan Ware, Ted Piercefield, Jerry Van Blair (tp) Phil Porter
(org) Angel South (el-g) Dennis Johnson (el-b) Jay Burrid (d) Terry Richards (vcl)

Telecast - The Tonight Show (NBC) - New York - August 9, 1971

Open Up Wide	YouTube
Get It On	Unknown

Chase : Bill Chase, Alan Ware (tp, arr) Ted Piercefield (tp, arr, vcl) Jerry Van Blair (tp) Phil Porter (org) Angel South (el-g) Dennis Johnson (el-b) Jay Burrid (d) Terry Richards (vcl)

Telecast - WBBM - Chicago - August 25, 1971

Get It On	Seeley Music Productions SMP002 [CD], Hallmark Chase Group HCG-0024-2 [CD]
Open Up Wide	Seeley Music Productions SMP002 [CD]
Listen to Her Sing	Seeley Music Productions SMP002 [CD], Hallmark Chase Group HCG-0024-2 [CD]
Handbags and Gladrag	Seeley Music Productions SMP002 [CD]
Woman of the Dark	—
Cronus (Saturn)	—

Note: Hallmark Chase Group HCG-0024-2 [CD] is titled *Chase - The Concert Series, Volume 2*.

Seeley Music Productions SMP002 [CD] is titled Listen to Her Sing.

Ennea: Chase : Bill Chase, (tp, Flug, arr) Ted Piercefield (tp, Flug, vcl, arr) Alan Ware, Jerry Van Blair (tp, Flug) Phil Porter (org) Angel South (el-g, arr) Dennis Johnson (el-b) Gary Smith, Jay Burrid (d) G.G. Shinn, Terry Richards (vcl) Danny Long, Charlie Brent (arr)

CBS Studios - San Francisco - Summer 1971

Swanee River	Epic KE 31097, BG 33737
So Many People	Epic KE 31097, BG 33737, 5-10806

Night	Epic KE 31097, BG 33737
It Won't Be Long	— —
I Can Feel It	Epic KE 31097, BG 33737, 15-2324, 5-10853, EPC S 8141
Woman of the Dark	Epic KE 31097, BG 33737
Ennea:	— —
Cronus (Saturn)	Epic KE 31097, BG 33737, EPC S 8141
Zeus (Jupiter)	Epic KE 31097, BG 33737
Poseidon (Neptune)	— —
Aphrodite Part I (Venus)	— —
Aphrodite Part II (Venus)	— —
Hades (Pluto)	— —

Note: All above tracks are also on One Way Records A 28726 [CD]

All above tracks are also on Epic (J) EICP 20087 [CD]

All above tracks are also on Wounded Bird Records WOU 472 [CD]

All above tracks are also on BGO Records (E) BGOCD842 [CD]

Chase : Bill Chase (tp, comp, arr) Ted Piercefield (tp, arr, vcl-1) Alan Ware (tp, arr) Jerry Van Blair (tp) Phil Porter (org) Angel South (el-g, arr) Dennis Johnson (el-b) Gary Smith (d) G.G. Shinn (vcl-2)

Live - Nippon Budokan - Tokyo, Japan - April 13, 1972 (6:30 PM)

Open Up Wide	YouTube
Livin' in Heat (2)	—
So Many People (2)	—
Handbags and Gladraggs (1)	—
Swanee River (2)	—
Venus (Aphrodite) (2)	—
Get Ready	—
Get It On (2)	—
I Can Feel It (2)	—

Chase : Bill Chase, (tp, flug, arr) Ted Piercefield (tp, arr, vcl-1) Alan Ware (tp, arr) Jerry Van Blair (tp, flug) Phil Porter (org) Angel South (g) Dennis Johnson (el-b) Gary Smith (d) G.G. Shinn (vcl-2)

Live - Barton Coliseum - Little Rock, AR - June 17, 1972 (8:00 PM)

Open Up Wide	Hallmark Chase
Group HCG-0024-3 [CD]	
Hello Groceries (2)	—
Livin' in Heat (2)	—
Night (1)	—
Handbags and Gladraggs (1)	—
Woman of the Dark (2)	—
It Won't Be Long (2)	—
Bits and Pieces (2)	—
Hades (2)	—
Swanee River (2)	—
Get It On (2)	—
Member Introduction	—
I Can Feel It (2)	—
Celebrate (2)	—

Note: Hallmark Chase Group HCG-0024-3 [CD] is titled *Chase - The Concert Series, Volume 3*

