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001. memo	Debby [?] to Kim [?] re Lionel Hampton (partial) (1 page)	07/21/1998	P6/b(6)

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FOLDER TITLE:

Lionel Hampton

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RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

Freedom of Information Act - [5 U.S.C. 552(b)]

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P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
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ML3506

584

1970

WH

• Influence of Amer. Jazz
in Europe & on Communism
in 1950s

• Why Jazz is imp. & popular

THE STORY OF JAZZ

MARSHALL W. STEARNS
"

OXFORD UNIVERSITY PRESS

LONDON OXFORD NEW YORK

The fanatical devotion which jazz kindles in the breasts of respectable citizens from Melbourne to Stockholm and from Buenos Aires to Iceland is difficult for an American to understand. The love of jazz, for example, has been known to short-circuit peace negotiations, armies of occupation, and even two nations at war. During the German occupation of France, Lieutenant Dietrich Schulz-Köhn, a member of the conquering army, spent all his spare time working on the 1943 edition of Charles Delaunay's *Hot Discographie*, a listing of jazz records. The fact that Delaunay was active in the French resistance movement or that his workshop was a way-station for the rescuing of Allied fliers bothered nobody.

In fact, Lieutenant Schulz-Köhn became something of an international legend. *Das Schwarze Korps*, the official publication of the Storm Troopers, had warned that the German army was infected by a passion for American swing music. Nevertheless, a lieutenant named Schulz upset negotiations for the surrender of German troops at St. Nazaire and Lorient by inquiring whether anyone collected the recordings of Benny Goodman. As Dr. Schulz-Köhn now recalls:¹

I was taken prisoner in St. Nazaire . . . Charles Delaunay first sent me a pencil, writing paper . . . Later we got a phono-

graph from a Swede . . . Then I wrote for records to Stockholm, to Paris, to Borneman in London . . . Hampus Morner in New York.

The appeal was international and the response immediate. POW Schulz was soon listening to his beloved jazz.

On the other hand, the penetration and spread of jazz among nations that are not exactly friendly toward us is astonishing. Jazz was banned in Japan during the war. Mr. Tay Muraoka, president of the Hot Club of Japan, was bounced out of bed on a gray December dawn by the military police, hustled to headquarters, and relieved of his jazz recordings. Muraoka's most vivid recollection, during the eighteen-hour interrogation that followed, was the foul odor that permeated the place. Headquarters had been converted from a stable. 'To my surprise,' says Muraoka, 'they couldn't notice it, although I pointed it out.'² After his release, he listened secretly to Station Tokyo playing jazz fifteen minutes a day to make American soldiers homesick. He also consoled himself with a few salvaged recordings which he played under a quilt late at night in a closet.

Banned by Mussolini, jazz in Italy—as in France—became one of the distinctive features of the resistance movement. With the arrival of jazz-conscious American troops, the murmur of interest grew to a rhythmic roar. There were eighteen Hot Clubs in Rome and lesser towns such as Padua and Alessandria. Jam sessions took place every Friday night in Rome at the Conchiglia Club, across the street from the shrine of classical music, Santa Cecilia. Disc jockey Leone Piccioni, the son of the Minister of Justice, staged an hour-long session every fortnight over the state network.³

In Russia, jazz poses a problem. *Komsomolskaya Pravda*, the Communist youth organ, published a drawing of the Soviet zoot suiter—wide-shouldered, wasp-waisted, jacket drooping near the knees and commented:⁴

His stare is vacant . . . his hair is full of brilliantine, his walk is languid, his ideal is the divine Linda . . . [at class] . . . He sits holding one leg over the other, chewing American gum which somehow found its way into his hands. He smiles crookedly, his answers are made in a lazy voice, he is indifferent to everything, except the possibility of getting a shirt from abroad . . .

The *Herald Tribune* headlined the item: 'Moscow Views the Zoot Suiter as Nothing but a Red Square.' The Russian editor was not particularly well-rounded, either, for he refers to the singer consistently billed as 'The Divine Sarah [Vaughan]' as 'the divine Linda.'

More recently, Mrs. Thomas Whitney, wife of a former Associated Press correspondent in Moscow, reports that 'dzhaz'—or jazz—is bootlegged all over Russia:⁵

American songs, too, continue to be sung by the Russian people, who manage to hear and learn them from foreign broadcasts and from records made from those broadcasts or smuggled into the country from abroad and sold 'from under the counter,' Mrs. Whitney said. 'One of their best sources . . . is from the musical backgrounds of anti-American movies and anti-American plays. American music is permitted for that, and Russian composers can write jazz for that. So the people, while they are supposedly learning to hate America, are really loving its music and learning it.'

The recurring denunciations by *Soviet Art*, the highest cultural authority in the Soviet Union, to the effect that jazz is 'crude, poverty-stricken, alien and superfluous'⁶ prove that these attacks are ineffective.

For the Russian government has had to face the fact that many of their own people, as well as people in the satellite countries, know and love jazz so much that they are willing to risk their necks to hear or play it. The jazzband of Kurt Walter, according to journalist Richard Hanser, played in Chemitz in the Soviet zone until the local com-

missars became dangerously troublesome. Then the band filtered across the border, one by one, into West Berlin: '7

In the course of this maneuver, the drummer performed what may be one of the great escape feats of modern times. He made it through the Iron Curtain with snare drum, sticks, brushes, wood blocks, cow bells, cymbals, maracas and bass drum.

The band became the main attraction at a dance casino in Hamburg.

The iron curtain, it seems, is acoustically transparent. Beginning in the early 'fifties, Radio Free Europe and the Voice of America have been beaming jazz, near-jazz, and just plain Hit Parade music to Bulgaria, Hungary, Czechoslovakia, Yugoslavia, Poland, Russia, and elsewhere with amazing results. Denunciations of jazz boomeranged and then ceased. Youngsters apparently identified with it, for better or for worse, and they soon came to know the difference between good and bad jazz. In one sense, jazz became the rallying point for the adolescent conflicts of one-seventh or more of the earth's surface.

Hence the big switch. In September 1955, the Polish government announced that 'the building of Socialism proceeds more lightly and more rhythmically to the accompaniment of jazz.' By December, the publication of the Czechoslovakian Youth Front, *Mlada Fronta*, stated: 'Good classical jazz is not only a beneficial aid in the fight against racial discrimination but also a sign of friendship between nations.'⁸ (Another young Czech had just flown a stolen plane out of the country with the comment: 'There is such a thing as too much political talk . . . but everyone craves good American jazz.') Russia capitulated in January 1956: 'Fruitless discussions about whether jazz is necessary . . . already have lost any point.'⁹

Meanwhile, Moscow's only nightclub which featured

'jazz,' the Novy Yar, closed on the eleventh of January after three months of big business. According to a dispatch in the *New York Times*:¹⁰

Word got around that the nightclub was suitable for idle foreigners as window dressing for the New Look, but sober Soviet types should stay away.

The cover charge—before food or drink—was sixty rubles or about fifteen dollars, a month's rent in Moscow. Besides the band, the Novy Yar featured girl acrobats, a magician, Spanish dancers, a girl harpist, and a person described in a Reuters dispatch as a 'crooner, who breaks all precedent by donning white tie and tails.'¹¹ This was the only nightclub in all Russia that was permitted to stay open until 2 A.M.

The reason why the Novy Yar was shuttered is anybody's guess. The best reason probably never occurred to the management: the leader of the band was Leonid Utesov, the 'King of Russian Jazz,' whose music has been described as 'reminiscent of Fred Waring and his Pennsylvanians—with a touch of Kostalanetz.'¹² To any Russian who knew his jazz and had enough capital to get in, the jazz of the Novy Yar was a poor joke. To the Russian youngster who had become an *aficionado* through listening to the foreign radio, Utesov's jazz was terribly square and did more harm than good. In fact, because of their scorn for Utesov, Russian youth probably achieved hitherto unknown solidarity.

So jazz was a Russian problem which, by 1956, remained unsolved. V. Konen was put to work on the situation and came up with 'Legend and Truth about Jazz' in *Sovietskaya Muzyka*.¹³ With the exception of occasional blunders of minor detail, Konen's article is highly intelligent, but his general attitude is what a modern jazzman would call that of a 'moldy fig,' that is, one who believes that no good jazz

was created after 1946. He speaks of 'the bitter arguments being waged in our country about jazz,' but his own comments lead to further controversy of the kind that split France, for example, in two: the modernists versus the traditionalists. Only the rebellious youngsters seem to know much about modern jazz in Russia.

Among our allies, the popularity of jazz is even more pronounced. At the Australian Jazz Convention held in Melbourne in 1948, fifteen local bands competed and the Graeme Bell outfit went on to tour Europe for fourteen months. Admission to the convention was five shillings (about 45 cents), which did not include the 'Riverboat Trip' complete with jazzband, guaranteed to reproduce the true spirit of 'life on the Mississippi.'

The popularity of jazz in Sweden is almost unbelievable. Nearly every high school in Stockholm is reliably reported to have its own jazzband, and a poll revealed that about two out of every three youngsters play some sort of jazz instrument—usually the sax or clarinet. The National Palace, Stockholm's famous concert hall, is owned by jazz enthusiast 'Topsy' Lindblom who—quite logically—was once Olympic champion of the hop, skip, and jump. Even the Lapps compete in Lindblom's jazzband contests. In 1948, a group of high-school students led by Olle Grafstrom won all contests, toured Finland, and made several successful movie shorts.

Perhaps the peak of jazz idolatry has been reached in France. An elaborate festival was produced in Nice in 1949, and a more or less competing Salon du Jazz which turned away an overflow crowd of 5000 was presented in Paris in 1950. One hundred and thirty works of art—by Léger, Dali, Dubuffet, Severini, Baumeister, and Mondrian—were shown. Special jazz films were exhibited. Lectures were given by pundits Goffin, Radzitsky, and Hodier. Concerts were played by American jazzmen Sidney Bechet, Roy

Eldridge, Don Byas, and James Moody accompanied by French jazz musicians. The French Ministre de L'Educa-tion Nationale put in an official appearance and stayed over to see the films.

The experiences of American jazzmen abroad leaves them dazed and shaken. The iron curtain swung wide for trumpeter Rex Stewart—formerly with Duke Ellington—when he played a concert in Berlin. 'Man, I nearly got cheered to death,' he told me. The hall was filled with shouting Russians who crossed official boundary lines in unofficial droves.

When Louis Armstrong visited Europe in 1950, armed guards had to be called out to protect him in each of nine countries. His worshipers threatened to trample him down. 'My trip to Europe was something that I shall never forget,' he wrote later, and added, apprehensively, 'My Gawd, how could I!' He had an audience with the Pope, who inquired kindly about his children. Armstrong replied that he had no children but that this state of affairs was not due to lack of effort—a remark that was deleted from the version appearing in *Holiday Magazine*.¹⁴ On his return, Armstrong received a thank-you note from the State Department.

In 1952, a jazz trio composed of Gene Krupa, Teddy Napoleon, and Charlie Ventura toured Japan. 'It was the most tremendous thing I've ever experienced,' exclaimed Krupa wonderingly, 'even greater than any of the big days with Goodman.' Saxophonist Ventura was stunned:¹⁵

The experience was just too much . . . There was nothing the people wouldn't do for us. And they'd wait for hours just to get an autograph, or take your picture, or shake your hand. We'd get off the stand, and waiting for us in the dressing room would be three little baskets of cold towels, three big bottles of beer, three stacks of sandwiches—everything in threes.

Weeks later, the three jazzmen were still unwrapping gifts that had been showered upon them.

There was some doubt among bookers whether Norman Granz's package of nine musicians and Ella Fitzgerald, billed as Jazz at the Philharmonic, would make a hit abroad. The first concert in Stockholm was sold out six hours after it had been announced, and the group proceeded upon a highly successful tour of Sweden, Denmark, France, Belgium, Holland, Switzerland, and Germany. Mr. Granz, a former philosophy major at the University of California, was hard hit by the attitude of the audiences: ¹⁶

The wonderful thing about the people of Sweden . . . is their treatment of jazz artists. The moment we arrived, there was a press conference at which all of the newspapers took pictures and interviewed us . . . The European audiences . . . have a healthier respect for all art forms, whether it be dance, painting, or in this instance, jazz.

'Daddy-O,' reported Miss Fitzgerald happily, 'it was the most.'

After five furious weeks in Europe in 1953, Stan Kenton and his orchestra came home for a rest. The high point of the trip took place in Dublin, when the close of the concert was greeted by 'a solid wall of sound. You couldn't distinguish anything—cheers or whatever—it was just continuous sound.' The emotional impact was literally indescribable: ¹⁷

A man came up to us in Germany and was very much carried away by the concert. He said: 'Jazz is not only music but also a way of life, and that's a thing we want to know more about.'

Then there were the kids who couldn't speak English. They'd grab me by the arm; I could feel them trembling. Tears came into their eyes and all they could say was 'Stan!'

Lionel Hampton's band, which plays a far different style, followed Kenton abroad with similar success. They returned with a solid half-year's booking for the following year. Hampton was struck by the seriousness with which jazz is discussed: ¹⁸

Jazz there is like politics. It's the big sport of intellectual Europe, but it gets to be a serious one . . . They fight physically . . . Like at a concert we gave, Panassié clapped at the end of a number. The man behind him thought he clapped too long or something and slapped Panassié on the top of the head. Up came Panassié and his cane, but the cops stopped it. The people all around though were ready, they were grumbling and mumbling.

Hampton's main problem was the 'impresarios who wanted to give us the money for next year.'

Reports on the Hamburg riot during Armstrong's 1955 tour vary. According to Belair in the *New York Times*, the riot was caused by the crowds which were turned away. A French reporter blamed the promoter, terrible acoustics, and Armstrong's tardiness. But the *U.S. News & World Report* quotes Armstrong in a taped interview as saying: ¹⁹

People just wanted us to play on some more. We played an encore. I took a bow with my shirt off [Armstrong had been changing his clothes in the dressing room], but they still wouldn't go. Nobody was hurt.

I was supposed to play two concerts that night, but they broke up the chairs—they got tired of applaudin' with their hands and started applaudin' with the chairs . . .

Then the police turned the fire hose on them. The hall was a mess. The same thing happened in Roubaix, France. And in Lyons, too . . . We played for three hours in Lyons and the people clapped from 1 to 1:30 in the morning.

A few days later and in another country, according to the *New York Times*, the 12,000 Frenchmen out of the 15,000

who were unable to get seats for clarinetist Sidney Bechet's concert in Paris 'wrecked the joint.'

Incidentally, anyone who wonders about Louis Armstrong's adequacy as an ambassador of good will might well glance at the taped interview. Asked if he is a religious man, Armstrong replies: 'Yeah, I'm a Baptist and a good friend of the Pope's and I always wear a Jewish star a friend gave me for luck.' Asked which is his favorite European country, Armstrong replies promptly: 'All of 'em.' Asked if the reason people insist on quiet while he is playing is because he's a famous artist, Armstrong replies: 'No, it's because I'm playin' something they want to hear.' And when some 'Berlin cats' wanted him to blow his horn at a Russian sentry guarding a Red Army statue, Armstrong excused himself: 'All I know is the horn, not politics . . . the Russians might have taken it wrong.'

The cause of the riot in Oslo seems clear. An impatient janitor turned a fire hose on a crowd waiting to buy tickets for an Armstrong concert. It was election day and the janitor was trying to keep the entrance to a newspaper building open. 'While those crazy mixed-up adults were voting in municipal elections today,' the *New York Post* reported, '2,000 kids fought for tickets to a concert by Louis Armstrong.' ²⁰ If the ticket-buying crowd was anything like the crowds that have turned out for Armstrong elsewhere, however, adults formed a good part of the group.

A sparkling new idea was tried in 1956 and worked out famously. Dizzy Gillespie and his orchestra (with the author as lecturer) were sent on an eight-week tour of the Middle East by the United States government. They played in countries where no jazzband had ever appeared—because there was very little money in it—and they played for modest salaries. The idea, as Winchell put it, was 'to win over the people,' especially in those critical countries which Russia had been flooding with free talent. The friendly and free-

wheeling band of sixteen musicians—four white and twelve colored—led many people to abandon their Communist-inspired notions of American democracy in the course of one concert. 'This music,' said the United States Ambassador to Lebanon, Mr. Donald Heath, 'makes our job much easier.'

Some of the implications of these incidents were brought home to many Americans by Belair's special to the *New York (Sunday) Times* which appeared on the front page: 'United States Has Secret Sonic Weapon—Jazz.' Commenting on another sold-out concert by Armstrong, this time at Victoria Hall in Geneva, Belair wrote,²¹

America's secret weapon is a blue note in a minor key. Right now its most effective ambassador is Louis (Satchmo) Armstrong . . . This is not a pipedream from a backroom jam session. It is the studied conclusion of a handful of thoughtful Americans from Moscow to Madrid . . .

The disappointed customers were not Swiss 'hep cats' but sober adults willing to pay almost \$4 to hear musical individuality . . . they find in jazz a subject for serious study . . . A German Swiss of Zurich came closest to the explanation . . . 'Jazz is not just an art,' he said. 'It is a way of life.'

Belair suggests a reason for the appeal of jazz: 'the contest between musical discipline and individual expression it entails' symbolizes modern existence. Pointing out that jazz, unlike classical music, is best played by Americans, Belair concludes that it has a high propaganda value—for to be interested in jazz is to be interested in things American.

Indeed, jazz has come to represent a kind of international brotherhood. 'I know a lot of people here,' writes author and critic Nestor R. Ortiz Oderigo of Buenos Aires, 'who have studied the English language and American history because of their interest in jazz . . . For jazz is a wonderful music and a great force for drawing human

creatures together.' ²² The president of the Frankfurt Hot Club, Olaf Hudtwalker, observes: 'A jam session is a miniature democracy. Every instrument is on its own and equal. The binding element is toleration and consideration for the other players.'