Chase : Bill Chase (tp, arr) Ted Piercefield (tp, v-tb) Alan Ware, Jerry Van Blair (tp) Phil Porter (p, org) Angel South (el-g) Dennis Johnson (el-b) Gary Smith (d) G.G. Shinn (vcl)

Live - Unknown Location - Summer 1972

Bits and Pieces	Seeley Music
Productions SMP002 [CD]	
Celebrate	—

Note: Seeley Music Productions SMP002 [CD] is titled *Listen to Her Sing*

Chase : Bill Chase (tp, arr) Ted Piercefield (tp, v-tb) Alan Ware, Jerry Van Blair (tp) Augie Bucci (p, org) Clay Cropper (el-g) Dennis Johnson (el-b) Gary Smith (d) G.G. Shinn (vcl)

Chicago - September, 1972

Dead	Seeley Music
Productions SMP002 [CD]	
LOVE	—
Frustration	—
Close Up Tight	—

Twinkles

—

Note: Seeley Music Productions SMP002 [CD] is titled *Listen to Her Sing*

Chase : Bill Chase, Alan Ware (tp, arr) Rick Gardner, Jerry Van Blair (tp) Wally Yohn (org, synth) Dave Ferguson (el-g, vcl) Jerry Manfredi (el-b) Joe Correro (d)

Live - Hopkinsville, KY - November 30, 1972

Open Up Wide	Private Recording
Bochawa	—
I Can Feel It	—
It Won't Be Long	—
MacArthur Park	—
Close Up Tight	—
Twinkles	—
Handbags and Gladrags	—

Chase : Bill Chase, Alan Ware, Rick Gardner, Jerry Van Blair (tp) Skip Weisser (tb) Wally Yohn (org) Dave Ferguson (el-g, vcl) Jerry Manfredi (el-b) Joe Correro (d)

Late 1972 or Early 1973

Reflections	Hallmark Chase
Group HCG-0024-2 [CD]	

Note: Hallmark Chase Group HCG-0024-2 [CD] is titled *Chase - The Concert Series, Volume 2*

Chase : Bill Chase (tp, flug, arr) Jerry Van Blair, Carl Haefili, Jay Sollenberger (tp, flug) Russ Freeland (tb) Wally Yohn (org, synth) Tony DeCaprio (el-g) Dartanyan Brown (el-b) Tom Gordon (d) Fred Raulston (vib, perc) B. Ojeda (arr)

Live - Hanover, PA - May 1973

Space Odyssey 2001	Hallmark Chase
Group HCG-0024-2 [CD]	
Wise Fools	—

Note: Hallmark Chase Group HCG-0024-2 [CD] is titled *Chase - The Concert Series, Volume 2*

Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Carl Haefili, Jay Sollenberger (tp, Flug)
 Russ Freeland (tb) Wally Yohn (org, synth) Tony DeCaprio (el-g) Dartanyan Brown (el-b)
 Tom Gordon (d) Fred Raulston (vib, perc) B. Ojeda (arr)

Live - Steel Pier TV - Atlantic City, NJ - Spring or Summer 1973

Open Up Wide	Hallmark Chase
Group HCG-0024-1 [CD]	
Bochawa	—
Venus	—
MacArthur Park	—

Note: Hallmark Chase Group HCG-0024-2 [CD] is titled *Chase - The Concert Series, Volume 1*

Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Carl Haefili, Jay Sollenberger (tp, Flug)
 Russ Freeland (tb) Wally Yohn (org, synth) Tony DeCaprio (el-g) Dartanyan Brown (el-b,
 vcl) Tom Gordon (d) Fred Raulston (vib, perc) B. Ojeda (arr)

Live - Chicago - Fall 1973

Wise Fools	Dartanyan.com
Bochawa	—
MacArthur Park	—
Close Up Tight	—

Chase Live Forever: Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Jay Sollenberger,
 Joe Morrissey, Jim Oatts (tp, Flug) Wally Yohn (org, synth) John Emma (g) Dartanyan
 Brown (el-b, vcl) Tom Gordon (d)

Live - Chicago - October 23–26, 1973

Open Up Wide	Hallmark Chase
Group HCG-0023-2 [CD]	
Close Up Tight	—
Shades of Venus	—
Weird Song #1	—
Ode to a New England Jellyfish	—
Twinkles	—
Bochawa	—
MacArthur Park	—
Get It On	—

Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Tom Gordon (d)

Live - Chicago - Late 1973

Twinkles	Dartanyan.com
Weird Song #1	—
Close Up Tight	—

Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Tom Gordon (d)

Live - Elroy, WI - Late 1973

Weird Song #1	Dartanyan.com
Ode to a New England Jellyfish	—

Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Tom Gordon (d)

Live - Iowa - Late 1973

Weird Song #1	Dartanyan.com
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Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Tom Gordon (d)

Live - Unknown Locations - Late 1973

Ode to a New England Jellyfish	Dartanyan.com
Twinkles	—
Open Up Wide	—

Pure Music: Chase : Bill Chase (tp, el-tp, Flug) Jay Sollenberger, Jim Oatts, Joe Morrissey (tp) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Tom Gordon (d) Tom Radtke, Larry Huerta (perc) Jim Peterik (vcl) Kitty Haywood, Vivian Haywood, Vicky Hubley (bck-vcl)

Chicago - Winter 1973

Weird Song # 1	Epic KE32572, 5-11113
Run Back to Mama	Epic KE32572, 5-11113
Twinkles	Epic KE32572
Bochawa	Epic KE32572, 8-50027
Love Is on the Way	Epic KE32572
Close Up Tight	—
Pure Music	Unissued

Note: All above tracks are also on One Way Records A 28726 [CD]

All above tracks are also on Epic (J) EICP 20088 [CD]

All above tracks are also on Wounded Bird Records WOU 472 [CD]

All above tracks are also on BGO Records (E) BGOCD842 [CD]

Chase and the Ripper Bass featuring Dartanyan Brown: Chase : Bill Chase (tp, arr) Jay Sollenberger, Jim Oatts, Joe Morrissey (tp) Wally Yohn (org) Bruce Bolen, John Emma (el-g) Dartanyan Brown (el-b, comp, arr) Tom Gordon (d)

Chicago - Winter 73

Bass-Meant	Gibson 838402 CL
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Live at Faces: Chase : Bill Chase (tp, flug, arr) Jay Sollenberger, Joe Morrissey, Jim Oatts (tp) Wally Yohn (org, synth) John Emma (g) Jim Peterik (g, vcl-1) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Video - Faces - Chicago - February 28, 1974

Bochawa	Seeley Music Productions SMP001, YouTube
Weird Song #1	— —
Run Back to Mama	— —
Love Is On the Way	— —
Twinkles	— —
Close Up Tight	— —
Get It On	— —

Chase : Bill Chase (tp, Flug, arr) Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug)
Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Half Note - New York - March 6, 1974

Open Up Wide	Dartanyan.com
Bochawa	—
Open Up Wide	—

Chase : Bill Chase (tp, Flug, arr) Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug)
Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Fairfax High - Fairfax, VA - March 20, 1974

Open Up Wide	Private Recording
Bochawa	—
Ode to a New England Jellyfish	—

Chase : Bill Chase (tp, Flug, arr) Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug)
Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Jefferson, IA - March 30, 1974

Open Up Wide	Private Recording
Bochawa	—
Love Is on the Way	—
Ode to a New England Jellyfish	—
MacArthur Park	—
Run Back to Mama	—
Close Up Tight	—
Get It On	—
Get It On (Encore)	—

Chase : Bill Chase (tp, Flug, arr) Jerry Van Blair, Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, Flug) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Live - Fort Scott, Kansas - March 1974

Bochawa	Dartanyan.com
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Chase : Bill Chase (tp, Flug, arr) with NIU students

NIU - DeKalb, IL - April 1, 1974

Bochawa	Private Recording
Love Story	—
MacArthur Park	—
Get It On	—

Chase : Bill Chase (tp, flug, arr) Jay Sollenberger, Joe Morrissey, Jim Oatts (tp, flug)
Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Jazz Workshop - Boston - April 1974

Ode to a New England Jellyfish	Dartanyan.com
Twinkles	—
Bochawa	—
Run Back to Mama	—
Twinkles	—

Chase : Bill Chase (tp, flug, arr) Jerry Van Blair, Jay Sollenberger, Joe Morrissey, Jim
Oatts (tp, flug) Wally Yohn (org, synth) John Emma (g) Dartanyan Brown (el-b, vcl) Tom
Gordon (d)

Live - Moody Blue - Iowa City, IA - April 1974

Open Up Wide	Dartanyan.com
Bochawa	—
MacArthur Park	—
Close Up Tight	—

4th Studio Album: Chase : Bill Chase (tp, flug, arr) Jay Sollenberger, Byron
Lingenfelter, Jim Oatts (tp, flug) Wally Yohn (org, synth) John Emma (g) Dartanyan
Brown (el-b) Walter Clark (d)

CBS Studios - Chicago - Early July 1974

Ode to a New England Jellyfish	Unissued
Tornado	—

Note: The existence of this session comes from an interview with Bill Chase by Phil MacKellar. “Ode to New England Jellyfish” is mentioned by name as having been recorded. “Tornado” is a possible track suggested in an interview with Dartanyan Brown by the author.