The Swiss journalist, Arthur Goepfert, names names: 'We get an hour-and-a-half program from the Voice of America; a half-hour of talk, a half-hour of jazz, and a half-hour of Lombardo. If it were all jazz, you'd make a lot more real friends.' The British film editor, Peter Tanner, writes: 'I have many friends, some of whom I have never met, through jazz.' ²³ And Lionel Hampton sums it up: 'People would say to us, jazz is the only true art form America can present to the world. We gave the symphonies and classics to music, but jazz is for you to give.' ²⁴

Meanwhile, the 'Record Exchange' of the French Hot (Jazz) Club—which once had to send to Rumania in order to get otherwise unobtainable recordings of American jazz—handles swaps by fans in Egypt, Uruguay, Java, Spain, India, Argentina, and North Africa, as well as all of Europe. And as far back as 1949, over one hundred and ten magazines devoted entirely to jazz had appeared in such cities as Reykjavik (Iceland), Dublin, Batavia, Gothenburg (Sweden), Barcelona, Sastra (Argentina), Antwerp, Colombo (Ceylon), Tokyo, Melbourne, and Zurich, while the number of Hot Clubs all over the world must run into the thousands. The world conquest of jazz seems to be virtually complete.

24 | The Appeal of Jazz

The only group of social scientists who have attempted a partial explanation of the appeal of jazz are the psychiatrists. In 1951, Dr. Aaron H. Esman outlined the basic theory and, in 1954, Dr. Norman M. Margolis enlarged upon it. Their hypothesis: 'Jazz is essentially a protest music,' and they support it with careful and lengthy arguments. Stripped of technical terms, the main point of their theory is that, just because jazz is looked down upon by the general public, people who love this music choose jazz—in part—as a way of expressing resentment toward the world in general.

To spell it out: why has the general public rejected jazz? People think of jazz in connection with the Negro and with the red-light districts of Storyville in New Orleans and, later, Chicago and other large cities; they think of jazz in connection with the gangster underworld and Prohibition ('Jazz is the music of the brothel and the speak-easy'); and they think of jazz in connection with the periods of 'moral laxity' that followed World War I and World War II. This is a heavy load for any music to bear. In fact, jazz came to symbolize moral and criminal anarchy—or worse—to many people, and it takes real courage and, according to this theory, a rebellious spirit to identify oneself with it.

JAZZ

. . . jazz continues to flower cumulatively, taking on and transforming the new without ever abandoning the old. It is a fugue with a life of its own, endlessly recapitulating itself.

Time, July 5, 1976

. . . Jazz music is the indecent story syncopated and counterpointed.

New Orleans *Times-Picayune*, 1914

Hot can be cool and cool can be hot, and each can be both. But hot or cool, man, jazz is jazz.

Louis Armstrong (1900-71)

There'll probably be new names for it. There have been several names since I can remember back to the good ol' days in New Orleans, Louisiana, when Hot Music was called "ragtime music," "jazz music," "gut bucket music," "swing music," and now "hot music." So you see instead of dying out, it only gets new names.

Louis Armstrong

Quoted by Hugues Panassié, Introduction
to *Le Jazz Hot*, 1934

There's this mood about the music, a kind of need to be moving. You just can't set it down and hold it. You just can't keep the music unless you move with it.

Sidney Bechet (1897-1959)

Quoted by Nat Hentoff, *Jazz Is*, 1976

There is not a single emotion that jazz cannot encompass. Not only joy and depression, but indignation, anger, and scores of specific emotions.

Marc Blitzstein (1905-64)
Quoted by Nat Hentoff, *The Jazz Life*, 1961

Improvisation is adoration of the melody . . . imagination coupled with a strong sense of composition . . . Running chords doesn't interest me. What does is trying to superimpose a new melody on the original, to build on layers . . .

Ruby Braff (1927-)
Quoted by Whitney Balliett, *Alec Wilder and His Friends*, 1974

The first challenge of a jazz performer is to unify the diverse response of an audience so that it becomes an entity. Co-creation exists in this timeless area of subconscious communication when the improviser becomes the articulate voice of the group. The compassion of this inspired moment of unity is the reason for jazz and for its continued existence.

Iona and Dave Brubeck (1920-)
From *Perspectives USA* 15, 1956

Jazz . . . was illiterate, instinctual, impulsive, aleatoric, unscorable, unpredictable—therein lay its charm.

Anthony Burgess (1917-)
"The Weasels of Pop," *Punch*,
September 20, 1967

Thus it came to pass that jazz multiplied all over the face of the earth and the wriggling of bottoms was tremendous.

Peter Clayton (1927-) and Peter Gammond (1925-)
14 Miles on a Clear Night, 1966

I listen to a jazz band at the Casino de Paris: high in the air, in a kind of cage, the Negroes writhe, dandle, toss lumps of raw meat to the crowd in the form of trumpet screams, rattles, drum-

beats. The dance tune, broken, punched, counterpointed, rises now and again to the surface.

Jean Cocteau (1889-1963)
Professional Secrets, Calendar, 1914-23

Jazz is the only music in which the same note can be played night after night but differently each time. It's the hidden things, the subconscious that lies in the body and lets you know: you feel this, you play this.

Ornette Coleman (1930-)
Quoted by Wilfrid Mellers,
Music in a New Found Land, 1964

If you are playing jazz, you have to play what comes out at any moment—something you have never said before!

John Coltrane (1926-67)
New York Jazz Museum pamphlet,
About John Coltrane, 1974

I think the main thing a musician would like to do is to give a picture to the listener of the many wonderful things he knows of and senses in the universe.

John Coltrane
New York Jazz Museum pamphlet,
About John Coltrane, 1974

Jazz is a language. It is people living in sound. Jazz is people talking, laughing, crying, building, painting, mathematicizing, abstracting, extracting, giving to, taking from, making of. In other words, living.

Willis Conover (1920-)
Quoted by Leonard Feather, *The Book of Jazz*, 1976

Mr. Paganini, Please play my rhapsody,
And if you cannot play it,
Won't you sing it,

And if you can't sing it,
You'll simply have to swing it.

Sam Coslow (1902-)
"If You Can't Sing It, You'll Have
to Swing It," popular song, 1936

What's swinging in words? If a guy makes you pat your foot
and if you feel it down your back, you don't have to ask anybody
if that's good music or not. You can always feel it.

Miles Davis (1926-)
Down Beat, November 2, 1955

"It Don't Mean a Thing
If It Ain't Got That Swing."
Edward Kennedy "Duke" Ellington (1899-1974) and
Irving Mills (1894-), popular song title, 1932

Playing "bop" is like playing Scrabble with all the vowels miss-
ing.

Edward Kennedy "Duke" Ellington
Look, August 10, 1954

It's jam, but arranged.

Edward ("Eddie") Farley (1904-)
When asked for a definition of swing, 1936

(Jazz is) the expression of protest against law and order, the
bolshhevik element of license striving for expression in music.

Anne Shaw Faulkner
"Does Jazz Put the Sin in Syncopation?"
Ladies' Home Journal, August 1921

Jazz without the beat, most musicians know, is a telephone
yanked from the wall; it just can't communicate.

Leonard Feather (1914-)
Show, January 1962

The requirements for glamour in jazz too often include eccen-
tricity, limited technical scope (supposedly compensated by
"soul"), a personal background of social problems, and a tendency
to show up for the Wednesday matinee at midnight on Thursday.

Leonard Feather
From Satchmo to Miles, 1972

Jazz I regard as an American folk music; not the only one, but a
very powerful one which is probably in the blood and feeling of
the American people more than any other style of folk music.

George Gershwin (1898-1937)
"The Relation of Jazz to American Music,"
American Composers on American Music,
edited by Henry Cowell, 1933

Jazz has contributed an enduring value to America in the sense
that it has expressed ourselves.

George Gershwin

The "jazz mania" has taken on the character of a lingering ill-
ness and must be cured by means of forceful public intervention.

Boris Gibalín, Russian composer
Izvestia, September 28, 1958

It's about time that America takes pride in the tremendous con-
tribution of a music whose originality and character have already
captivated the European mind. It's about time that America takes
pride in those who will surely rank high on the honor roll of artis-
tic immortality: Louis Armstrong, Duke Ellington and some
others. It's about time that American intellectuals adopt, as their
own, a thing in which all Europe fervently believes, and find in it
a source of a new and truly moving form of sensibility.

Robert Goffin
Jazz—From the Congo to the Metropolitan,
1944

It is a truism that many of the baroque recorded masterpieces in jazz are of a technical complexity which would be quite beyond the ability of their creators to play them were they faced with the notes written out as a composition.

Benny Green (1927-)

Notes for an Art Tatum record album, 1974

Of all sophisticated forms of music, jazz is the most self-revealing, the music where there is the least room for the performer to hide who he or she is.

Nat Hentoff (1925-)

Jazz Is, 1976

Jazz doesn't pretend.

Nat Hentoff

Jazz Is, 1976

The chief trouble with jazz is there is not enough of it; some of it we have to listen to twice.

Don Herold (1889-)

Jazz is an art in which conception cannot be divorced from means of expression and the way in which creative thought is given form . . .

André Hodeir (1921-)

Jazz: Its Evolution and Essence, 1956

I don't think I'm singing. I feel like I am playing a horn. I try to improvise like Les Young, like Louis Armstrong . . . What comes out is what I feel. I hate straight singing. I have to change a tune to my own way of doing it.

Billie Holiday (1915-59)

I can't stand to sing the same song the same way two nights in succession. If you can, then it ain't music, it's close order drill or exercise or yodelling or something, not music.

Billie Holiday

Lady Sings the Blues, 1956

Jazz is a kind of growing Old Testament of the Negro race and of all the lost tribes in America too—a Testament being written night after night by unknown, vagrant poets on the spot . . .

John Clellon Holmes

The Horn, 1958

Jazz it up, jazz it up. Keep moving. Step on the gas. Say it with dancing. The Charleston, The Baptists. Radios and Revivals. Uplift and Gilda Gray. The pipe organ, the nigger with the saxophone, the Giant Marimbaphone. Hymns and the movies and Irving Berlin. Petting parties and the First Free United Episcopal Methodist Church. Jazz it up!

Aldous Huxley (1894-1963)

Jesting Pilate: An Intellectual Holiday, 1926

The jazz players were forced upon me; I regarded them with a fascinated horror. It was the first time, I suddenly realized, that I had ever clearly seen a jazz band. The spectacle was positively terrifying.

Aldous Huxley

"Do What You Will," 1929

Jazz is playin' from the heart, you don't lie.

Bunk Johnson (1879-1949)

Jazz has always been a man telling the truth about himself.

Quincy Jones (1933-)

Quoted by Raymond Horricks, *These Jazzmen of Our Time*, 1959

When we stop swinging, we're competing with Ravel, Bartók, Stravinsky and a lot of other brilliant musicians on their own ground . . . musicians who easily outdo us there. Jazz must develop its own language.

Quincy Jones

Quoted by Raymond Horricks, *These Jazzmen of Our Time*, 1959

Jazz has never existed in Africa, and it doesn't exist there today. It was formed from the two musical cultures; from the African, which has the highest development of rhythm in the world, and from the European, which has the greatest development of harmony in the world; and it happened in America.

Max Kaminsky (1908-)
My Life in Jazz, 1963

Jazz joins together what man has put asunder. To man the theorizer, builder, tradesman and scientist, jazz restores man the tribesman, maker of symbols and myths and dreams . . .

Father G. V. Kennard, S.J. (1919-)
 Quoted by Nat Hentoff in *Show*,
 November 1961

To swing is to affirm.

Father G. V. Kennard, S.J.
 From album notes to *Shelly Manne and
 His Men*, Volume 5

"Jazz," used mainly as an adjective descriptive of a band. The groups that play for dancing, when colored, seem infected with a virus that they try to instill as a stimulus to others. They shake and jump and writhe in ways to suggest a return to the medieval jumping mania.

Walter Kingsley
New York Sun, 1917

Jazz is the best of all nourishments. It feeds the creative spirit like nothing else can. It is a fantastic adventure, an exciting game of giving and taking and exchanging musical ideas with brothers and friends. When the conditions are right, it is possible to achieve a level of rapport that is nowhere else to be found in music—or for that matter—in art.

Michel Legrand (1932-)

Swinging is like being on a tightrope or roller coaster. It's like walking in space. It's like a soufflé: It rises and rises and rises.

Marian McPartland (1920-)
 Quoted by Whitney Balliett, *Alec Wilder
 and His Friends*, 1974

There wouldn't be a soul around. Then, when it was time to start the dance, he'd say, "Let's call the children home." And he'd put his horn out the window and blow, and everyone would come running.

Edward "Kid" Ory (1886-1973)
 Speaking about the legendary New Orleans
 trumpeter Buddy Bolden, quoted in
Hear Me Talkin' to Ya
 Edited by Nat Shapiro and Nat Hentoff, 1955

It (jazz) is obviously a curious use of rhythmic resources. And moreover what a terrible revenge by the culture of the Negroes on that of the whites!

Ignacy Paderewski (1860-1941)

Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.

Charlie Parker (1920-55)
 Quoted in *Hear Me Talkin' to Ya*
 Edited by Nat Shapiro and Nat Hentoff, 1955

Jazz,
 The meaning of it,
 Is as evasive as silence.
 Name one who could
 Accurately define this
 Passional art that slices
 And churns one's senses
 Into so many delicate
 barbarous
 And uncountable patterns.

Gordon Parks (1912-)
Esquire, December 1975

ty and Chicago, but there was something—a certain combination of hot weather, dumps, dives, and people—that only New Orleans could provide.

Frank Walker (1889–1963)

Quoted in *Hear Me Talkin' to Ya*, 1955

Edited by Nat Shapiro and Nat Hentoff

There's something of the opium eater in your jazz cultist. His enthusiasm affects him like a drug habit, removing him, it seems, from the uninitiated and less paranoid world about him and encouraging many of the attitudes of full-blown megalomania.

Orson Welles (1915–), 1946

I love it

Make
the beat

A wave
land. No
scene po
men and
monoton
and mon
pulpit.

Charac
the char
ragtime,
of its inv
spring. I
speculato

Jazz may be thought of as a current that bubbled forth from a spring in the slums of New Orleans to become the main spring of the twentieth century.

Henry Pleasants (1910-)
News summaries, December 30, 1955

The basic difference between classical music and jazz is that in the former the music is always greater than its performance—whereas the way jazz is performed is always more important than what is being played.

André Previn (1929-)
To Miles Kington, London *Times*, 1967

If everyone is in a frisky spirit, the spirit gets to me and I can make my trombone sing. If my music makes people happy, I will try to do more. It is a challenge to me . . . When I play sweet music I try to give my feelings to the other fellow. That's always in my mind. Everyone in the world should know this.

Jim Robinson (1892-1976)
Quoted in *Hear Me Talkin' to Ya*, 1955
Edited by Nat Shapiro and Nat Hentoff

You see, the average working man is very musical. Playing music for him is just relaxing. He gets as much kick out of playing as other folks get out of dancing. The more enthusiastic his audience is, why, the more spirit the working man's got to play. And with your natural feelings that way, you never make the same thing twice. Every time you play a tune, new ideas come to mind and you slip that one in.

Johnny St. Cyr (1890-)
Quoted in *Hear Me Talkin' to Ya*, 1955
Edited by Nat Shapiro and Nat Hentoff

Drum on your drums, batter on your
banjos, sob on the long cool
winding saxophones.
Go to it, O jazzmen.

Carl Sandburg (1878-1967)
Jazz Fantasia, 1920

Jazz is either a thrilling communication with the primitive soul, or an ear-splitting bore.

Winthrop Sargent (1903-)

Jazz will endure just as long as people hear it through their feet instead of their brains.

John Philip Sousa (1854-1932)

Jazz has nothing to do with composed music and when it seeks to be influenced by contemporary music it isn't jazz and it isn't good.

Igor Stravinsky (1882-1971)

Polyphony, flatted fifths, half-tones—they don't mean a thing. I just pick up my horn and play what I feel.

Jack Teagarden (1905-64)
Quoted in his obituary in the *New York Times*, January 16, 1964

Bop is the shorthand of jazz, an epigram made by defying the platitude of conventional harmony; it performs a post-mortem on the dissected melody. The chastity of this music is significant. It shuns climaxes of feeling, and affirms nothing but disintegration.

Kenneth Tynan (1927-)
The Observer, May 8, 1955

Jazz is music invented by devils for the torture of imbeciles.

Henry van Dyke (1852-1933)

It is the truth: comedians and jazz musicians have been more comforting and enlightening to me than preachers and politicians or philosophers or poets or painters or novelists of my time. Historians in the future, in my opinion, will congratulate us on very little other than our clowning and our jazz.

Kurt Vonnegut, Jr. (1922-)
Foreword to *The Best of Bob and Ray*, 1974

New Orleans was what I like to call "The University of Jazz." Oh, lots of musicians and bands came from places like Kansas

PROPOSAL

1

The Millennium Council has previously presented three Millennium Evenings. The first Millennium Evening at the White House was held February 11, 1998 and featured historian Bernard Bailyn of Harvard University. He spoke on the topic, "The Living Past -- Commitments for the Future." The second Millennium Evening was held on March 6, 1998 featuring Professor Stephen Hawking of Cambridge University, England. He spoke on, "Imagination and Change: Science in the Next Millennium." The most recent Millennium Evening was held April 22, 1998 and was a "Celebration of American Creativity through Poetry" featuring Poets Laureate Robert Pinsky, Robert Haas and Rita Dove. We propose **"Jazz as an American Metaphor"** for the fourth Millennium Evening on September 18, 1998 featuring Wynton Marsalis and Gunther Schuller.

As America represents collections of cultures from all over the world, jazz music stands at the convergence of many cultural rivers. Jazz combines traditional European instruments such as piano and horns with the syncopated rhythms of Africa. African American artists such as Louis Armstrong and Jelly Roll Morton crafted this juxtaposition into a distinctive American art form near the end of the 19th century. Jazz is an indigenous American art form. It is America's classical music. It has been declared a national treasure by an Act of Congress (H.CON.RES 57.IH).

Poets

Jazz music has been unanimously embraced by whites, blacks and many ethnic cultures around the world. Jazz has been the music of liberation. As it was banned during the Nazi period in Germany, resistance communities listened hungrily to a weekly jazz program on Voice of America. The program's host, Willis Conover, became the most recognized voice in Europe and jazz became the music of democracy around the world.

Liberation/
Conover

In America, jazz music has represented the exquisite irony of race. The greatest practitioners of one of America's greatest art forms are, too often, on the fringes of American society. Jazz has provided a medium for African Americans to negotiate the shoals and reefs of the American promise. Within the art form, they are not marginalized but are at the center of American life.