Live at Summerfest: Chase : Bill Chase (tpt, flug, arr) Jim Oatts, Jay Sollenberger, Byron Lingenfelter (tp, flug) Wally Yohn (keyboards) John Emma (g) Dartanyan Brown (el-b, vcl) Walter Clark (d)

Milwaukee - July 12, 1974

	Private Recording
Open Up Wide	
Bochawa	—
Venus	—
Ode to a New England Jellyfish	—
Close Up Tight	—
Get It On	—
Weird Song #1	—
Run Back to Mama	—
Also Sprach Zarathustra	—
Twinkles	—
Love Is on the Way	—
Get It On	—

Personnel Changes

First Rehearsal: Las Vegas - 1970

Trumpets: Bill Chase, Gerry Lamy, Bobby Shew
 Guitar: John Palmer
 Bass: Brent Alverson
 Drums: Jay Mitthauer (Burrid)

Rehearsal Band: Las Vegas - 1970 (Demo)

Trumpets: Bill Chase, Lin Biviano, Gerry Lamy, Byron Lingenfelter
 Organ: Phil Porter
 Guitar: John Palmer
 Bass: Brent Alverson
 Drums: Jay Burrid

December 1970 - July 1971

Trumpets: Bill Chase, Ted Piercefield, Alan Ware, Jerry Van Blair
 Organ: Phil Porter
 Guitar: Angel South
 Bass: Dennis Johnson
 Drums: Jay Burrid
 Vocals: Terry Richards

July 1971 - Summer 1972

Trumpets: Bill Chase, Ted Piercefield, Alan Ware, Jerry Van Blair
 Organ: Phil Porter
 Guitar: Angel South
 Bass: Dennis Johnson
 Drums: Jay Burrid, Gary Smith
 Vocals: Terry Richards, G.G. Shinn

Rehearsal: Chicago - Summer 1972

Trumpets: Bill Chase, Ted Piercefield, Alan Ware, Jerry Van Blair
 Organ: Augie Bucci
 Guitar: Clay Cropper
 Bass: Dennis Johnson
 Drums: Gary Smith

October 1972 - March 1973

Trumpets: Bill Chase, Alan Ware, Jerry Van Blair, Rick Gardner
 Trombone: Skip Weisser (briefly)
 Organ: Wally Yohn
 Guitar: Dave Ferguson
 Bass: Jerry Manfredi
 Drums: Gary Smith (briefly), Joe Correro
 Vocals: Dave Ferguson

April 1973 - June 1973

Trumpets: Bill Chase, Jay Sollenberger, Jerry Van Blair, Carl Haefili, Lin Biviano (briefly)
 Trombone: Russ Freeland
 Organ: Wally Yohn
 Guitar: Tony DeCaprio
 Bass: Dartanyan Brown
 Drums: Tom Gordon
 Percussion: Fred Raulston
 Vocals: Dartanyan Brown

August 1973 - October 1973

Trumpets: Bill Chase, Jay Sollenberger, Jerry Van Blair, Lynn Nicholson
 Trombone: Russ Freeland
 Organ: Wally Yohn
 Guitar: Tony DeCaprio
 Bass: Dartanyan Brown
 Drums: Tom Gordon
 Percussion: Fred Raulston
 Vocals: Dartanyan Brown

October 1973 - December 1973

Trumpets: Bill Chase, Jay Sollenberger, Jim Oatts, Joe Morrissey
 Organ: Wally Yohn
 Guitar: John Emma
 Bass: Dartanyan Brown
 Drums: Tom Gordon
 Vocals: Jim Peterik (*Pure Music* only)

January 1974 - May 1974

Trumpets: Bill Chase, Jay Sollenberger, Jim Oatts, Joe Morrissey
Organ: Wally Yohn
Guitar: John Emma
Bass: Dartanyan Brown
Drums: Walter Clark
Vocals: Dartanyan Brown

June 1974

Trumpets: Bill Chase, Jay Sollenberger, Jim Oatts, Alan Ware
Organ: Wally Yohn
Guitar: John Emma
Bass: Dartanyan Brown
Drums: Walter Clark
Vocals: Dartanyan Brown

July 1974 - August 1974

Trumpets: Bill Chase, Jay Sollenberger, Jim Oatts, Byron Lingenfelter
Organ: Wally Yohn
Guitar: John Emma
Bass: Dartanyan Brown
Drums: Walter Clark
Vocals: Dartanyan Brown

Analysis

Chase Trumpet Solo on "Close Up Tight"

Pure Music

Bill Chase

Trumpet in B \flat

Gm

3

6

Tpt.

10

Tpt.

14

Tpt.

17

Tpt.

21

Tpt.

25

Tpt.

28

Tpt.

32

Tpt.

This musical score is for a trumpet solo in B-flat major, 6/8 time. It consists of eight staves of music, each labeled with a measure number (6, 10, 14, 17, 21, 25, 28, 32) and the instrument 'Tpt.'. The first staff is labeled 'Trumpet in B-flat' and includes a key signature change to G minor (Gm) and a triplet of eighth notes. The solo features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are three triplet markings throughout the piece: one at the beginning, one at measure 21, and one at measure 32. The key signature changes from G minor to B-flat major at measure 17.

2

36 Cm

Tpt.

39

Tpt.

43 Gm

Tpt.

46

Tpt.

49

Tpt.

Transcription by Jeff Helgesen. Checked and transposed by Nick Rex

Chase's solo on his own composition, "Close Up Tight" has both interesting melodic, motivic, and rhythmic choices. Even though the piece is in G minor, Chase often prefers E natural over Eb, which is in the key signature. While he uses E natural as a passing tone in measures such as 1, 5, 11, and 16, he lands on E natural in measures 3 and 19, suggesting that he is hearing the piece in such a way that he is using an altered scale throughout the solo.

One suggestion might be that he is playing the lydian scale of the relative major, Bb, which would be the raised fourth degree of the Bb major scale. Another explanation could be that he is playing in G melodic minor, but due to the lack of F#, the raised seventh degree, this seems unlikely. It is also possible that he is playing in G Dorian, which seems very likely. Considering there is not much change in the underlying harmony, it likely enables Chase to play outside of the key. However, as Chase typically adheres to the key with the exception of chromatic passing tones, it seems likely that he is hearing E natural over Eb.

The motivic content is probably the most interesting feature of the solo. In measure 21, Chase plays a rhythmic motif of an eighth note followed by two sixteenth notes outlining an inversion of an E minor triad. Chase reverses the rhythm of this motif in measures 29 and 30 to be two sixteenths followed by an eighth note, with alternating occurrences of the rhythmic motif in these measures being identical. While the first occurrence of the motif in measure 21 outlined an inversion of an E minor triad, this occurrence of the motif seems to be a series of enclosures around E natural. The melodic material of these measures also suggest an Em7 chord, albeit the lack of the fifth degree

of the chord, B natural. This motif later appears in its same rhythmic format in measures 39, 40, and 41, where the motif seems to be suggesting a i-iv movement. While there is no third, the movement from G to C seems to suggest this implied harmony in the solo, especially given the underlying harmony of Cm. However, while one could suggest that Chase is just outlining the chord, the D and F seem to just be passing tones, while the G and the C seem to be stressed. This rhythmic motif also appears at the end of phrases in measures 24 and 34, mimicking the rhythm of the initial occurrence of the motif in measure 21, although with an enclosure around A, like that around E natural when the motif is played in measures 29 and 30.

In reference to the rhythmic content to this solo, measures 13 through 16 and measures 49 and 50 are particularly interesting. In measures 13 through 16, Chase is playing ideas in groups of threes between D and its chromatic leading tone, C#. While this is not unusual in and of itself due to the time signature of the piece, it is the way in which the motif changes its position in the hypermeter that is most interesting. While the motif starts on the downbeat of measure 13, the motif is rhythmically displaced by the end of the bar, realigning itself with the downbeat in measure 16. In measures 49 and 50, the group of three notes begins displaced from the hypermeter of the bar, with Chase playing the neighboring tone at the end of measure 50, instead of continuing the motif into the following bar.