Jazz is about the soul of America and the result of a spirit that is free. Unlike Bach, Beethoven and the European masters, jazz relies on the genius of improvisation. Musicians are not bound to a score, but rely on teamwork, give and take, and constant reassessments and improvements. Pieces change and grow with the players, and a constant infusion of new sounds and rhythm leads to a distinctive and dynamic music.

vitality

Jazz music is an American metaphor. Like our democracy, it allows individual expression within an agreed upon form. In jazz, the single voices combine and recombine to make a unified whole. In the same way that a young country found its way, inventing itself as a democracy, jazz evolves by bridging, breaking and reconstructing itself as a living piece of art.

Marian McPartland

Marian McPartland is widely acknowledged as one of the world's most skilled practitioners of improvisational jazz piano. She has been a force on the jazz scene since the 1950s and has recorded over 50 albums and CDs. In addition to touring, she regularly records programs for "Marian McPartland's Piano Jazz", a Peabody-award winning series in its nineteenth year on National Public Radio. In June 1998, the Jazz Journalists Association awarded McPartland the "Willis Conover Award for Excellence in Broadcasting", in recognition of her work as host of the series.

A native of England, McPartland began playing piano at age 3. She studied at the Guildhall School of Music in London, but left to pursue a growing passion for jazz. After touring England with a piano group, she began performing for Allied troops in France during World War II, where she met her future husband, the late Jimmy McPartland, then a coronet player in the U.S. Army's Special Service. She and Jimmy married in 1945 and moved to the United States after the war, where she soon founded her own jazz trio. By 1952, McPartland was leading her trio at the Hickory House on New York's legendary 52nd Street for a two-week gig that stretched into a decade. During this time, she began recording for Savoy, and later for Capitol Records.

During the 1960s, McPartland toured extensively and began writing tunes that were recorded by Tony Bennett, Sarah Vaughn, and Cleo Lane, among others. She collaborated with Johnny Mercer on "Twilight World" and Peggy Lee on "In the Days of Our Love." By 1970, she had founded her own jazz label, Halcyon. McPartland also began conducting music appreciation workshops for school children and conducted clinics at colleges and universities. She authored articles for publications like *The New York Times* and *Esquire*, and published a book of essays, *All in Good Time*.

McPartland has been lauded not only for her talents as an artist, but also for her work as a jazz historian. She holds honorary doctorates from Bates College, Union College and Ithica College, as well as the prestigious Duke Ellington Freedom Medal from Yale University. McPartland has also written soundtracks for two educational movies, *Mural* and *The Light Fantastic Picture Show*--both of which were prize winners at festivals in Chicago and Edinburgh.

McPartland has hosted "Marian McPartland's Piano Jazz" since its inception in April 1979. The series is the longest running cultural program on National Public Radio and has received the ASCAP-Deerns Taylor Award and most recently, the New York Festivals Gold World Medal (1998). The series will celebrate its 20th Anniversary in 1999.

Wynton Marsalis

Wynton Marsalis has been described as next in the lineage of great horn players and is widely recognized as one of the world's top classical trumpeters. He has also earned the distinct reputation as a big band leader in the tradition of Duke Ellington, as an accomplished composer and a devoted advocate for the arts and music education.

Marsalis was born in New Orleans, Louisiana on October 18, 1961 to Ellis and Dolores Marsalis. At age 14 he was invited to perform with the New Orleans Philharmonic and at age 17 he became the youngest musician ever to be admitted to Tanglewood's Berkshire Music Center. In 1980, Marsalis joined the Jazz Messengers to study under master drummer and bandleader, Art Blakey. It was in Art Blakey's band that he first observed the relationship between jazz and democracy. According to Marsalis, Art Blakey would always say "No America, no jazz!" In the years to follow, Marsalis was invited to perform with Sarah Vaughan, Dizzy Gillespie, Sweets Edison, Clarke Terry and countless other jazz trailblazers.

While striving to become an accomplished musician, Marsalis devoted equal time to becoming a skilled composer. The dance community embraced his work as he was commissioned to create major compositions for Garth Fagan Dance, Peter Martins at the New York City Ballet, Twyla Tharp for the American Ballet Theatre and for Alvin Ailey. Marsalis also collaborated with the Lincoln Center Chamber Music Society in 1995 to create "at the Octoroon Balls," his first composition for string quartet.

Marsalis has gone on to perform with leading orchestras including the New York Philharmonic, Los Angeles Philharmonic, Boston Pops, Cleveland Orchestra and London's Royal Philharmonic; and has collaborated with many preeminent conductors such as Leppard, Dutoit, Maazel, Slatkin and Tilson-Thomas. In 1987, Marsalis created a program at Lincoln Center which now includes performances, debates, film forums and educational activities. Under his leadership, the program developed an international agenda with over 150 annual events in fifteen countries. In 1995, Marsalis launched two major broadcast events, which included both television and radio. For his educational television shows on jazz and classical music and his National Public Radio series, *Making The Music*, Marsalis was awarded the most prestigious distinction in broadcast journalism, the *George Foster Peabody Award*.

To date, Marsalis has produced over 30 records, twenty-three jazz and nine classical. He has won eight Grammy Awards and is the only artist ever to win Grammy Awards for both jazz and classical records. Among his many awards, Marsalis also holds honorary degrees from twenty three of America's leading academic institutions. In 1996, *Time* magazine celebrated Marsalis as one of America's 25 Most Influential People. In 1997, Marsalis became the first jazz musician ever to win the Pulitzer Prize for music for his epic oratorio *Blood On The Fields*. And he has also received a citation from the United States House of Representatives for his outstanding contributions to the arts.



"The show will definitely go on." said Lionel after fire. National Medal of Arts

Flying Home, Hamp's Boogie-Woogie

Quincy Jones, Dinah Washington, Dexter Gorton, Joe Newman, Aretha Franklin,

Benny Goodman quartet

Dominican nuns taught him drugs



Played this month a tribute to Chet Atkins, largest crowd ever for a non-country Western event. Headlined at 50th Reunion of the first Nice Jazz Festival in France (where they've named a champagne after him) [vanity fair and George] Wife and business manager Gladys..

Electrifying solo, dynamism, enthusiasm, love of life and music

1944 Million Dollar Smile (ballad)

Touring integrated band through segregated south in the 50s

Collection unmatched, solo, number, from swing to avant-garde, adapted to changing styles.

Building housing projects in Harlem, ear research, scholarships "Well, it's a lot like music. When it's not hitting right, you got a bad note, so you got to change the note, you got to change the orchestration."

First endorsement of Democratic Presidential candidate

longest running orchestra in jazz history

Another young Czech had just flown a stolen plane out of the country with the comment: "There is such a thing as too much political talk...but everyone craves good American Jazz."

New York Times headline "United States has Secret Sonic Weapon -- Jazz" A German Swiss of Zurich said, "Jazz is not just an art. It is a way of life."

Jazz, an American idea. [roots in distant music of africa, mingling with native american music...syncopated

Jam session is a mini democracy...every instrument strong and equal...together larger than the sum of parts.

Hampton, jazz america..."Jazz is for you to give."

THE WHITE HOUSE
WASHINGTON

OFFICE OF THE FIRST LADY

SANJAY GUPTA MD
WHITE HOUSE FELLOW

TO: LAURA SCHILLER

PHONE: _____

FAX: 66244

FROM: ✓ SANJAY GUPTA MD
WHITE HOUSE FELLOW

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____ GINGER CEARLEY
STAFF ASSISTANT

DATE: _____

Number of pages (including cover): 5

MESSAGE:

THE WHITE HOUSE
WASHINGTON

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THE WHITE HOUSE
WASHINGTON

7-16-98

July 16, 1998

MR. PRESIDENT:

In the attached memo, Ellen Lovell, on behalf of the Millennium Council, seeks your approval of the program and theme for the fourth White House Millennium Program on September 18 -- Jazz as an American Metaphor.

The East Room lecture, demonstration and discussion would last approximately 90 minutes, followed by a jazz performance. The evening would conclude with a State Dining Room reception. Ellen recommends Wynton Marsalis and Gunther Schuller (bios attached) as the featured speakers. The event will be downlinked by roughly 200 satellite sites around the country and will be cybercast on the Internet. Like previous Millennium Programs, the cybercast will allow for on-line, interactive Q&A.

The First Lady's Office has approved the format, program and featured speakers and recommends you do the same. Maria concurs. No other WH staff objects.

☒ Approve ☐ Disapprove ☐ Discuss

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Lovell
Gupta
COS

Phil Caplan



THE WHITE HOUSE
WASHINGTON

'98 JUL 13 AM 11:05

JULY 13, 1998

MEMORANDUM FOR THE PRESIDENT OF THE UNITED STATES

FROM: THE WHITE HOUSE MILLENNIUM COUNCIL *Ellen Lovell, SAWAY*

SUBJECT: PROPOSAL FOR WHITE HOUSE MILLENNIUM EVENING
JAZZ AS AN AMERICAN METAPHOR

The Office of the First Lady has approved the following proposal for a Millennium Evening on September 18, 1998. The theme is *Jazz as an American Metaphor*. We have recommended an Evening that would begin at 7:30 pm in the East Room. The lecture-demonstration and discussion would last 90 minutes and will be followed by a jazz performance. The Millennium Evening will conclude with a reception in the State Dining Room. The on stage participants are the the First Lady, the President, the speaker(s) and Ellen Lovell. We recommend that Wynton Marsalis and Gunther Schuller be our speakers and demonstrators, possibly calling on other musicians to demonstrate key points from the floor. The 200 East Room guests will include jazz performers, educators, academics, and enthusiasts.

The evening will be down linked to approximately 200 satellite sites around the country and will be cybercast on the Internet around the world. The cybercast will allow for interaction from our on-line participants via e-mail questions to our speaker(s). These questions will be displayed on 70 inch monitors in the East Room. The monitors will also be used to show clips throughout the event.

7:30 pm	The President, First Lady, and Speaker(s) are introduced
7:35 pm	The First Lady makes brief remarks
7:40 pm	The Speaker(s) present lecture (30 minutes)
8:10 pm	Discussion begins.
	• Remarks and questions from our East Room and Cyberworld guests. • Demonstration of jazz techniques and pieces
8:55 pm	The President makes closing remarks
9:00 pm	Jazz improvisation by speaker(s) and invited guests
9:30 pm	Guest are invited to the State Dining Room for a reception

Ellen McCulloch-Lovell will be moderating the event.

JAZZ AS AN AMERICAN METAPHOR -- THE WHITE HOUSE MILLENNIUM COUNCIL

THE WHITE HOUSE

WASHINGTON

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As America represents collections of cultures from all over the world, jazz music stands at the convergence of many cultural rivers. Jazz combines traditional European instruments such as piano and horns with the syncopated rhythms of Africa. African American artists such as Louis Armstrong and Jelly Roll Morton crafted this juxtaposition into a distinctive American art form near the end of the 19th century. Jazz is an indigenous American art form. It is America's classical music. It has been declared a national treasure by an Act of Congress (H.CON.RES 57.IH).

Jazz music has been unanimously embraced by whites, blacks and many ethnic cultures around the world. Jazz has been the music of liberation. As it was banned during the Nazi period in Germany, resistance communities listened hungrily to a weekly jazz program on Voice of America. The program's host, Willis Conover, became the most recognized voice in Europe and jazz became the music of democracy around the world.

In America, jazz music has represented the exquisite irony of race. The greatest practitioners of one of America's greatest art forms are, too often, on the fringes of American society. Jazz has provided a medium for African Americans to negotiate the shoals and reefs of the American promise. Within the art form, they are not marginalized but are at the center of American life.

Jazz is about the soul of America and the result of a spirit that is free. Unlike Bach, Beethoven and the European masters, jazz relies on the genius of improvisation. Musicians are not bound to a score, but rely on teamwork, give and take, and constant reassessments and improvements. Pieces change and grow with the players, and a constant infusion of new sounds and rhythm leads to a distinctive and dynamic music.

Jazz music is an American metaphor. Like our democracy, it allows individual expression within an agreed upon form. In jazz, the single voices combine and recombine to make a unified whole. In the same way that a young country found its way, inventing itself as a democracy, jazz evolves by bridging, breaking and reconstructing itself as a living piece of art.

THE WHITE HOUSE
WASHINGTON

**JAZZ AS AN AMERICAN METAPHOR
POSSIBLE SPEAKERS**

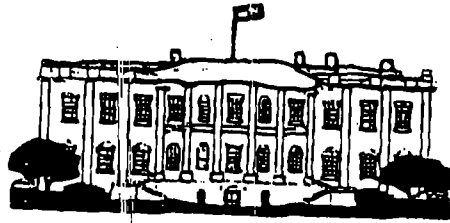
The Office of the First Lady has approved Wynton Marsalis and Gunther Schuller as speakers for the Evening.

Wynton Marsalis

is among the most popular and accomplished musicians of his generation. He was the first musician to win Grammy Awards for both jazz and classical recordings in the same year. Marsalis is also a dedicated jazz educator, serving as Artistic Director for "Jazz at Lincoln Center," a repertory performance series he co-founded in 1987. He conducts master classes for young musicians throughout America and hosts numerous concert series, radio shows, and television programs, most recently the four-part PBS series *Marsalis on Music*. He is also serving as Senior Creative Consultant for the production of *Jazz*, a nine-part documentary television series by film maker, Ken Burns.

Gunther Schuller

is a composer, conductor and writer. He has played professionally with the American Ballet Theater (1943), the Cincinnati Symphony Orchestra (1943-5), and the Metropolitan Opera in New York (1945-59). He began a career in jazz by recording as a horn player with Miles Davis (1949-1950). While lecturing at Brandeis University in 1957, he coined the term "third stream" to describe music that combines elements of Western art music and jazz. Over the past few decades, he has become an enthusiastic advocate of this style and has written many works according to its principles. From 1967-1977, he was the President of the New England Conservatory and prior to that he formed the Lenox School of Jazz in Massachusetts with Lewis Faberman. Of his published writing, the most influential have been his contributions to the *Jazz Review* (1958-60) and his book *Early Jazz: its Roots and Musical Development* (1968). He has received a Pulitzer Prize, a MacArthur fellowship, and numerous other awards for his contributions to both jazz and classical music.



THE WHITE HOUSE

OFFICE OF CAPRICIA PENA VIC MARSHALL

SOCIAL SECRETARY

The White House

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NUMBER OF PAGES, INCLUDING THIS PAGE 7

DATE 7/21

TO: Laura Schiller

FAX NUMBER: 666244

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Philip Leshin . *COMMUNICATIONS*

Biography

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LIONEL HAMPTON

Lionel Hampton, the reigning King of the Vibraphone for over 60 years, began his musical career as a drummer. Born in Louisville, Kentucky on April 20, 1908, young Lionel and his family moved to Kenosha, Wisconsin where he began studying music with the very strict Dominican Sisters at Holy Rosary Academy. His idols: Louis Armstrong and a drummer named Jimmy Bertrand, who tossed his sticks in the air as lights blinked away from inside his bass drum (a style Hamp still uses in some of his shows today).

In 1930, he finally met Louis Armstrong. Playing in a backup band for Satchmo at an L.A. nightclub, Hamp so impressed Louis that he invited him to a recording session. Armstrong spotted a set of vibes in the studio and asked Hamp if he knew how to play them. Never one to refuse a challenge, Lionel, who knew keyboards well, picked up the mallets. The first tune they cut was "Memories of You," just written by the late Eubie Blake, and it became a hit for Louis. John Hammond, the great jazz impresario, heard the record and began touting Benny Goodman about Lionel's vibes work. In August 1936, Hammond flew out to the Paradise Club in L.A. and brought Benny in to hear young Lionel.

At that time, Benny had a trio within the big band featuring Teddy Wilson on piano and Gene Krupa on drums. "Next thing you know," recalls Hamp, "I was out there on stage jamming with these great musicians. That's one session I'll never forget," he mused.

The Benny Goodman Trio became the Benny

Goodman Quartet, and made history not only with the brilliant music they produced, but because they were the first racially integrated group of jazz musicians in the nation. The foursome recorded "Memories of You," "Moonglow," and "Dinah" and Hamp spent the next four years with Goodman as the quartet became the hottest jazz group in the world.



In the early 40s, Hamp left Benny to form his own big band after the release of a couple of wildly successful RCA singles under his own name: "Sunny Side of the Street" (on which he sang as well as played vibes) and "Central Avenue Breakdown" (on which he played piano with two fingers, using them like vibes mallets).

His first big band included such sidemen as Dexter Gordon and Illinois Jacquet, and he busted the charts with his recording of "Flyin'

"Home" in 1942 and "Hamp's Boogie Woogie" in 1943. The list of sidemen who got their start with Lionel Hampton is too long to list, but here are some: Quincy Jones, Wes Montgomery, Clark Terry, Cat Anderson, Ernie Royal, Joe Newman, Fats Navarro, Charlie Mingus, Al Grey, Art Farmer and of course, the singers Dinah Washington (who was discovered -- and named -- by Hamp while she was working in the powder room of the Regal Theater in Chicago), Joe Williams, Betty (BeBop) Carter and the great Aretha Franklin, among many others.

□ Mr. Hampton's original ballad, "Midnight Sun," written with Johnny Mercer and Sonny Burke, has become an American jazz & popular classic. His two major symphonic works, "The King David Suite" and "Blues Suite" have been performed by many leading symphonic orchestras throughout the world.

□ Lionel Hampton became interested in politics during the Eisenhower era, and has since supported and become close personal friends with every Republican President. He was instrumental in helping John Lindsay (then a Republican) become Mayor of New York, and worked actively in the various gubernatorial campaigns of Nelson Rockefeller.

□ He has been a guest at the White House and performed there many times.

□ Former President Reagan conducted a jazz salute to Lionel Hampton on the White House lawn, and among the jazz luminaries who paid tribute to Lionel were Tony Bennett, Pearl Bailey, Dave Brubeck, Charlie Pride, Gerry Mulligan and too many others to list here.

□ Mr. Hampton was appointed to the Board of the Kennedy Center in Washington, D.C. by George Bush early in 1991. On December 6, 1992 he was feted at the Center, sharing the prestigious Kennedy Center honors award with Paul Newman, Joanne Woodward, Mstislav Rostropovich, Ginger Rogers and Paul Taylor.

□ Long a supporter of public housing, he developed the Lionel Hampton Houses in the early 70s, and upon completion built the Gladys Hampton Houses, named for his late wife. To this

day those housing projects are considered among the best run and best examples of public housing in the nation.

□ He has more than 15 honorary doctorates and received the Gold Medal of Paris, its highest cultural award from its mayor, Jacques Shirac.

□ Mr. Hampton considers the highlight of his career having the music school at the University of Idaho named for him.