Pictures

NOTE: Accessed through the Bill Chase Facebook Group and The Institute of Jazz

Studies

1940 Census Document

NET SOLO

MACARENA - MONTERDE

ARR. CHINESE [192]

SIEMPRE LEVATO

CAD.

CAD.

CAD.

CAD.

CAD.

ACCEL. — RALL.

CAD. GRADUALLY ACCEL. RALL.

CAD.

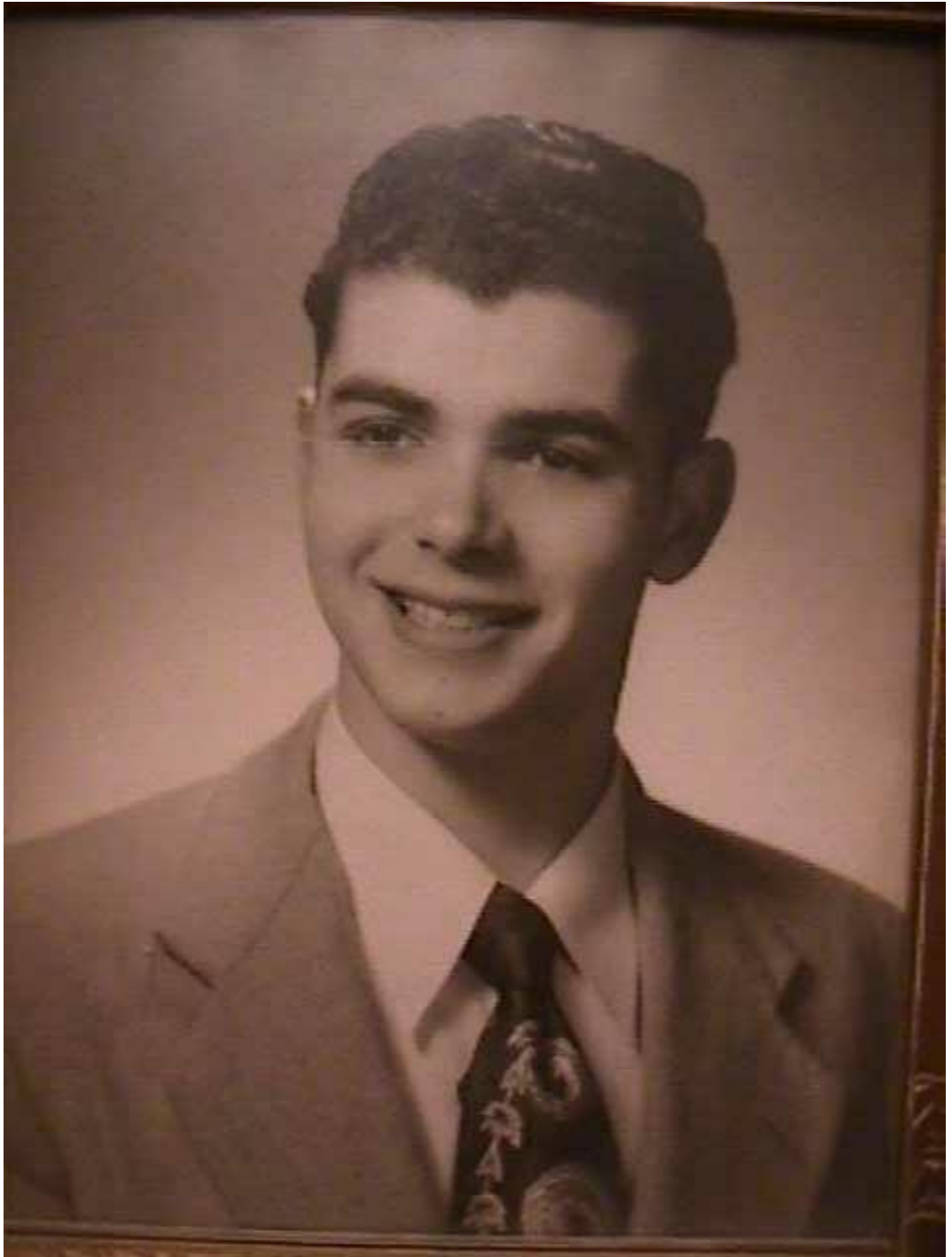
CAD.

FF RISTO VIVO RALL.

B. Chini

Burrows Music Co., Inc. — Schillinger House — Boston, Mass. — No. 23

Chase's arrangement of Monterde's "La Virgen de la Macarena"



High School Graduation Picture



At the May 6, 1958 session.

Bill Chase in a Recording Session with the Maynard Ferguson Orchestra



Promotional Picture for Chase circa 1971



Chase at Newport. L to R: Bill Chase, Ted Piercefield, Alan Ware

STANDARD AFTRA ENGAGEMENT CONTRACT—NETWORK TELEVISION

Single Broadcast and Multiple Broadcasts

Within One Calendar Week

Dated: August 9, 19 71State of California

Between

Chase (Bill Chase, Ted Piercefield,
Alan Ware, Jerry VanBlair, Angel South,
Dennis Johnson, Jay Mitthauer,
Phil Porter, Terry Richards)
c/o Beacon Artists Corp.

hereinafter called "Performer",

and 8467 Beverly Boulevard
Los Angeles, California 90048RARITAN ENTERPRISES, INC., c/o Barovick & Konecky, Esqs., 555 Madison Avenue, New York, N.Y. 10022, hereinafter called
"Producer."

Performer shall render artistic services in connection with the rehearsal and broadcast of the program(s) designated below and preparation in connection with the part or parts to be played:

TITLE OF PROGRAM: "THE TONIGHT SHOW"

TYPE OF PROGRAM: Sustaining () Commercial (X) Closed Circuit ()

SPONSOR (if commercial): VARIOUSNUMBER OF GUARANTEED DAYS OF EMPLOYMENT: 1
(if Par. 19 of the AFTRA Code is applicable)PLACE OF PERFORMANCE*: N.B.C.SCHEDULED FINAL PERFORMANCE DAY: VTR 8/9/71 AIR 8/10/71AFTRA CLASSIFICATION: Perform

PART(S) TO BE PLAYED: _____

COMPENSATION: \$1453.00MAXIMUM REHEARSAL HOURS INCLUDED IN ABOVE COMPENSATION: _____
(if Par. 56(b) of the AFTRA Code is applicable)

Execution of this agreement signifies acceptance by Producer and Performer of all of the above terms and conditions and those on the reverse hereof and attached hereto, if any.


Performer

RARITAN ENTERPRISES, INC.