□ His Grammy nominated recording, **LIONEL HAMPTON & HIS GOLDEN MEN OF JAZZ - Live at The Blue Note Vols 1 & 2 --** (Telarc CDs), features Mr. Hampton, along with many of his colleagues from the past: Hank Jones, Milt Hinton, Grady Tate, Harry "Sweets" Edison, Clark Terry, Al Grey, James Moody and Buddy Tate. In its first two weeks, 25,000 copies were sold.

□ Mr. Hampton serves as Honorary Chairman of the Jazz Foundation of America's Musicians Emergency Fund, a newly formed volunteer organization dedicated to aiding jazz musicians who've fallen on hard times.

□ Mr. Hampton's original 1942 recording of "Flyin' Home" was inaugurated into the Grammy Hall of Fame in 1996.

□ Lionel Hampton, one of the few surviving internationally renowned jazz stars of the swing era, is still touring the world with his 17 pc big band, an orchestra filled with brilliant young professionals, and it is considered by critics to be the best big band of its type in the world. He is currently accepting international bookings through 1999.

□ On November 17, 1996, Lionel Hampton was honored at New York's Lincoln Center, with Wynton Marsalis, Natalie Cole, Ruth Brown and Savion Glover playing, singing and dancing to his music.

□ On January 7, 1997, Lionel Hampton was awarded the Presidential Medal of Arts by President Clinton in a ceremony at The White House.

Withdrawal/Redaction Marker

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	Debby [?] to Kim [?] re Lionel Hampton (partial) (1 page)	07/21/1998	P6/b(6)

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Lionel Hampton

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RESTRICTION CODES

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RR. Document will be reviewed upon request.

[001]

TO: Kim

FROM: Debby

DATE: July 21

RE: Lionel Hampton

Here are some tidbits about Mr. Hampton which are not included in his bio:

1. France has honored Mr. Hampton by naming a champagne after him - *Champagne Cuvee Lionel Hampton*. This was the only time in the history of France that a champagne has been named for an entertainer, a non-Frenchman or African American. If we want to try to obtain the champagne - perhaps for a toast during the evening - the contact is Mario Rinaldo. He is the American Representative for Paul Goerg of Vertus, France. (212/628-6328 ext. 244 - office or P6/(b)(6) home)
2. Mr. Hampton played Nashville, Tennessee this month - a tribute for Chet Atkins. It was the largest crowd ever for a non-country western event - well over 9000 people attended.
3. Mr. Hampton performed in July, 1948 for the first Nice Jazz Festival in France. He headlined at that festival and headlined again this month at the 50th Reunion of the Nice Jazz Festival.
4. There is a double page spread in *Vanity Fair* this month on Mr. Hampton.
5. The August issue of *George Magazine* names Mr. Hampton as one of the 15 most influential people in their respective fields.



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TO: Kim

FROM: Debby

I just got a message on my audix from Phil Leshon to give to you.

He says to tell you that 2 of the guests coming to the Thursday event will be bringing awards to be presented to Lionel Hampton by the President or First Lady.

The awards are from the International Jazz Hall of Fame - one is a lithograph and one is a record.

Philip Leshin . COMMUNICATIONS . NEWS RELEASE

20 VINTON AVE . Bedford, NY 10506 . ph 914-234-6230 . fax 914-234-0779

TO: WIRE SERVICES & ARTS EDITORS, JAZZ EDITORS

LIONEL HAMPTON TO TOUR SWITZERLAND, AUSTRIA, GERMANY, JANUARY 6 TO JANUARY 15, 1998; WILL RECEIVE CROSS OF HONOR ARTS MEDAL AT AUSTRIAN CHANCELLERY JANUARY 12; CHAMPAGNE CUVÉE LIONEL HAMPTON WILL BE LAUNCHED BY PAUL GOERG WINERY DURING TOUR, AND SUBSEQUENTLY IN U.S.

(New York, NY, December 27, 1997) – Legendary jazz star Lionel Hampton & his Orchestra will begin a series of engagements in Switzerland, Austria and Germany, January 6 to January 15, 1998.

- The tour will be highlighted by a visit to the Prime Minister's Office of the Austrian Chancellery in Vienna at 1 PM on January 12, where Mr. Hampton will be presented with the Austrian Cross of Honor for Science & Art, 1st Class. The presentation will be made by State Secretary for Cultural Affairs, Dr. Peter Wittman.
- The tour actually begins on January 6 at Mary An's Jazz Room in the Hotel Innere Enge, Bern, Switzerland, where Mr. Hampton will perform with his orchestra for 5 days (until January 10).
- During the Swiss engagement, Paul Goerg Vintners (of Vertus, France), will introduce in Europe for the first time, *Cuvee Lionel Hampton*, a special edition superior quality champagne named for the jazz artist, as a tribute to Hampton's status over more than 50 years as a jazz star and International Ambassador of Good Will. The winery has created a specially blended product produced from the finest Chardonnay grapes from the champagne region of France. This marks the first time that a champagne has been named for anyone other than the vintner or family members, and certainly the first time such an honor has been given to an American jazz musician. *Cuvee Lionel Hampton* will be introduced in the United States in a highlighted ceremony at the famed Blue Note Jazz Club in New York on April 20, when Mr. Hampton, accompanied by his big band, will celebrate his birthday.

[OVER]

Page 2 - Hampton tour

The tour schedule is as follows:

Jan 6 to 10:	Hotel Innere Enge, Mary An's Jazz Room, Bern, Switzerland.
Jan 12:	Vienna Konzerthaus, Vienna, Austria
Jan 14:	Gstadhalle, Wels, Austria
Jan 15:	Gstadhalle, Leonberg, Germany.
Jan 16:	Return to U.S.

Mr. Hampton and his orchestra will perform in the U.S. in Baltimore, Feb 13-15, and on Feb 24, he leaves for the Lionel Hampton School of Music, University of Idaho, Moscow, Idaho, for the annual Lionel Hampton Jazz Festival, to be followed by a series of dates in Yakima and Seattle, Washington (Jazz Alley), culminating on March 8.

[For further information or to schedule interviews, obtain fotos, etc, please contact Phil Leshin in the United States at 914-234-6230; or Fax: 914-234-0779. Or, by email, Mr. Leshin may be contacted using the address, birdbud@bestweb.net.]

FLIGHT INFORMATION: Lionel Hampton will leave from Kennedy Airport on Delta Airlines, to Zurich, Switzerland, Sunday Jan 4, 6:30 pm.

Arrives Zurich airport Monday, Jan 5, 7:50 am.



THELONIOUS MONK
INSTITUTE OF JAZZ

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Frances Preston
Ahmad Rashad
Max Roach
Alexis Roberson
Joseph J. Rovan, Jr.
Richard Seidel
Sigmund Shapiro
Wayne Shorter
Dr. LeRoy Walker
Grover Washington, Jr.

FAX COVER SHEET

DATE: 7-21-98
TO: Laura Schiller + Sonjay Gupta
FAX: 456-6244
FROM: Tom Carter

This fax has 6 pages (including the cover sheet)

COMMENTS:

**If you do not receive all pages indicated, please call
202-364-7272**

**THELONIOUS MONK
INSTITUTE OF JAZZ**

PRESENTS



A TRIBUTE TO

*Lionel
Hampton*

MARCH 24, 1990

Lionel Hampton

Lionel Hampton was born in Louisville, Kentucky, on April 20, 1908. He spent the early years of his life in Birmingham, Alabama, before his family moved to Chicago, Illinois, in the early 1920's. Mr. Hampton's early achievements comprised a number of firsts, including being among the first African Americans to play in a white band when he joined Benny Goodman in the 1930's, taking his own band on the road in 1940 to become the first African American band to play a number of major hotels and music halls and also the first African American to lead his orchestra at a Presidential Inauguration—Harry Truman's in 1949. Former President Ronald Reagan called him a "truly great American, one who stands for what is best about America and one who has not missed a beat in all these years."

For over 60 years, Lionel Hampton has created music history as a composer-conductor-entertainer, establishing himself as a jazz superstar throughout the world. He is recognized as a musical genius with enormous energy and a warm smile; however, few know that this celebrated jazz figure is one of the world's most prodigious philanthropists and a socially and politically concerned citizen. Mr. Hampton recently established the Lionel Hampton Ear Research Foundation and the Lionel Hampton Endowment Fund which awards scholarships to schools such as Duke University, the University of Idaho and the University of Southern California among others. Lionel Hampton has been presented Honorary Doctorate of Music degrees from Allen University, Glassboro State College, Howard University, the University of Liege (Belgium), State University of New York, Pepperdine University, the University of Southern California and Daniel Hale Williams University. To honor his many accomplishments, the University of Idaho recently named their new college of music after Mr. Hampton, dedicating it to the maestro as The Lionel Hampton School of Music.

Lionel Hampton's autobiography simply entitled "Hamp" was recently released by Warner books. Lionel Hampton is as dynamic today as he was 60 years ago and compositions like "Flying Home," "Midnight Sun" and "Hamp's Boogie Woogie" still work their magic on audiences. Whether he's finding new talent or helping people to better themselves, Lionel Hampton is inevitably pushing for just one thing—A Better World.

Hamp

HAMPTON, Lionel, vibraharp, drums, piano, leader; b. Louisville, Ky., 4/12/13. Raised in Chicago, played drums in *Chicago Defender Boys'* band. Moved to Calif. '28, playing drums with Paul Howard orchestra, Eddie Barefield, and Les Hite. While Louis Armstrong was fronting the Hite band, Hampton picked up vibes; his first recorded solo on this instrument was *Memories of You*, made with Louis Oct. '30. After four years with Hite, Hampton organized his own band to play at Sebastian's Cotton Club in Los Angeles. Benny Goodman heard him, used him on a record date with Teddy Wilson and Gene Krupa Aug. '36, and persuaded him to give up his band and go on the road with Goodman. From then until '40, in addition to touring with the Goodman quartet on vibes (and occasionally subbing in the big band on drums), Hampton made a series of Victor records with pickup recording bands that achieved great prestige among collectors. Featured on these sessions were sidemen from almost every top name jazz band. In Sept. '40 Hampton fronted his own permanent orch. The band was an almost immediate success but did not record in its entirety until Christmas eve '41. The following May

Hampton recorded the first big band version of *Flyin' Home*, which he had previously made with the Goodman sextet and with a ten-piece band on Victor. The new record was a colossal success and established Hampton's dominance in the big band field. Throughout the '40s he went from success to success commercially, while hundreds of since-celebrated musicians passed through the ranks of the band, among them such men as Illinois Jacquet, Jack McVea, Dexter Gordon, Arnett Cobb on tenor saxes. The Hampton band, operating on the premise that excitement was the main objective, gradually reduced the accent on musicianship, and by the early '50s had become as much a rhythm-and-blues as a jazz attraction, with circus overtones; nevertheless, it remained the medium for the introduction of many great jazz talents.

Hampton was the first jazz musician to feature the vibraharp or vibraphone (popularly known as vibes). Although a wonderful beat and tremendous energy are the best-known qualities of his work, some of his finest records have been made at slower tempi and in groups other than his own big band. The orchestra recorded for Decca from '41-7, later was heard on MGM. In '53 Hampton started to record for Clef, mainly with small all-star groups assembled by Norman Granz. Hampton occasionally plays piano in the "trigger-finger" style he originated, using his two forefingers as if they were vibraphone mallets and playing extremely fast single-note passages; he is also a heavy, enthusiastic drummer. His main place in jazz was made as a dynamic personality, operating best with harmonic and melodic simplicity, and with the vibes as his real medium. Won Met. poll '44-6, misc. inst.; Esq. New Star Band Award '45; DB critics' poll '54, on vibes.

LPs: Dec. 5230 (*Hamp's Boogie Woogie*), 5297 (sextet w. Hammond organ); Vict. LPT18, LJM1000; Clef 142, 611 (quartet), 628 (quintet); Vict. LPT27 (one number vocal by Hamp); Dec. 7013 (*Just Jazz*); Vict. LPT3 (*Small Combo Hits*); Col. SL160 (Goodman Carnegie Hall '38), GL500 (Goodman Combos); Clef 4005 (*Jam Session*); Em. 26037; Blue Note 5046 (*Hampton In Paris*); Em. 26038 (*Crazy Hamp*); MGM E285 (*Oh Rock*).

Addr: 337 West 138th St., New York, N.Y.

Hampton, Lionel (b Louisville, KY, 20 April 1909). Vibraphonist, drummer, and bandleader. There is some confusion about the year of his birth, which has sometimes been given as 1908. Around 1916 he moved with his family to Chicago, where he began his career playing drums in various lesser bands. In the late 1920s he was based in Culver City, California, where he worked in clubs and took part in several recording sessions (1930) with Louis Armstrong, who encouraged him to take up vibraphone. Hampton soon became the leading jazz performer on this instrument, and achieved wide recognition through his many film appearances with Les Hite's band. After playing informally with Benny Goodman in 1936 he began to work in Goodman's small ensembles, with which he performed and recorded regularly until 1940; as a result he became one of the most celebrated figures of the swing period, and his resounding success allowed him to form his own big band in 1940. This group, which at times has included musicians of the stature of Cat Anderson, Illinois Jacquet, Clifford Brown, and Quincy Jones, has been one of the most long-lived and consistently popular large ensembles in jazz. From the 1950s Hampton undertook numerous foreign "goodwill" tours to Europe, Japan, Australia, Africa, the Middle East, and elsewhere, and made a large number of television appearances, attracting a huge and enthusiastic international following. He performed in the Royal Festival Hall, London, in 1957, and played at the White House for President Carter in 1978; during the same year he formed his own record label, Who's Who in Jazz, to issue mainstream recordings. In the mid-1980s his band continued to draw capacity crowds throughout the world. Hampton was honored as alumnus of the year by the University of Southern California in 1983.



Lionel Hampton, New York, 1960s

Hampton was not the first jazz musician to take up vibraphone (Red Norvo had preceded him in the late 1920s), but it was he who gave the instrument an identity in jazz, applying a wide range of attacks and generating remarkable swing on an instrument otherwise known for its bland, disembodied sound. Undoubtedly his best work was done with the Goodman Quartet from 1936 to 1940, when he revealed a fine ear for small-ensemble improvisation and an unrestrained, ebullient manner as a soloist. The big-band format was probably better suited to the display of his flamboyant personality and flair for showmanship, but after a few early successes, especially the riff tunes *Flying Home*, *Down Home Jump*, and *Hey Ba-ba-rebop*, the group was too often content to repeat former triumphs for its many admirers. Hampton has at times also appeared as a singer, played drums with enormous vitality, and performed with curious success as a pianist, using only two fingers in the manner of vibraphone mallets.

For further illustration see TURNER, JOE (ii).

SELECTED RECORDINGS

As leader: *Drum Stomp* (1937, Vic. 25658); *Down Home Jump* (1938, Vic. 26114); *Hot Mallets* (1939, Vic. 26371); *Central Avenue Breakdown/Jack the Bellboy* (1940, Vic. 26652); *Flying Home* (1942, Decca 18394); *Hamp's Brogie Woogie* (1944, Decca 18613); *Hey Ba-ba-rebop* (1945, Decca 18754); *Air Mail Special* (1946, Decca 18880); *Midnight Sun* (1947, Decca 24429); *Real Crazy/I only have eyes for you* (1953, Vogue 5176); *Lionel Hampton's Jazz Giants* (1955, Norg. 1080); *Newport Uproar* (1967, RCA LSP3891); *At Newport '78* (1978, Tim. 142); *Made in Japan* (1982, Tim. 175)

As sideman with B. Goodman: *The Blues in your Flat/The Blues in my Flat* (1938, Vic. 26044); *Opus 1* (1938, Vic. 26091); *Gone with "What" Wind* (1940, Col. 35404)

- : "Footnote on Hampton," *JM*, iii/6 (1957), 28
- F. Mansfield: "For Dancers Only," *JM*, vi/4 (1960), 29
- B. Coss: "Lionel Hampton: Bothered and Bewildered," *DB*, xxix/10 (1962), 19
- M. Harrison: "Lionel Hampton on Victor," *JM*, ix/1 (1963), 3
- L. K. McMillan: "Good Vibes from Hamp," *DB*, xxxix/8 (1972), 12
- S. Dance: *The World of Swing* (New York, 1974) [colln of previously publ interviews], 265
- J. H. Klee: "Good Vibes," *MR*, iv/3 (1977), 1
- A. Balalas: "Lionel Hampton: jubilé musical (1928–1978)," *BHcF*, no.263 (1978), 3
- B. Crowther and V. Schonfield: "Hamp the Champ," *JJI*, xxxi/7 (1978), 6
- C. Jones: "The illustrious Past and Present of Lionel Hampton," *CI*, xvi/7 (1978), 10
- A. J. Smith: "Lionel Hampton: Half a Century Strong," *DB*, xlv/14 (1978), 20
- O. Flückiger: *Lionel Hampton: Selected Discography, 1966–1978* (Reinach, Switzerland, 1978, rev. and enlarged 2/1980 as *Lionel Hampton: Poririri mit Discography, 1966–79*)
- L. Tomkins: "Lionel Hampton Recalls when Swing Began," *CI*, xxi/11 (1983), 20
- S. Woolley: "Flyin' Hamp," *JJI*, xxxvi/7 (1983), 6

J. BRADFORD ROBINSON

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A BRIEF HISTORY OF JAZZ

One of the major questions that will go forever unanswered is "How did jazz start?" The first jazz recording was in 1917, but the music existed in at least primitive forms for 20 years before that. Influenced by classical music, marches, spirituals, work songs, ragtime, blues and the popular music of the period, jazz was already a distinctive form of music by the time it was first documented.

The chances are that the earliest jazz was played by unschooled musicians in New Orleans marching bands. Music was a major part of life in New Orleans from at least the 1890s with brass bands hired to play at parades, funerals, parties and dances. It stands to reason that the musicians (who often did not read music) did not simply play the melodies continuously but came up with variations to keep the performances interesting.

Since cornetist Buddy Bolden (the first famous musician to be considered a jazz player) formed his band in 1895, one can use that year as a symbolic birthdate for jazz. During the next two decades the undocumented music progressed but probably at a slow pace. Bolden (whose worsening mental illness led to his being committed in 1906) was succeeded by Freddie Keppard as the top New Orleans cornetist and Keppard was eventually surpassed by King Oliver. Although some New Orleans musicians traveled up North, jazz remained strictly a regional music until the World War I years.

On Jan. 30, 1917 a White group immodestly called the Original Dixieland Jazz Band recorded "Darktown Strutters' Ball" and "Livery Stable Blues" for Columbia. The often-riotous music was considered too radical to be released at the time, so on Feb. 26 the ODJB went to Victor and recorded "Livery Stable Blues" and "The Original Dixieland One Step." The latter performances were immediately released. "Livery Stable Blues" (which featured the horns imitating animals) became a best-seller and jazz was discovered, sort of. Within a short period of time other groups were recorded playing in a similar all-ensemble style (the ODJB had virtually no solos). Jazz became a fad for a few years (as promoters rushed to make money off of the new music) and the Original Dixieland Jazz Band in 1919 was a sensation in London. However it would be a few years before Black jazz musicians were recorded, leading some observers at the time to the false conclusion that whites (and the ODJB in particular) had invented the music! A backlash later on led to others feeling that only Blacks could play jazz and that all of the White players were poor imitations. Obviously both beliefs have been proven false many times since then.

In 1920 Mamie Smith recorded the first blues, "Crazy Blues," and the jazz fad was soon supplanted by a blues craze. However jazz continued to progress and the New Orleans Rhythm Kings (one of the first groups to feature short solos) in 1922 sounded a decade ahead of the ODJB. 1923 was a key year for jazz because during that year King Oliver's Creole Jazz Band (which had among its sidemen cornetist Louis Armstrong and clarinetist Jimmy Dodds), blues singer Bessie Smith and pianist-composer Jelly Roll Morton all made their recording debuts. While King Oliver's band would be considered the definitive ensemble-oriented New Orleans group, Louis Armstrong would soon permanently change jazz.

In the early 1920s Chicago was the center of jazz. When Louis Armstrong joined Fletcher Henderson's big band in New York in 1924, he found that the Big Apple's musicians (although technically superior) often played with a staccato feeling and without much blues feeling. Armstrong, through his explosive, dramatic and swinging solos with Henderson, was extremely influential in

changing the way that jazz musicians phrased and in opening up possibilities for improvisers. In fact it could be argued that Louis Armstrong was chiefly responsible (although it probably would have happened eventually) for jazz's emphasis shifting from collective improvisation to individual solos, setting the stage for the swing era.

The 1920s became known as the Jazz Age (although as much for its liberal social attitudes as for its music). Jazz began to greatly influence dance bands and even the most commercial outfits started having short solos and a syncopated rhythm section. Louis Armstrong's remarkable series of Hot Five and Hot Seven recordings inspired other musicians to stretch themselves while his popularization of scat singing and a relaxed vocal phrasing influenced Bing Crosby (who in turn influenced everyone else!). Such players as cornetist Bix Beiderbecke (who had a cooler sound than Armstrong), pianist Jelly Roll Morton (both in solos and with his Red Hot Peppers), pianist James P. Johnson (the king of stride pianists), arranger-composer Duke Ellington and the up-and-coming tenor Coleman Hawkins became important forces in the jazz world.

By the latter half of the decade, larger jazz-based orchestras had become popular and the collective improvisation to be found in Dixieland was going out of style and restricted to smaller groups. When the Depression hit, it pushed Dixieland almost completely underground for a decade. The general public did not want to be reminded of the carefree days of the 1920s and instead for a few years preferred ballads and dance music. However when Benny Goodman suddenly became popular in 1935, the newer generation showed that they were interested in doing what they could to overlook the Depression by having a good time and dancing to hard-swinging orchestras. The 1935-46 period was accurately known as the big band era for the large orchestras dominated the pop music charts. During this decade jazz was a large part of popular music, not just an influence as it had been earlier. Glenn Miller and Artie Shaw had million sellers and Benny Goodman, Count Basie and Duke Ellington were household names and celebrities.

During those years jazz developed in several ways. New soloists (such as pianists Art Tatum and Teddy Wilson, tenor saxophonist Lester Young and trumpeters Roy Eldridge and Bunny Berigan) came up with alternative styles, big band arranging became more sophisticated, Dixieland was revived and rediscovered (Lu Watters' Yerba Buena Jazz Band was a major force) and jazz was celebrated for the first time as an important part of America. However this golden age of popularity would not last.

Due to jazz's continual evolution, it was perhaps inevitable that it would eventually advance far ahead of what the general public preferred in its popular music. In the early 1940s many of the younger musicians sought to move beyond swing music (which was hogging down in clichéd arrangements and novelties) and develop their own conception of playing. Altoist Charlie Parker and trumpeter Dizzy Gillespie were the main founders of the new music called bebop or bop, but they were not alone and were soon joined by dozens of other musicians. Themes were often quickly discarded as the soloists indulged in more advanced chordal improvisations (leading some critics to ask, "Where's the melody?"), harmonies and rhythms became much more complicated and, most seriously of all, the music was performed less and less for dancers. A recording strike during 1942-44, a prohibitive entertainment tax (which closed many dance halls) and the growing popularity of pop singers doomed the big bands, and the clin-

Map

Music Map

Jazz Innovators - continued

Avant-Garde

Charles Mingus (bass, bandleader)
 Eric Dolphy (alto, bass clarinet, flute)
 Ornette Coleman (alto, composer)
 Anthony Braxton (alto, composer)
 Cecil Taylor (piano)
 Don Cherry (trumpet)
 Albert Ayler (tenor)
 Archie Shepp (tenor)
 Julius Hemphill (alto)
 Paul Bley (piano)
 David Murray (tenor, bass clarinet)

Post Bop

Woody Shaw (trumpet)
 Jackie McLean (alto)
 Joe Henderson (tenor)
 Wayne Shorter (tenor, soprano, composer)
 Bill Evans (piano)

McCoy Tyner (piano)
 Elvin Jones (drums)
 Tony Williams (drums)
 Gil Evans (arranger)
 John McLaughlin (guitar)

Fusion

Chick Corea (piano, keyboards)
 Herbie Hancock (piano, keyboards)
 Joe Zawinul (keyboards)
 Jaco Pastorius (electric bass)

Modern Mainstream/1990s Jazz

Wynton Marsalis (trumpet, leader)
 Eddie Daniels (clarinet, tenor)
 Keith Jarrett (piano)
 Pat Metheny (guitar)
 John Scofield (guitar)
 Bill Frisell (guitar)

imation of dance floors at many clubs made jazz into a music strictly for listening. By being uplifted to the level of an art music, jazz was isolated from the pop music world and saw its audience shrink drastically as other simpler styles rushed in to fill the gap.

However its commercial decline did not slow down jazz's artistic growth. Bop, once considered a radical music (the recording strike stopped many listeners from hearing its gradual growth), became a large part of the jazz mainstream by the 1950s. Cool jazz (or West Coast jazz), which put a greater emphasis on softer tones and arrangements and was at its height in popularity in the mid-50s, and hard bop (which brought out more soulful elements of jazz that were sometimes discarded in bop) were outgrowths of bebop and had their fans. But it was with the rise of the avant-garde (sometimes called free jazz) that improvised music moved a giant step forward, leaving even more listeners behind!

When Ornette Coleman and his quartet were featured at the Five Spot in New York in 1959, many listeners who were just beginning to accept the music of Thelonious Monk were bewildered. Ornette and his sidemen quickly stated a theme in unison and then improvised very freely without using chords at all! During the same period John Coltrane, who had taken bop to its extreme with the endless number of chords he used in "Giant Steps," began to jam passionately over simple repetitive vamps. Pianist Cecil Taylor's percussive atonality owed as much to contemporary classical music as to earlier jazz stylists and Eric Dolphy's wide interval jumps were completely unpredictable. Avant-garde jazz had arrived!

By the mid-1960s free jazz was filled with high-energy improvisers who explored sounds as much as notes. Within a few years with the rise of the Art Ensemble of Chicago and Anthony Braxton, space was utilized much more liberally in the music and by the 1970s many avant-garde artists were spending much of their time integrating improvisations with complex compositions. The music was no longer continuously free form but musicians had complete freedom in their solos to create whatever sounds they felt fit. Although this music has been overshadowed by other styles since the 1970s, it is still a viable option for creative improvisers, and its innovations continue to indirectly influence the modern mainstream of jazz.

The 1970s are best remembered as the fusion era, when many jazz musicians integrated aspects of rock, R&B and pop into their music. Until the late '60s, the jazz and rock worlds had stayed pretty much separate but, with the rise of electric keyboards, a great deal of experimentation took place. Miles Davis, who was

an innovator in bop, cool jazz, hard bop and his own brand of the avant-garde, became a pacesetter in fusion when he recorded *In a Silent Way* and *Bitches Brew*. Groups began to be formed that combined together the improvising and musicianship of jazz with the power and rhythms of rock; most notable were Return to Forever, Weather Report and the Mahavishnu Orchestra. By 1975 this movement began to run out of gas artistically but due to its moneymaking potential it has continued up to the present time, often in watered-down form as crossover or instrumental pop and given the inaccurate name of "contemporary jazz."

The history of jazz from 1920-75 was a constant rush forward with new styles considered out of date within five or ten years. In the 1980s it suddenly became acceptable to honor the past and to look back before bop for inspiration. While Dixieland had remained quite active as an underground music for decades (it was at its height of popularity in the 1950s), few in the jazz modern mainstream acknowledged its existence and importance before the '80s. Wynton Marsalis, who symbolized the decade, began as a trumpeter greatly inspired by the playing of Miles Davis of the mid-'60s. He eventually found his own sound by going back in time and exploring the music of the pre-bop masters, and the result was that (even when he played modern new music) Marsalis was able to come up with fresh approaches by borrowing and adapting ideas from the distant past.

Many of the young players that have followed Marsalis ignore fusion and even most of the innovations of the avant-garde to use hard bop as the basis for their music. It was a rather unusual development to have so many musicians in their twenties playing in a style that was at its prime before their birth, but by the 1990s many of these "Young Lions" were finally developing their own sounds and starting to build on the earlier innovations.

Nearly all styles of jazz are still active in the 1990s including Dixieland, classic jazz, mainstream (essentially small group swing), bop, hard bop, post-bop, the avant-garde and various forms of fusion. Very much an international music (some of the most stimulating sounds of recent times have come from Europe), the evolution of jazz has definitely slowed down during the past 20 years. At this point in time it is not apparent which direction jazz will go in the future (some cynics even think the music has essentially reached the end of its development), but one can bet that as long as recordings exist (along with the need for self-expression), jazz will survive.

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THE
MUSIC OF
BLACK
AMERICANS:

A HISTORY

SECOND EDITION

Eileen Southern

Professor Emerita, Harvard University

W·W·NORTON & COMPANY
NEW YORK·LONDON

elsewhere. Clarence Love played in Tulsa, Omaha, Dallas, and Kansas City; the Jeter-Pillars Orchestra was active primarily in Kansas City. Other band leaders associated with Kansas City were Andy Kirk (b. 1898), George E. Lee (1896-1958), Jay McShann (b. 1909), and Bennie Moten (1894-1935). Many of the young jazzmen who played in these groups later became important contributors to the development of jazz; for example, James ("Jimmy") Blanton, Albert ("Budd") Johnson, "J. J." Johnson, Charlie Parker, Jesse Stone, and Clark Terry, to mention only a few. The most celebrated Kansas City group was, of course, William ("Count") Basie's band (see pp. 382ff).

In the West, George Morrison (1891-1974) led big bands in Denver, Colorado; his jazz band pioneered in making recordings in March and April, 1920, but the recordings were never released. On the West Coast, Les Hite led the top band of the region; frequently Louis Armstrong fronted his band and, beginning about 1929, Lionel Hampton played drums. Hampton (b. 1909) organized his own group in 1934, then played in the Benny Goodman quartet with Theodore ("Teddy") Wilson and Gene Krupa during the years 1936-40 before returning to his big band.

Hampton's long career took him through all the style periods of black



Lionel Hampton. (Photo by Christian Steiner)

music, from swing to avant-garde, but he adapted to the changing styles and remained an important figure in the jazz world into the 1980s. He introduced important innovations into jazz: he was the first to establish the vibraharp as a regular member of the band, rather than a novelty instrument, and he was the first to add electric organ and electric bass to the ensemble. His encouragement of young, untried talent brought large numbers of performers to his groups over the years, singers as well as instrumentalists; consequently, his groups served as a kind of training ground for jazzmen and women who later became famous in their own right.

The Swing Era

In 1932 Duke Ellington wrote a song, *It Don't Mean a Thing If It Ain't Got That Swing*, that provided a label for a new style of jazz developing among big bands during the 1930s. Duke was no newcomer to the field of jazz, having written his first song, *Soda Fountain Rag*, at the age of fourteen and having organized his first band not too many years later.

He had little formal training in music other than piano lessons. On an informal basis he had long discussions about compositional techniques with Will Marion Cook, whom he revered as "the master of all



Duke Ellington. (Courtesy New York Public Library, Schomburg Collection. Photo by Bob Serating)

We Live in Two Worlds (1937); *Quai des brumes* (1938); *Hôtel du Nord* (1938); *La Fin du jour* (1939); *Le Jour se lève* (1939); and *Air pur* (1939).

Jazz. A distinctive genre of music-making, recognized by its propulsively moving rhythms, syncopated melodic nature, and improvisational (to varying degrees) nature. It is generally assumed to be of black origin and first emerged in the USA in various modified strains at the end of the 19th century.

1 *Origins and developments.* The eventual emergence of jazz as a clearly definable kind of music came at the end of a long and obscure period of incubation and evolution that was hidden in the history of black people in America. It is unfortunate that their ghetto position as slaves led to an almost complete lack of historical documentation, so that the actual birth and early developments of jazz remain very much matters for conjecture. Although there is much division of opinion on the subject, it seems likely that its special rhythmic characteristics had some roots in the distant music of Africa, later mingling with traits drawn from native American music to produce jazz as the world knew it when it emerged after the emancipation of the slaves at the end of the 19th century. It is quite probable that music which the modern ear would recognize as having jazz characteristics was being played by black slaves many generations before its emergence as a common musical property, an accidental creation like most folk-music, the strength of its traditions ensuring its continuity even under suppressive and unremarked conditions.

Jazz only became a conscious creation after the black musician had achieved more freedom of movement and had come into contact with the mainstream of American popular music. Those ingredients which did not evolve in black folk-music (mainly rhythmical and some melodic characteristics) could well claim to have come from the folk-music that was taken to America by early white settlers—much of it from the British Isles, notably Scotland, some from other European countries. In the early days of American settlement, popular music had to fight a long battle against the strong Puritan element which saw all secular music as a tool of the Devil. Secretly at first, then more openly, a distinctive style of American folk-music evolved, with fiddle and banjo recreating the same sort of headlong impulse that is to be found in Scottish dance music. This, enhanced by American legend and speech, developed into the distinctive American folk style that eventually produced composers who wrote in a clearly American mode, typified by such songs of the 1800s as 'Arkansas traveller' and 'Turkey in the straw', leading to the more conspicuously composed songs like 'Dixie' and the works of Stephen Foster.

The first powerful surge of black influence came with the minstrel show tradition which, ironically, was largely perpetrated by white performers disguised as blacks. The minstrel strains were spread abroad by the various troupes that went to Europe,

or were founded there, and gave the world the first hint of something musically different from the European tradition; as did the spirituals taken abroad by the Fisk Jubilee Singers and others which had an even larger black element in their make-up. Then in the 1890s came the first emergence of a music of black origin in the shape of 'ragtime', where the minstrel-cum-Foster-cum-Sousa strains of current white American music were given the extra impetus of strong banjo rhythms and a new use of the effects of melodic syncopation.

The emergence of fully-fledged jazz was but a short step from there and it is not really surprising that initially it was exploited largely by white bands, who were just as capable of handling its ragtime-associated strains as black musicians, and had all the existing commercial advantages in their control. As the world absorbed the exciting new musical beverage that was served out by the 'Original Dixieland Jazz Band, and other pioneers, it was unaware of the richer depths of the true black jazz that was still being created by the blacks for their own use and pleasure.

A brand of jazz that was perhaps too exclusively labelled 'New Orleans' was certainly finding as fruitful a soil there as could possibly be found—a cosmopolitan city, a seaport open to the Caribbean and further black influences from that direction, a city with a strong Creole tradition. New Orleans jazz was essentially a utility jazz which took the discarded military band instruments from the Civil War and added to the existing white marching band style the elements of free improvisation and the pulsive off-the-beat rhythms that had their distant ancestry in the music of Africa. Much of early New Orleans jazz was played by marching bands before it settled in the black dance halls and clubs and there joined up with the ragtime piano to produce that early, sometimes stilted jazz, founded on banjo rhythms, that traditionalists like to think of as the genuine article. In fact it was already a hybrid music, and this was how jazz was to develop and how popular music was to take inspiration from it through the 1930s and beyond; jazz and popular music still loosely linked with the old European tradition of music-making through its partial white ancestry.

Behind the scenes, as it were, the deeper and blacker strains of jazz, as typified in the looser, essentially improvised, chanting lines of the blues, were still a private music for black use only. It was listened to on specially issued 'race' records that only gradually became available to the general public. But fitfully the world learned to appreciate and accept jazz, whether it was being presented in its pure or adulterated forms, until eventually this potent new musical idiom was almost completely to overshadow the European styles of popular music-making, and spread to all corners of the world.

By now the only superficially black strains of minstrelsy, of ragtime, of early Dixieland jazz, and subsequent white styles developed in Chicago and

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elsewhere have been superseded, but not obliterated. They have taken their place in musical history alongside the "drawing-room ballad and the Viennese waltz, as enjoyably nostalgic modes of music-making that still have much to offer. Jazz itself has become intellectualized and the black and white divisions no longer have much validity; while the blues-based popular music has mainly gone back to the unrestrained freedoms of the African origins of jazz.

2 *The name and the genre.* The establishment of the name 'jazz' has centred in many jazz histories on the activities of the "Original Dixieland Jazz Band, a white group who were the first to record a jazz session and who introduced the music to New York. It has been stated (see Brun: *The Story of the Original Dixieland Jazz Band*) that it was during their engagement at Schiller's Café in Chicago in 1916 (then playing under the name of Johnny Stein) that the word 'jazz' was first applied to this kind of music, when an inebriated 'retired vaudeville entertainer', excited by the music, leapt to his feet and yelled: 'Jass it up, boys!' 'Jass', in the black slang current in the Chicago underworld and emanating from the deep South, was a word with specific sexual connotations. Up to then it had not generally been associated with any musical activities, but it clearly struck all who heard it, thus applied to this syncopated music, as aptly descriptive. It is reported that this history-making customer was given a retainer to be there every night and utter his cry of 'Jass it up, boys'; and the band soon became known as Stein's Dixie Jass Band. Later, at Reisenweber's in New York, it became the Original Dixieland Jass Band, variously printed through error or in the spirit of experiment as 'jasz' and 'jaz', until it finally evolved as the punchy and enduring 'jazz' that history has accepted.