By 
Rose Lushan

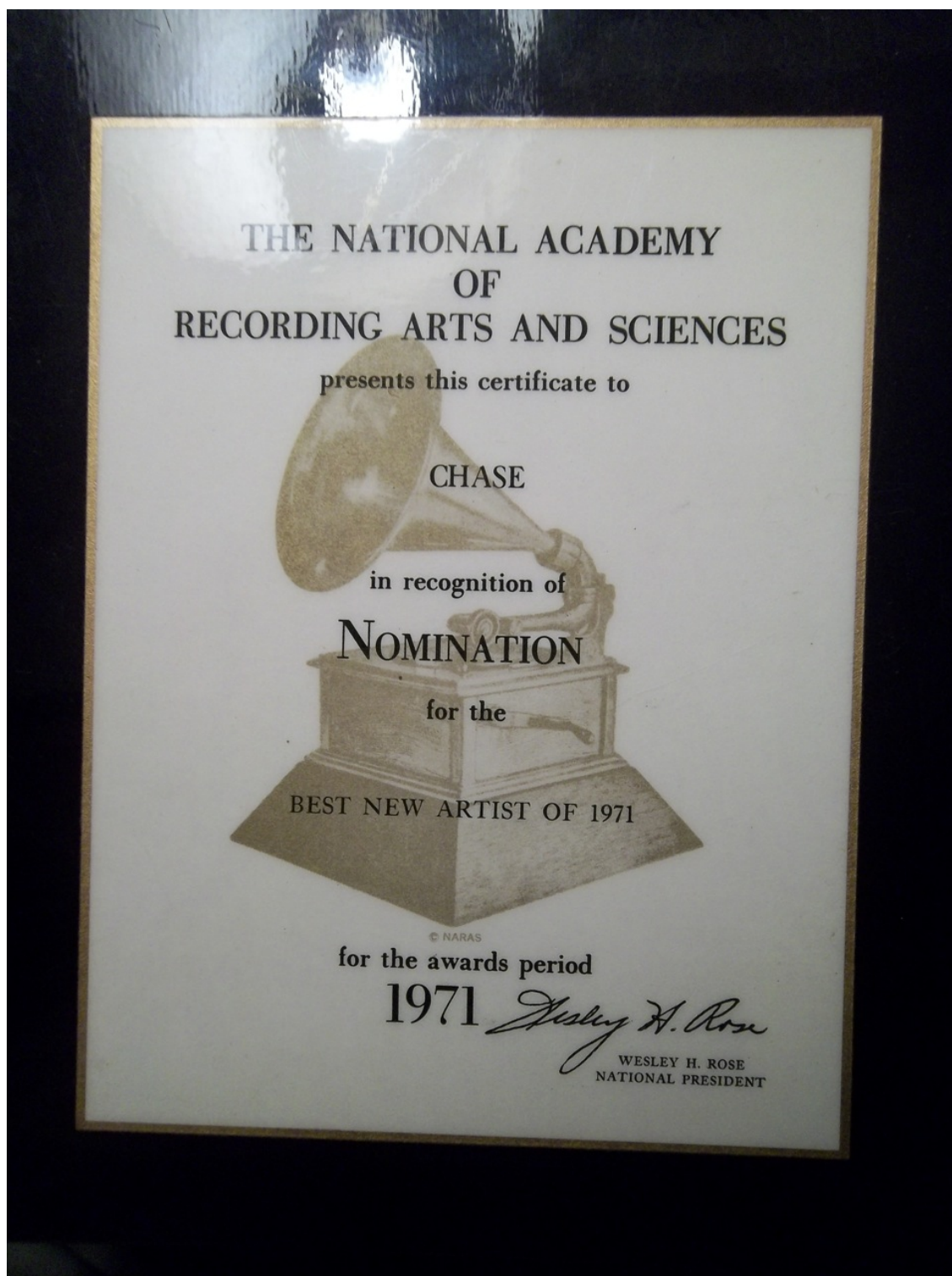
Telephone Number _____

Social Security Number _____

Check to be made payable to _____

*Subject to change in accordance with AFTRA Code.

Contract for Tonight Show Appearance



Grammy Award Nomination

NTSB Identification: **MKC75AK011**
 14 CFR Part 91 General Aviation
 Aircraft: PIPER PA-30, registration: N8129Y

FILE	DATE	LOCATION	AIRCRAFT DATA	INJURIES F S M/N	FLIGHT PURPOSE	PILOT DATA
3-3102	74/8/9	JACKSON, MINN	PIPER PA-30	CR- 1 0 0	NONCOMMERCIAL	AIRLINE TRANSPORT, AGE
	TIME - 1700		N8129Y	PX- 5 0 0	PLEASURE/PERSONAL TRANSP	41, 2600 TOTAL HOURS,
			DAMAGE-DESTROYED	OT- 0 0 0		UNK/NR IN TYPE, INSTRUMENT RATED.
NAME OF AIRPORT - JACKSON MUNI						
DEPARTURE POINT		INTENDED DESTINATION				
WATERLOO, IOWA		JACKSON, MINN				
TYPE OF ACCIDENT		PHASE OF OPERATION				
STALL		IN FLIGHT: LOW PASS				
PROBABLE CAUSE(S)						
PILOT IN COMMAND - FAILED TO OBTAIN/MAINTAIN FLYING SPEED						
PILOT IN COMMAND - IMPROPER IFR OPERATION						
PILOT IN COMMAND - INADEQUATE PREFLIGHT PREPARATION AND/OR PLANNING						
FACTOR(S)						
WEATHER - LOW CEILING						
WEATHER - RAIN						
WEATHER - TURBULENCE, ASSOCIATED W/CLOUDS AND/OR THUNDERSTORMS						
WEATHER BRIEFING - NO RECORD OF BRIEFING RECEIVED						
WEATHER FORECAST - FORECAST SUBSTANTIALLY CORRECT						
SKY CONDITION		CEILING AT ACCIDENT SITE				
OVERCAST		400				
VISIBILITY AT ACCIDENT SITE		PRECIPITATION AT ACCIDENT SITE				
3 MILES OR LESS		RAIN SHOWERS				
OBSTRUCTIONS TO VISION AT ACCIDENT SITE		WIND DIRECTION-DEGREES				
FOG		130				
WIND VELOCITY-KNOTS		TYPE OF WEATHER CONDITIONS				
3		IFR				
TYPE OF FLIGHT PLAN						
IFR						
REMARKS- ACFT STRUCK GND APT 3/8 MILE NE OF ARPT. OBSVD INFLT AT LO ALT, DSCMDG.						

National Transportation Security Board Report