It is likely that the word, defined by Wentworth and Flexner in *Dictionary of American Slang* as 'copulation: the vagina; sex; a woman considered solely as a sexual object' had been used by Southern blacks long before 1900; and it had also long been broadened to mean anything that engendered excitement. It was a natural association of ideas (occurring in a similar way to the appending of the name 'ragtime' to any earlier modified form of jazz), but there is no evidence that the word 'jazz' was used to describe this new musical style until around the date given for its spontaneous emergence. The word was soon in general use as a noun and was widely used as a verb by 1920 in such phrases as 'jazz it', 'jazz it up', 'jazz that thing', etc.

Jazz clearly came upon the world as something of a cultural shock. The rhythmic impulse that 'jazzing' music induced was something totally new to the European tradition and was soon to revolutionize the whole world of popular music. Much that went on in the way of harmony and conflicting counterpoint was perhaps not quite so revolutionary in the light of what was happening to modern music; but jazz seemed harshly discordant to many ears accustomed to the polite rhythms and harmonies

of the popular music of the 1890s and early 1900s. Ragtime had partly paved the way by its syncopated melodies, but it still had a degree of Edwardian dignity about it. It is difficult now to appreciate just how aggressive and foreign jazz sounded to many people; and the fact that no one had thought of creating music in this idiom before gives some further credence to the theory that it arose as the result of African musical culture being grafted on to American.

It is easy enough to ridicule the confusion of early writers and their frequent inability to distinguish between ragtime and jazz, or the commercial manifestations of both. The anti-jazz faction was to remain highly vocal throughout the 1930s, at which stage they gave up public protest in the realization that they were well and truly beaten. Many hopefully predicted that jazz could not last; others, however reluctantly, conceded that it was here to stay.

The rhythmic nature of jazz derived from its African ancestry and the heightened sense of rhythm that the black exponents brought to it through the exploitation of the banjo and improvised rhythm instruments. Jazz melody was partly an extension of the natural flavours of American popular song; partly the result of the shapes imposed upon it by the underlying rhythms and harmonies. Jazz harmony, at least in its early stages before the more advanced jazz musician was qualified to manipulate it, was probably mainly advanced, more than most jazz writers allow, by the composers from "Tin Pan Alley. If they were undoubtedly forced into new ways by the coming of ragtime and jazz, there was also a return trade in which they led jazz into new paths by the development of new harmonic ideas. Carl Engel wrote in *Atlantic Monthly* in August 1922: 'I have not given the subject sufficient study to say definitely at what point the course of popular American music took a new turn, but unless I am very much mistaken, "The magic melody" by Jerome Kern was the opening chorus of an epoch. It is not a composition of genius but it is very ingenious... its principal claim to immortality is that it introduces a modulation which, at the time it was first heard by the masses, seized their ears with the power of magic.'

This point was revived by Irving Scherker in the *Chicago Tribune*, Paris, March 1926, when he wrote: 'Harmonic variety did not become a feature of American syncopated music until 1915 when "The magic melody" of Mr Jerome Kern was produced. "The magic melody" was the first introduction into popular music of the peculiar harmonies which now pass for jazz harmonies or blues.' Gerald Bordman, in *Jerome Kern: his Life and Music* (1980), identifies the modulation pinpointed in this now almost unobtainable "Kern item as 'the characteristic jazz change from a tonic to a chord based on its fourth tone and raised to a seventh: in this case a B $\flat$ seventh chord succeeding an F'; but goes on to point out that Engel, in 'seeking the origins of commercialized jazz' took no note of even more

dramatic jazz harmonies that Kern invented in 'They didn't believe me', written in 1914 and described by Alec Wilder in *American Popular Song* as 'a definite departure from all the songs which preceded it'. Certainly over the two decades after 1915 jazz developed by using the advanced compositions of writers like Kern and Gershwin as a basis for improvisation as well as by the increasing complexity of improvisation in the hands of adventurous performers ranging from Armstrong, through Beiderbecke and Hawkins, to the innovatory work of Young and Parker.

There has been perhaps too great a tendency to isolate jazz. Pure jazz is certainly a minority interest, its appeal partly limited by the fact that most of it is instrumental music while the wider public is more interested in songs and singers. Jazz singers have helped to bridge the gap by using Tin Pan Alley material and it is clearly evident that jazz and popular music from the 1920s on go hand in hand. The popular song is a commercialized form of jazz; and jazz is a folk version of popular song; but each is now dependent on the other.

3 *History.* If jazz became apparent to the world at large through the pioneering efforts of the white Original Dixieland Jass Band from c. 1916, it had been emerging in a more circumscribed way in the black ghettos of New Orleans and elsewhere from possibly as far back as the mid-19th century. Jazz, in the hands of musicians who were too early to be recorded, like the legendary Buddy Bolden, was very actively shaping its language and conventions in the 1890s. Possibly New Orleans has been too emphatically pinpointed as the birthplace of jazz. Although this is impossible to prove, as no one knows where the first definable jazz performance took place, New Orleans was ideally situated in every way to incubate jazz and there is everything to support the contention that this is where jazz grew and emerged; and its back streets gave birth to many of its most distinguished early exponents. The natural urge of the academic to put everything into categories and neat packages has similarly given rise to the over-indulgence of seeing jazz as a regional product—'New Orleans jazz', 'Chicago jazz', 'Kansas City jazz', and so on. Certain traits can be seen breeding in certain places; but jazz, like other music, like literature and art, has mainly been advanced by inspired individuals. Any attempt to rationalize jazz in area packages is soon halted by the weight of exceptions to the rule. Louis Armstrong, although a native of New Orleans, was the first powerful influence that took jazz away from the so-called New Orleans style; while Johnny Dodds and Jimmie Noone, two New Orleans-bred clarinetists of roughly the same vintage, were players of a totally different nature.

New Orleans spawned the marching band that utilized the clarinet, trumpet, and trombone front-line derived from ex-military band stock instruments, and instilled the basic rules of collective improvisation, with each instrument playing a role that supplemented and enhanced the others. The

respect accorded to Bolden almost certainly arose because he, as much as anyone, devised many of the tricks and phrases of New Orleans jazz that were to become the crude basis of the jazz language. His unofficial 'pupils', like Joe 'King' Oliver and Louis Armstrong, learned the basic New Orleans jazz, outgrew its conventions and went on their way to Chicago and New York to play on a new level of coherence. The rudimentary New Orleans style was a simple, fundamental, highly satisfying formula that was left to musicians of lesser skills to enlighten with their sincerity. Basically it comprised a trumpet or cornet playing a leading line which kept fairly near to the tune, with the clarinet playing rococo variations, mainly in the higher reaches, and the trombone underlaying both with bass harmonies and connecting passages. The banjo, the tuba, and the drummer provided the basic rhythmic foundation when the jazz group was acting as a marching band at various festive functions; with piano and double-bass used on more sedentary occasions. But there were no rules as to how New Orleans jazz was presented. The leader might be a clarinetist. The saxophone was commonly used (Bolden had one in his band). The guitar was only less favoured in early recordings because the banjo came through better. Some musicians, like clarinetist Dodds and trombonist Kid Ory, passed their career playing in the earthy, simplistic style that is thought of as *echt* New Orleans; others moved on.

Many early writers and pundits laid great emphasis on the fact that jazz was an improvised music. It would perhaps be more accurate to say that it maintains an improvisatory nature and flavour. Most jazz is at least partly arranged, in that it makes use of fixed melodic and harmonic patterns and most soloists will be playing something of what they have previously worked out. Jazz totally played as written is almost impossible; jazz totally improvised is rarely attempted, or leads to something that is only of interest to the player. As it 'progressed', jazz tended to become less improvised, until the art was revived in modern free jazz.

The next step in jazz history usually leads the student on to Chicago, where many New Orleans musicians had arrived by the earliest possible riverboat, and the so-called Chicago style. The change of emphasis is towards more isolated solos and harder-driven rhythms, pointing towards the *swing* era when rhythm was nearly all. In fact, pure Chicago jazz was only played by a small number of white musicians who called themselves Chicagoans when they felt like it. Much of the music going on in Chicago at the same time was, as ever, dictated by the whims and inventions of talented musicians doing their own thing or, alternatively, playing a somewhat more polished kind of New Orleans jazz as fashioned by King Oliver's Creole Jazz Band of the early 1920s, which was not particularly Creole in flavour and would probably have been the same had it stayed in New Orleans or moved to St Louis.

Although jazz life was to be sustained in various large cities like New Orleans, Chicago, Kansas City,

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Los Angeles, and San Francisco (and was there given some individuality by the musicians who happened to be around), the majority of jazz activities were bound to gravitate towards America's cosmopolitan trade and cultural centre, which happened to be New York. Jazz might be most realistically viewed as a series of developments that were shaped by various gifted musicians who just happened to be in various locations on their way to Harlem.

We can never fully know the part played by early leaders like cornettists Buddy Bolden and Freddie Keppard, clarinetist Alphonse Picou (1878-1961), and other New Orleans pioneers without knowing what the music that they helped to shape was originally like. We can get a fairly clear idea of the sound of early New Orleans jazz from the revivalist work of such survivors as Bunk Johnson (trumpet), George Lewis (clarinet), Jim Robinson (1890-1976) (trombone), though there is no reason to suppose that all New Orleans jazz was as crude as they made it in their decline. From such samples and suppositions it can be seen that the art of Louis Armstrong is simply a case of advanced and positive ideas outgrowing one environment and moving on to look for another where his ideas are better supported. The magic that he achieved in the company of Johnny Dodds and Kid Ory is by no means diminished by the fact that he had to find a partner like Earl Hines and competitors like Coleman Hawkins before he could find a full outlet for his expression. Subsequently the full force of a larger band seemed necessary to support his powerful playing. At a certain point he had said all he had to say, and he spent the rest of his career repeating himself and enjoying a justified reputation while jazz moved on.

This is essentially the pattern of any artistic history. Some players and creators, like the other great New Orleans musician Jelly Roll Morton, came on the scene too early for their advanced ideas to be appreciated and when they at last achieved their due recognition they were almost beyond their creative peak.

The folk jazz world of New Orleans was outpaced by the more commercial centres like Chicago and New York. In Chicago jazz simply took more account of its Armstrongs and allowed more prominence to the soloist, at the same time continuing the tidying up and controlling tendency that was considered progress by some and a retrograde step by others. Out of the Chicago environment, or passing through it, came the talents of white players like Bix Beiderbecke, the Texan Jack Teagarden, saxophonist/leader Frankie Trumbauer, who progressed harmonically and cooled jazz a degree or two, substituting exciting ideas for emotional heat.

Once jazz had moved inexorably to New York the need for regional labels diminishes. Certain styles that led to the swing era were developed in Kansas City, and later certain cool trends developed on the West Coast of America, but basically everyone

played in New York at some time or another to create a universal style. It was now purely a matter of personalities. Coleman Hawkins had no sooner given the saxophone a warmly expressive and inventive style of its own that put it on a competitive level with the trumpet as a group leader, than the world was intrigued by the cooler, more side-long approach of Lester Young in the ranks of the early Count Basie band. He was left in the mainstream world when the even cooler and more cerebral playing of Charlie Parker and the other modernists at Minton's substantially changed the character of jazz. In unscientific terms it was a development that paralleled what was going on in the classical world. Instead of music being an outgoing art, aiming to please the customers who basked in its warmth and friendliness, it became introspective, with the customer expected to make the effort to find out what it was all about. The progressive music-lover has, perhaps rightly, always seen progress and novelty as the criteria of modern art; the reactionary still deems beauty and truth as all that matters.

The move towards big band jazz started early. In basic terms, bigness, that is the employment of more than one of each instrument at a time—sections of three or four of any one voice—necessitated arrangement and the development of varying formulas. The big band jazz that became swing was specifically catering for the requirements of dancers and other commercial needs. But not all big-band jazz necessarily came into the swing category. The big band was variously used by leaders from Morton, via Duke Ellington to Gil Evans to create jazz on an orchestral basis, to achieve blends of tone colour and contrapuntal ideas that were beyond chamber jazz groups. A band like Ellington's passed through the swing era without ever becoming simply a swing band in the most functional sense.

At the other end of the scale the individual soloist was still the main focus of interest. The complex fantasies of virtuosos like Art Tatum and Oscar Peterson were not to be confined by other instrumentalists hogging the limelight; others were there simply to provide backing for the star. To some, such solo extravagances are the peak of jazz creation; others prefer the collective spirit. Possibly the greatest jazzmen have always been those who could do both things: shine as soloists and yet combine with others in collective creativity. Add to that the ability always to come up with fresh ideas rather than simply trot out old formulas and the ideal might be somebody like pianist Earl Hines or saxophonist Charlie Parker.

With 100 years of jazz now more or less upon us (though which year will be fixed on for the centenary celebrations will be difficult to decide) jazz has already become too big a subject, like classical music, to be summed up as one thing, or even an art that can be wholly appreciated by a person of average appreciative capacity. But while jazz can conveniently be parcelled into such broad categor-

ies as *traditional, mainstream, and *modern, or further divided into regional packages, a present critical dilemma is that the first two chapters happened too quickly: we have now been living with an art known as modern jazz for virtually half of jazz's entire history. Possibly the only critical solution is to see modern jazz as the start of a new art that ought to be given a new name. The earlier jazz periods could then be packaged into nostalgic units like ragtime, *music-hall, and baroque concertos, to be constantly dusted and polished but never radically changed or taken beyond the bounds of authenticity. Certain elements of modernity in jazz are as far beyond the appreciation of certain traditionalists as the twelve-tone school is ever likely to be to those whose ears are still attuned only to diatonic music.

The history of jazz is not all American, but 90 per cent of it is. It does not diminish the value of exponents of jazz in Britain and Europe to say that they have generally followed where the USA led. America had the irreplaceable asset of its black population, who at least must be given the credit for creating and incubating jazz and producing a great proportion of its creative geniuses—however skilled the white exponents of the art have since become. Jazz may now be a universal art but it started as an American idea and nothing can change its lineage. So far there have been no other national jazz styles that have not been copies of the American originals, and now that the language of jazz has become the language of virtually all popular music, the specialized art of true jazz has become even more of a minority taste.

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See also books listed under BIG BAND JAZZ; BLUES; CHICAGO JAZZ; DISCOGRAPHY; KANSAS CITY; MAINSTREAM; MODERN JAZZ; NEW ORLEANS; NEW YORK; RAGTIME; SWING; etc.

Jazz Dance. The observer's view of jazz (largely built up from records and other mechanical presen-

tations of the music) as something to be listened to, obscures the practicalities of its history and its everyday growth as a dance music. It was not so much the onset of jazz that dictated fashions in dancing as the demands of dancers that shaped the course of jazz. Most bands passed a greater percentage of their time on dance-hall bandstands than they ever did in the concert hall or the recording studio.

Jazz dances have always inclined towards an improvisational nature, a free expression of bodily excitement and mental elation rather than the formal expression of graceful deportment that seems to have been the prime object of the European ballroom styles. In this light they have a natural affinity with the folk-dances that had been modified and bowdlerized to create the ballroom dance.

Jazz dance, like jazz itself, goes back into the dark recesses of the history of the black population of the USA. That its character arose at least partly from African dance customs seems beyond question. The black dancer inherited the use of dance as a passionate outlet, a physical recreation, and an expression of suppressed vitality. Jazz dance is centred on the pelvic regions and can hardly help having sexual undertones which are induced by the essentially rhythmic nature of the musical accompaniment. While the slave population partly copied the white dance fashion, a natural independence ensured the survival of dances of African and West Indian origin such as were danced in Congo Square in New Orleans on permitted holidays—the bamboula, the calinda, and the juba among them.

The gradual emergence of black American music in the watered-down strains of minstrelsy came as an accompaniment to the comic dances of the mid-19th century that had some affinity with the European clog dance. The frequent imitation of animals also had its roots in folklore and many of the basic steps that evolved had names like the Buzzard Lope or the Eagle Rock. The jiggling steps that evolved had a clear influence on ragtime when it emerged in the 1890s, developing alongside the high-kicking steps of the *cakewalk, whose music was almost indistinguishable from ragtime and occasionally identical with it. These partly Americanized social and entertainment dances developed in such popular crazes as the *Charleston; while the more emotionally physical side of jazz that had the *blues as its essence, saw the physical movements of the Grind and the Mooche leading jazz dance towards the physical explosions of *jive and *jitterbug that accompanied the *boogie-woogie and *swing crazes. Both sides met and compromised in ballroom modifications like the *Black Bottom.

All these physically demanding dances disappeared when the ritualized movements of the *twist and other *rock dances commercialized jazz dance by putting it within reach of the untalented. In the entertainment world jazz dance developed to a fine art, mainly under the heading of tap, in the hands of talented black dancers like Bert *Williams and Bill *Robinson and perpetuated eventually by the master imitator Fred *Astaire.

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The Swing Era:

THE DEVELOPMENT OF JAZZ
1930-1945

GUNTHER SCHULLER
||

New York Oxford
OXFORD UNIVERSITY PRESS
1989

and not at all the same as Parker's—a much more intensely articulated and somewhat vertically oriented rhythmic conception. For another thing, while Dizzy had met Parker briefly in Kansas City in 1940 and *perhaps* had, by July 29, 1942 (the date of the *Little John* recording), jammed with him at Monroe's or Minton's, all accounts indicate that Gillespie was not especially impressed by Parker until they worked together in Hines's band in early 1943. And even then, it was trumpeter Benny Harris who brought the two men together musically. Such accounts—also those of Dizzy's trumpet player friend Buddy Anderson—correspond to the aural evidence of recordings, slim though it is.

Dizzy's solo here clearly shows that at that point in time, say 1940 to 1942, Gillespie's and Parker's musical conceptions were pointed in the same general direction, with some parallels and overlaps discernible (especially in the realms of harmony and tempo), but with some *major* differences as well—differences in part also of those between articulation on a trumpet and a saxophone. Later, of course, their musical conceptions were to converge, each learning from the other in a reciprocal musical union that, considering its impact, was virtually unique in jazz history.

Many of Dizzy's favorite trademarks are already present on *Little John*: the opening descending line starting from a high perched note, the long plummeting lines that swirl around near the bottom before lithely snaking up to a middle-range note, the fast-note flurries here still in eighth-note triplets (in a few years to be in sixteenths or thirty-seconds). Dizzy's solo is structured so as to reflect and accentuate the basic blues changes (or at least *one* version of how one might relate phrase lengths to harmonic function): a neat eight-plus-four-bar division in both choruses and having the point of departure for the last four bars in each chorus coincide with the dominant (V) chord. Of course, this was still a young twenty-four-year-old Gillespie, who would within a few years invent much more unpredictable and asymmetrical phrasings. And some of *that* he would learn from Kenny Clarke and Thelonious Monk as well as from Charlie Parker.

Gillespie was fired by Millinder—no reasons given. He went on to Hines, Eckstine, and his own bands and became one of the major leaders of the bop revolution. Millinder drifted more and more into rhythm-and-blues, with considerable popular success, and maintained a rather large orchestra straight through 1952, by which time most big bands had disappeared.

In 1942 Millinder had the power to fire Gillespie. Today, we ask: who was Lucius Millinder? The question receives an answer only from the jazz historian.

PART 4

LIONEL HAMPTON

Lionel Hampton made his first recordings under his own name in early 1937, while he was still working with the Benny Goodman Quartet. These were small combo recordings which eventually comprised twenty-three sessions with greatly varying personnel. The series, perhaps modeled on the famous Billie Holiday-

Teddy Wilson sessions in early 1941. By his own big band bridging several styles and-blues to bop, primarily in small

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Gillespie. Today, we ask: who was never only from the jazz historian.

For his own name in early 1937, the Goodman Quartet. These were small twenty-three sessions with greatly on the famous Billie Holiday.

Teddy Wilson sessions (although not of so consistent a quality), was terminated in early 1941. By that time Hampton had left Goodman (in 1940) and formed his own big band, with which he recorded prolifically for several more decades, bridging several stylistic periods from swing and boogie-woogie, jump, early rhythm-and-blues to bop and modern jazz. Hampton is still active today, working now primarily in small group formats.

Hampton has been one of the most successful and enduring multi-instrumentalists in jazz, obviously one of the few outstanding vibraphone soloists, but a drummer and (mostly two-fingered) pianist and talented singer as well. His first big-time professional work was in the late 1920s with the excellent Los Angeles-based Paul Howard orchestra,¹ continued with Howard's successor, Les Hite, and after a year or two of fronting his own band he was discovered by Goodman in 1936.

Even in full consideration of the enormous diversity of major jazz talents in any period of its history, one is tempted to apply the word unique to Lionel Hampton. Certainly no one has outrivaled Hampton in sheer exuberance, physical as well as emotional. Motored by a seemingly limitless supply of energy and stamina, Hampton's playing is known the world over for its relentless physicality, unhampered technical facility (especially on vibraphone), and a seemingly imperturbable inventiveness. Limitless outpourings of rhythmic energy being always more admired in the popular arena than subtlety or refinement of thought, Hampton's image as the unremitting hard swingster has far outstripped an awareness of his considerable lyric and melodic talents.

To be sure, Hampton's approach to music is often unsubtle, uncritical, at times even tasteless. In truth, when he assaults his drums, brutalizes the piano keyboard in his hammered two-finger style, pounds the vibraphone into submission, the perspiration quotient is high indeed, its inspiration equivalent often considerably lower. Both in his ability to generate audience frenzy and in his

1. Paul Howard's Quality Serenaders was a now-forgotten nine-piece orchestra that deserves at least a footnote in jazz history. Apart from the twenty-year-old Hampton, the band included other talented youngsters like Lawrence Brown, trumpeters George Orendorff and Earl Thompson, and boasted a skillful arranger (and reed man), Charlie Lawrence. In style the band at its best emulated the McKinney Cotton Pickers, particularly some of John Nesbitt's more adventurous scores, although the vestiges of a kind of lingering updated ragtime idiom and the influence of Paul Whiteman's more "sophisticated" arrangements can also at times be heard in their work. In addition, Orendorff was an expert in the "freak" trumpet style and an admirer of Bubber Miley, and Earl Thompson (later doing fine work in Andy Kirk's band) on the other hand was a disciple of Bix Beiderbecke. Thus the band provided considerable versatility, but by the same token had no single cohesive identity. Yet in its finest recordings—like *Charlie's Idea* (really *Tiger Rag*), *Stuff*, *Harlem*, and *California Swing*—there is much evidence of a never less than spirited, inventive music-making, seldom content with just the stock and the ordinary. One is also reminded of the fact that not all the "new" jazz of the period was centered in New York.

Some highlights: Orendorff's side-ending solo on *Stuff* that sounds like it might have been played by Dizzy Gillespie, the "hip" bitonal harmonies in *Harlem*, Lionel Hampton's versatile drum work and scat-singing, and a number of fine Lawrence Brown trombone solos, especially on *Cuttin' Up* and *Gettin' Ready Blues*. The latter provide early evidence not only of Brown's outstanding talent, but of the fact that his unique style was essentially set by 1929 (at age 22!).

own susceptibility to it, Hampton foreshadowed the empty-minded hysteria of today's more outrageous rock singers. Nor is the distance between rock and Hampton's 1940s' early form of rhythm-and-blues all that great, certainly not in respect to its rhythmic, dynamic, and energy levels. What all this unfortunately obscures is Hampton's talents as a balladeer, both as a vibraharpist and a singer, and his equally innate ability to express himself in gentler, more subtle ways.

Hampton's is a natural, uncomplicated musical talent—almost casually inventive—in which the sheer joy of performing, the direct unfurrowed communication to an audience, is more important than any critical or intellectual assessment of it. He is in this sense also not a leader, the way Ellington and Lunceford, for example, were. Stylistic identity and the creation of a recognizable individual orchestral style have never been uppermost in Hampton's thoughts, succumbing instead to a randomness of approach that accounts for much of the inconsistency of quality in both of his own playing and that of his accompanying groups, large or small. Indeed, his ambivalence in these matters caused him, when he contemplated forming a large band, to consider seriously any number of orchestral options, ranging from hot to sweet, from frantic jump to sedate dance, including the use of a large string section. Fortunately Hampton did in the end opt for a more orthodox jazz instrumentation, one which in due course became pre-eminent as a dynamic hard-driving swinging ensemble.

Hampton's Victor small group series is marked by a similar kind of unevenness and ambivalence. Its quality ranges all the way from well-swinging collective efforts like *Muskrat Ramble*, *Hot Mallets*, *Down Home Jump* (all with above-average Hampton improvisations), *I Can't Get Started*, *I'd Be Lost Without You*, *One Sweet Letter from You* (all with exceptionally sensitive vibraphone ballad work), and the virtuosic Hampton drum showcase, *Jack the Bellboy*, to musical disasters like *Lost Love* (primarily devoted to a crooning Lee Young vocal with an out-of-tune girl trio), the mindless piano pyrotechnics of *Twelfth Street Rag*, *I've Found a New Baby*, *China Stomp*, and leaden unswinging affairs such as *My Last Affair* (weighted down by Krupa's vertical chompy drumming) or the very tentative *Shades of Jade*, and a surprisingly listless *Flying Home*.² Vacillating between these wildly fluctuating artistic standards is a bewildering variety of contributions by a host of greater and lesser sidemen. Although their names read like a *Who's Who* of swing era jazz, Hampton seemed to exercise very little artistic or leadership control over these musicians. Some played superbly, others certainly did not; some tried to fit into the intended mood or character of the piece or a particular ensemble of players, others did not; some provided an exuberant lift to the performances (like Alvin Burroughs on his 1938 session, or Chu Berry on a number of tracks, King Cole and Oscar Moore on *I'd Be Lost*, Dizzy Gillespie on *Hot Mallets*, Ziggy Elman on *I've Found a New Baby*, Marshall Royal on his sessions). Others dragged the level down or contributed very little.

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2. Not the famous 1942 big-band version, but the earlier 1940 smaller group performance.

men from one orchestra or another (Ellington, Goodman, Hines) on the assumption that players accustomed to each other would produce better integrated performances, the results were in fact often quite disjointed and impersonal. Especially striking is the considerable loss of individuality suffered by the Ellington contingent, an often observed condition whenever Duke's men were removed from the context of his orchestra and compositions. Hodges in particular, though still obviously a confident performer, seems only half the artist when not embraced by Ellington's harmonies and enveloped in his orchestral colors.

Although one has to do a bit of hunting for the finer contributions of these sidemen, it is on occasion well worth the effort. Curiously, the brass players fared generally better than the reed men. There are excellent solos by an explorative Cootie Williams (*Ring Dem Bells*), a cocky, irreverent and dashing Harry James (*Shoe Shiner's Drag*, *Muskrat Ramble*), a precociously brilliant Gillespie on *Hot Mallets*, a typically eccentric and unpredictable Henry Allen (*I'm on My Way*), an "outrageous" Rex Stewart (*Memories of You*); brilliant solos also by Lawrence Brown on *Stompology* and his perfect bee-buzzing imitation—you guessed it—in *Buzzin' Around the Bee*, as well as a romantic burry-toned one on *Memories*; and fine work by J. C. Higginbotham (who, to my knowledge, never played a poor solo). Even Ziggy Elman behaved himself musically and delivered a number of tasteful solos, as on *After You've Gone* and *Munson Street Breakdown*.

In addition to Chu Berry's dominant contributions (see below), Hawkins delivers several typically rhapsodic solos, a beautiful romantic one on *One Sweet Letter* and a rocking, raucous one on *When Lights Are Low*. Then there are the fervent Bechet-like clarinet solos by Marshall Royal on several 1942 sides (*Blues in the News*, *Royal Family*), and the many elegant saxophone section ensembles Benny Carter contributed. Charlie Christian was also importantly present in several roles: as a compelling soloist on *Haven't Named It Yet*, as accompanist—unamplified, by the way—behind Hampton's vocal on *One Sweet Letter*, and as straight-ahead rhythm guitarist. There is also (on the sides with the King Cole Trio) the trio's always inventive, interesting guitarist, Oscar Moore. And, lastly, we should not neglect Ray Perry's unusual contributions on amplified violin.³ Perry had excellent intonation and developed a style which incorporated much double-stopping, especially in accompanimental situations where he could create the illusion of an entire saxophone section (or at least a pair of saxophones), or all by himself provide swinging harmonic riffs behind a soloist. Hear him to good advantage in these various roles on *Altitude*, *Bogo Jo*, *Smart Aleck*, and *Fiddle Dee Dee*.

As I have already suggested, although Hampton hired all these fine players,

3. Ray Perry was a Boston-based violinist and saxophonist who in the mid-thirties developed a technique of simultaneously singing and bowing, singing an octave below his playing. Slam Stewart, the bass player, heard Perry and adopted the same technique, except in inversion: singing an octave above his playing. (Perry was forced to leave Hampton because of an illness from which he never fully recovered; he died in 1950.)

Hear him also in outstanding solo work with the Sabby Lewis Sextet (on the Phoenix Jazz label).

he had little actual influence on the outcome of these sessions, for he was apparently oblivious of the varying results and content to unhesitatingly wend his way through vibraphone solo after solo. And though his later big band developed a much more cohesive personality due to the strong talents of some of his arrangers, one has the feeling that Hampton never exercised much artistic and stylistic control there either, except as these were affected by his boundless energy and uninhibited showmanship. It may sound absurd to say it—about someone who has led bands successfully for nearly fifty years—but Hampton is incapable of imposing his musical personality on others, as real leaders almost always do. That reluctance may in fact be a mixed blessing, for Hampton's sometimes questionable artistic taste inflicted on others might have produced even more inconsistent results. As it was, Hampton more often than not responded well to leadership from other directions, be it in the form of his big-band arrangers such as Milt Buckner, Quincy Jones, Bobby Plater (and Benny Carter—on the 1938 small group dates) or the powerful presence of players like Berry, Hawkins, Catlett, or even the young sparkling Gillespie, not to mention Goodman and Wilson in the Quartet settings.

The generally extrovert Hampton can in fact be quite self-effacing. Although he was the titular leader on April 5, 1939, there is no question that Chu Berry moved to front and center, even when not invited to do so (as on *Sweethearts on Parade* and *Denison Swing*), and turning what were intended to be Hampton solos into duets at best, in effect *accompaniments* to Berry. One has the distinct impression that the energetic shuffle rhythm and bright tempo were Berry's idea, not Hampton's; and never did Carmen Lombardo's sugary tune receive such a powerfully swinging treatment. It is an interesting aspect of Hampton's personality, as irrepressible as it often seems, that it can nonetheless sometimes be dominated by the artistry of others of even greater power and depth.

There is an interesting correlation here with Hampton's musical character and artistic predilections. While his popularity rests primarily on his hyper-energetic fast playing in loud riff pieces (*Flying Home*, *Air Mail Special*, *Hamp's Boogie Woogie*), his best and most creative playing invariably occurs in ballads, when the tempos are relaxed and the high-tension pressures are removed. At such times Hampton can be a superior melodic improviser, incorporating sensitivity of touch and timbral refinement in his playing. I have already mentioned three ballads from the years 1939 and 1940, to which one could add a 1954 *Star Dust* performance and his 1944 Million Dollar Smile.

But superficial excitement and seemingly unrestrained energy are Hampton's most obvious popular trademarks, and they are manifested in a most ostentatious way in his piano-playing. This consists not of orthodox pianism, of course, but rather an essentially percussive mallet technique applied to the upper register of the piano by using two fingers like mallets. The power and rapidity with which Hampton can thus extract sounds from the piano keyboard is in a pure technical sense astonishing—and, like a highly trained circus act, a constant delight for general audiences. It is, however, an essentially purposeless and musically extremely limited technique. It ignores the basic nature of the piano—an instru-

ment not meant to be nuances and touch. By device is self-invalidating. The aforementioned number, finger technique, *Cent* tic failure by the com guitarist Oscar Moore. sort can be heard on H a linear single-note styl than of some mechanic musical statement, all pyrotechnics.

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ment not meant to be hammered at—and its great capacity for a variety of tonal nuances and touch. By emphasizing only the percussive side of the piano, this device is self-invalidating, leading only to witless virtuoso displays (as in the aforementioned numbers). One of Hampton's most famous hits using the two-finger technique, *Central Avenue Breakdown*, was only rescued from total artistic failure by the compensating intercessions of second pianist Nat Cole and guitarist Oscar Moore. Pianistic ability of a more orthodox—and productive—sort can be heard on Hampton's *Denison Swing*. The result here, still mostly in a linear single-note style, is much more reminiscent of Basie's sparse piano work than of some mechanical triphammer. *Denison Swing* is a poised, well-conceived musical statement, all the more touching and expressive for its *lack* of digital pyrotechnics.

Great originality and well-conceived solos are, however, not Hampton's *forte*. He is not so much a creator as he is a compiler. His solos tend to consist of a series of remembered or "common practice" motives, which he infuses with his own brand of energy and strings together into a musical discourse. While this method ensures that Hampton is never at a loss for ideas, the solos tend to be based too much on patterns and repetitions, rather than *development* of ideas. Hampton improvisations are more apt to be a collection of riffs. This is especially true in faster temps, whereas in more relaxed contexts his melodic and ornamental gifts are given freer rein. More disturbing even than the reliance on patterns, however, is Hampton's fatal compulsion for musical quotations. Uncritical audiences, of course, love these diversions, delighted to recognize some snippet from the musical public domain and enjoying the improviser's challenge of fitting it into, say, a 2-bar break, a challenge Hampton never fails to meet. The liability of these tactics, however, on a serious level is that they inevitably interrupt the musical argument, rather than extend or develop it. For all of Hampton's inordinate facility, his music-making is often indiscriminate and uncritical.

Hampton is also rarely adventurous harmonically. He may appreciate the "modern" orchestral settings provided by many of his arrangers, but he himself rarely contributes significantly in the way of harmonic/melodic explorations, being generally content to maintain a more conservative stance, well-rooted in the swing language of the thirties.

While Hampton's seemingly uncontrollable energy has been a great asset in his public career, one is often left with a sense that all that fervor is not entirely spontaneous. There is something pre-programmed and automatic about Hampton's enthusiasm which, however, when transmuted over to his big band of the forties and fifties, helped to generate a level of sheer physical excitement which no other band was ever able to sustain over such a long period of time. That was a dividend of sorts; but there were also some liabilities.

These were not discernible at first, for from the outset it was clear that Hampton and big orchestras were made for each other. There was a natural match between Hampton's energy potential and that of a big band, replete with scream-

ing high trumpets⁴ and juggernaut rhythm section. The band began rather conservatively, with a full non-screaming sound and plenty of swing (as *Southern Echoes*, for example, attests). But by 1942 decibel levels in jazz—parallel to the mounting pitch of war frenzy—had risen considerably. With the high-tension *Flying Home*, first written and recorded by Hampton for the Goodman Sextet in 1939, now arranged by Hampton's pianist Milt Buckner, the band had its first big hit, finding the public's fevered pulse with some high-flying trumpet pyrotechnics (by Ernie Royal) and a frantic tenor solo by Illinois Jacquet, which became the model for hundreds of later honking rhythm-and-blues and rock-and-roll tenor players.⁵

As so often happens, the flip side of that 10-inch disc, *In the Bag*, was a much worthier musical achievement—and much less of a popular success. Except for an ordinary Jacquet solo, in which he seems almost to strangle on his own tone, *In the Bag* was the first strong indication of where the Hampton band's real talents lay. It is a hard-punching, driving riff tune (by Hines saxophonist Robert Crowder), excitingly swung and featuring well-conceived solos by trumpeter Joe Newman, trombonist Fred Beckett, and clarinetist Marshall Royal. The latter's passionate playing with Hampton's band is especially intriguing since he rarely sounded like that in all his years as lead alto with Count Basie.

By the end of the 1942-43 recording ban the Hampton band's style had been consolidated, chiefly through Buckner's and trumpeter Joe Morris's arrangements, into a clearly identifiable concept in which power and relentless drive were the principal elements. *Loose Wig* and *Chop Chop* are prime examples of the kind of high-level musical excitement the orchestra could produce and did so consistently. What puts these performances above the level of mere exhibitionistic crowd rousers is the high degree of integration between solo and arrangement, between improvisation and composition. Basic to it all is the down-to-earth uncomplicated drumming of Fred Radcliffe, who, along with his predecessor George Jenkins, set the particular Hampton big-band-drumming style, religiously maintained for several decades by their numerous successors. By 1944 the time sense of guitarist Billy Mackel had been added to this rhythmic foundation, variously amended but never changed in its direction or basic feeling by a succession of excellent bass players, including Ted Sinclair, Charles Harris, Joe Comfort, Monk Montgomery, Charles Mingus, Roy Johnson, and Peter Badie.

Milt Buckner, the other mainstay of the Hampton rhythm section, functioned

4. Hampton once said, in referring to his late 1940s'-early 1950s' band (with 10 brass and 6 saxes), that no trumpet player could get into the band "unless they started at high C."

5. It has sometimes been suggested that Jacquet's solo was somehow an amiable tongue-in-cheek parody, beginning with an incongruous quote from Flotow's opera *Martha*. I find it hard to agree with this assessment—the humor escapes me—but in any case even musical parody, often a risky double-edged undertaking, finally must also answer to the highest creative standards—an argument I can't make for Jacquet's efforts here. In fairness to Jacquet, although he continued to feature his squealing high-note and honking low-note style through his tenure with Jazz at the Philharmonic, he adopted a less exhibitionistic manner when he joined Count Basie in 1945 and is playing in a fine matured style to this day.

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With this breed of playing style, Hampton of the new cities of that Cobb's soulful *Overtime and Blues*. Hear ular high-note carried over

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not only as pianist and chief arranger but invented the locked-hands (or block chord) style, appropriated years later and brought to the attention of the public at large by George Shearing. (The remarkable pianist Oscar Peterson has also made brilliant use of this pianistic technique.) It is said that Buckner developed this concept because his hands were so small he had to use both hands to play reasonably full chords—or else be relegated to only linear solos. His use of this technique can be heard as early as 1942 on the "Hampton Sextet" sides,⁶ particularly on *Royal Family* and *Blues in the News*.

Other extensive block-chord solos by Buckner can be heard on *Evil Gal Blues* and *Salty Papa Blues* from 1943, performances on which Dinah Washington made her recording debut. Buckner had been arranging for bands since his days with the Detroit-based Earl Walton band in 1931, and I suspect that his chordal style of playing was in fact a translation to the piano of the kind of parallel block-chord writing arrangers, especially Benny Carter, had been consistently using in four- or five-part saxophone ensembles since the early thirties. But Buckner was a richly inventive pianist, with a composer's mind, one who was unwilling to be typecast solely as the block-chord artist. Hear him on *I Can't Believe*, where he enriches Hampton's solo episode with a most remarkable single-line counter melody in the bass-baritone range. That he could play fine fluent linear improvisations is attested to by several recordings, especially *Three Minutes on 52nd Street*, *Kingfish*, and *I Can't Believe*.

Building upwards from the rhythm section, Hampton's orchestra featured a strong saxophone section led by the expressive alto of Earl Bostic (later replaced by George Dorsey), including the powerful rich-toned tenor of Arnett Cobb, and anchored for many years by the gutsy baritone of Charles Fowlkes. The trombones had Fred Beckett, a remarkable player, much admired by J. J. Johnson, whose career was cut short by tuberculosis at age twenty-nine, "Booty" Wood and Al Hayes, both from the stylistic lineage of Trummy Young. Finally, the trumpet section featured such reliable soloists as Joe Newman, Joe Morris, Duke Garrette, Joe Wilder, Kenny Dorham, and a succession of outstanding high-note lead men like Ernie Royal, Cat Anderson, Al Killian, Snooky Young, Jimmy Nottingham, Walter Williams, and Leo Shepherd.

With this calibre of performing talent, all quite young and representing a new breed of players, raised on swing but now already eager to charge beyond that style, Hampton's band quickly established itself as one of the most compelling of the new era. *Loose Wig* and *Chop Chop* from 1944 effectively show the qualities of that band and its versatility. Hear Buckner's block-chord piano and Arnett Cobb's soulful arching tenor lines—there is another eloquent solo by Cobb on *Overtime* and a wonderfully expansive one on Dinah Washington's *Salty Papa Blues*. Hear also the excellent trombone work (on *Chop Chop*) and the spectacular high-note trumpet flourish by Cat Anderson (on *Loose Wig*). This was later carried over intact to the Charlie Barnet band by Al Killian (one of Anderson's

6. It is baffling why this group was called a sextet. It was at least a septet, even if you exclude Hampton in the count. Both the Jepsen and Rust discographies err on the personnel of this group: it did not include Ernie Royal, but it *did* include Ray Perry and baritone saxophonist Jack McVea.

successors). All this was incorporated in well-integrated strongly swinging arrangements that demonstrated the orchestra's unequivocal commitment to a certain kind of hard-driving, deeply swinging jazz.

A quite different piece, unusual in the Hampton repertory, was *Million Dollar Smile*. Although Frank Foster's *Shiny Stockings* for Basie has come to be regarded as the progenitor of a certain kind of very slow-tempo open-spaced jazz piece, *Million Dollar*—twelve years earlier—arranged by Buckner achieved virtually the same results. In addition it offers a fine exchange between Buckner's block-chordal piano and the brass section, solid guitar backing by Mackel, and a fine clarinet-lead reed sound which, however, did not sound like Glenn Miller's. At this point Hampton also switched to two basses, playing mostly in unison, providing a potent harmonic foundation for the orchestra's playing.

By 1945 Hampton had enlarged his brass to ten, the tempo and pace had quickened, and the rhythmic overdrive of the band was in higher gear than ever. And now the liabilities began to show: frantic arrangements assuming more and more the main burden of discourse, erratic solos crowded in amongst the frenzied ensembles, increasing time given to witlessly redundant "boogie-woogie" numbers and endless interpolated "classical" quotations. (In a concert performance from this period in only two pieces, one can count eleven such intrusions: Gershwin's *Summertime*, his *Rhapsody in Blue*, Grieg's *Peer Gynt* (twice), the *Gavotte* from *Manon Lescaut*, *Organ Grinder's Swing*, *Holiday for Strings*, and the inevitable *Irish Washerwoman* (twice). The band even lost a lot of its swing, the rhythm section (especially the basses) becoming thumpy and tight, muscle-bound from their collective overexertion. *Flying Home No. 2* and *Slide Hamp Slide* are typical. *Slide* with its frantic riffing and trombone slides in the last chorus, a device which Larry Clinton and a hundred earlier swing bands had long ago run into the ground, could have been taken as a parody of the Mills Blue Rhythm Band's *Ride Red Ride* but for the fact that it took itself so seriously.

Not until late 1946 did some fresh ideas enter the Hampton book, with the arrangements, for example, of Billy Mackel (like *Playboy*) and with the new modern-oriented solo work of Joe Wilder and altoist Bobby Plater (a co-composer of the big 1941 hit *Jersey Bounce*). Indeed it seemed odd that Hampton—who had recorded Dizzy Gillespie in 1939—as late as the end of 1946 was still clinging to a by now rather superannuated swing style, when all the younger bands were switching to a more modern idiom, if not directly to bop. But then suddenly, reverting to a small-group format (an octet) in September 1946 on *Double Talk*, Hampton broke through into the bop ranks. Fluent bop-ish solos by Wilder and Plater, some modern harmonic exchanges between Buckner and Mackel, high range bass lines by Joe Comfort (à la Chubby Jackson of the Herman band) are some of the more interesting earmarks of this new direction for Hampton.

The inroads of bop become more and more discernible in the succeeding months and years—as in trumpeter Kenny Dorham's solos in 1947; Buckner's borrowing *in toto* of the entire trumpet-section lick from Gillespie's *Things To Come* on *Goldwyn Stomp*; the more advanced harmonies, chord substitutions,

and bitonal aggregations. Ellington's jungle swing *Got a Duke*, notwithstanding.

Ex. 1

These bop-ish efforts, like *Fingers*, a complete then twenty-five-minute piece, curious in its form—a striking early example. Many of Mingus's efforts in this early effort: the accumulated, so-called atonality; the use of non-jazz ways in this "unorthodox" style.

It would appear particularly bop-ish ventures. Hampton's effort either fold: boogie-woogie vocals (by Stan Getz) times under difficult again and again. For example, the was still mining the potential in the arrangements had taneity.⁷

The orchestra immensely gifted produced *Gabby's* (

7. Particularly interesting so much a matter of players to play (realizing going on simultaneously considerations have eventually realizing (one of the first inci

and bitonal aggregates as on *Hawk's Nest* (Ex. 1)—a slight musical detour via Ellington's jungle style, played with fine authority by "Duke" Garrette on *Hamp's Got a Duke*, notwithstanding.

Ex. 1



Final chord of *Hawk's Nest*
(D major on top of D[♭])

These bop-ish developments reached their apex in Charles Mingus's *Mingus Fingers*, a complex, advanced and not entirely successful composition by the then twenty-five-year-old bass player/composer. Too fragmented and promiscuous in its form—it attempts rather more than it can control—it is nevertheless a striking early example of a new compositional voice struggling to be heard. Many of Mingus's later conceptual and ideological traits can already be heard in this early effort: the caustic biting humor; the wild, dense contrapuntal textures accumulated, so to speak, out of multiple spontaneous lines; the forays into atonality; the use of the flute (played by Plater) and the bass (Mingus himself) in non-jazz ways. The orchestra as a whole did not feel entirely comfortable in this "unorthodox" music, and the performance is less than convincing.

It would appear that this experiment with a kind of radically new (not even particularly bop-ish) language frightened Hampton away from any further such ventures. Hampton's audiences could not have been very enamored of Mr. Mingus's effort either. In any case, Hampton's repertoire promptly retreated to a safer fold: boogie-woogie, a sizable leap in the direction of "rhythm-and-blues," novelty vocals (by Sonny Parker), and numerous remakes of *Flying Home*, sometimes under different thematic guises and titles (like *Wee Albert*). The return again and again to boogie-woogie numbers is particularly disturbing. In 1949, for example, the whole jazz orchestral world was going bop crazy, but Hampton was still mining the boogie-woogie lode. The band did, at least, recover its swing potential in the late forties after a period in which the lack of variety in the arrangements had begun to seriously stifle the band's rhythmic vitality and spontaneity.⁷

The orchestra received a strong lift in the early fifties with the work of the immensely gifted arranger Quincy Jones. Only eighteen at the time, he produced *Gabby's Gabbin'*, *Kingfish*, and a virtuosic arrangement of *Oh, Lady Be*

7. Particularly interesting is the absence of swing in Hampton's bass section at this time. It was not so much a matter of any individual inability to play with swing, but rather the necessity of both players to play (read) the same bass lines—you couldn't have two different improvised bass lines going on simultaneously—which in the end caused both players to tighten up rhythmically, ensemble considerations having to come first. One bass player would have been much freer, and Hampton, eventually realizing that, returned to the single bass—and a strong one in the person of Roy Johnson (one of the first incidentally to use the then new electric Fender bass).

Good that represented a much-needed infusion of new ideas and a brilliant confirmation of Jones's precocious talent. Another high period for Hampton personally, as well as his band, came during several sojourns in Paris in 1953 (the Paris All Stars date is particularly rewarding), and in Chicago in 1954. An on-location recording made by Columbia's George Avakian at Chicago's Trianon Ballroom catches Hampton and his orchestra at its best and most characteristic. Hampton, himself, apparently in one of his most creative moods, contributes exciting solos as on *Wailin' at the Trianon* and a superb *Star Dust*, its effect lessened only by a few too many audience-pleasing quotes. *Star Dust* demonstrated that Hampton could still be brilliantly inventive when not playing to the gallery.

Wailin' begins with a substantial *a capella* improvisation of (initially) considerable invention, which before it can deteriorate to mere mindless riffing—as so often happens with Hampton—is rescued by a marvelous adroitly timed entry of the rhythm section, a perfect moment of released suspense. Later, Hampton builds intensity again with an amazing sequence of 137 (*sic*) reiterated octave Ebs, as bassist Badie is drawn into the fray, literally impelled into his highest register.

The Chicago recording also features exciting work by Hampton's saxophonists, altos Jay Dennis and Bobby Plater and tenor Jay Peters. Dennis is particularly outstanding in his complex, wonderfully eccentric melodic careenings, usually at breakneck speed. But unlike a lot of modern saxophonists who fill their music out with runs, embellishments, patterns, and other secondary material, Dennis kept his solos highly concentrated and primary—that is to say, melodic—with a keen rhythmic edge in note values which are *inherently* fast. Dennis's sixteenth-note passages, for example, are not filled-in quarter notes but primary melodic/thematic material moving at quadruple the speed of the underlying basic tempo. His playing constitutes one of the more interesting extensions of Charlie Parker's rhythmic premises, and at the same time a link to and forerunner of Ornette Coleman.

Although Hampton never was a creative leader of the magnitude of Ellington, Lunceford, or even Basie, he and his orchestra occupied a varyingly prominent role through the years, never in the forefront of things, but energetically upholding a mainstream line well into the fifties and sixties, even unto this day.

Hampton is what he is, and no amount of latter-day analyzing can—or should—make him into anything else. He is, like Armstrong, one of the old school, where the entertainer role is always prominent, perhaps even primary. And like Armstrong—though certainly not on his creative level—Hampton is a dedicated artist-musician and craftsman, his flamboyance and exhibitionism notwithstanding. And perhaps most significantly, Hampton *has* been the keeper of a venerable tradition which, though it stands apart from all recent developments in jazz, is nevertheless a respectable one and one which Hampton, given his age and stature, is well entitled to preserve.

CO

Two black bands that were the Cootie Williams had left Ellington in 19 but soon got the band late 1941 and for a few halfway between swing coming black players w orchestras—players like Sam Taylor (saxophone name but a few. Cootie he was the first to pres *istrophy*, the former in

But as a transitional flaws inherent in being incoming bop, and at t of swing, Cootie, both players, seemed to wai piano solo on *Epistrof* harking back instead 1939 and 1940. Right peared Joe Guy in a t

Ex. 2a



8. Joe Guy (born 1920) trumpet player, although such, a catalyst, he brought played with: Fats Waller, Billie Holiday. A regular a tian, Parker, and Monk ja:

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and now has well over 10,000 78s and several thousand LPs. His main interests are swing, mainstream jazz and the blues, though he has shown enthusiasm for some modern and experimental groups. An accomplished viola player, he has always played privately for pleasure; his Mozart clarinet quintet performance with Benny Goodman in 1935 led to Goodman's interest in classical music. In 1942 he became Goodman's brother-in-law when Goodman married one of Hammond's sisters, Alice.

Addr: 444 East 57th St., New York 22, N.Y.

HAMPTON, LIONEL, vibraharp, drums, piano, leader; b. Louisville, Ky., 4/12/13. Raised in Chicago, played drums in *Chicago Defender* Boys' band. Moved to Calif. '28, playing drums with Paul Howard orchestra, Eddie Barefield, and Les Hite. While Louis Armstrong was fronting the Hite band, Hampton picked up vibes; his first recorded solo on this instrument was *Memories of You*, made with Louis Oct. '30. After four years with Hite, Hampton organized his own band to play at Sebastian's Cotton Club in Los Angeles. Benny Goodman heard him, used him on a record date with Teddy Wilson and Gene Krupa Aug. '36, and persuaded him to give up his band and go on the road with Goodman. From then until '40, in addition to touring with the Goodman quartet on vibes (and occasionally subbing in the big band on drums), Hampton made a series of Victor records with pickup recording bands that achieved great prestige among collectors. Featured on these sessions were sidemen from almost every top name jazz band. In Sept. '40 Hampton fronted his own permanent orch. The band was an almost immediate success but did not record in its entirety until Christmas eve '41. The following May Hampton recorded the first big band version of *Flyin' Home*, which he had previously made with the Goodman sextet and with a ten-piece band on Victor. The new record was a colossal success and established Hampton's dominance in the big band field. Throughout the '40s he went from success to success commercially, while hundreds of since-celebrated musicians passed through the ranks of the band, among them such men as Illinois Jacquet, Jack McVea, Dexter Gordon, Arnett Cobb on tenor saxes. The Hampton band, operating on the premise that excitement was the main objective of jazz, gradually reduced the accent on musicianship, and by the early '50s had become as much a rhythm-and-blues as a jazz attraction, with circus overtones; nevertheless, the band remained the medium for the introduction of many great jazz talents.

After taking part in the film *The Benny Goodman Story* '55, Hampton resumed touring and during '56-'60 the band spent a great deal of its time overseas, enjoying a spectacular success in Israel, also touring in Britain, the Continent, North Africa and Australia.

Hampton was the first jazz musician to feature the vibraharp or vibraphone (popularly known as vibes). Although a wonderful beat and tremendous energy

are the best-known qualities of his work, some of his finest records have been made at slower tempi and in groups other than his own big band. The orchestra recorded for Decca from '41-7, later was heard on MGM. In '53 Hampton started to record for Clef, mainly with small all-star groups assembled by Norman Granz; many of his LPs since then can be heard on the Verve label, though he has free-lanced. Hampton occasionally plays piano in the "trigger-finger" style he originated, using his two forefingers as if they were vibraphone mallets and playing extremely fast single-note passages; he is also a heavy, enthusiastic drummer. His main place in jazz was made as a dynamic personality, operating best with harmonic and melodic simplicity, with the vibes as his real medium. Won Met. poll '44-6, misc. inst.; Esq. New Star Band Award '45, DB critics' poll '54, on vibes; Playboy poll '57-60, misc. inst. Own LPs: On Verve: *Plays Love Songs* (2018), *Travelin' Band* (8019), *Norman Granz' Jam Session No. 5* (8053), No. 7 (8062), No. 8 (8094), *Gene Krupa-Lionel Hampton-Teddy Wilson w. Red Callender* (8066), *The Hampton-Tatum-Rich Trio* (8093), *King of the Vibes* (8105), *Airmail Special* (8106), *Flying Home* (8112), *Swinging With Hamp* (8113), *Hamp* (8114), *Hamp's Big Four* (8117), *Hamp and Getz* (8128), *And His Giants* (8170), *Here Come The Swingin' Bands* (8207), *Genius of Lionel Hampton* (8215), *L. Hampton '58* (8223), *Hallelujah Hamp* (8226), *The High and the Mighty* (8228). Audio Fid. 5913, 1913, *All American Award Concert* (Decca 8088), *Crazy Rhythm* (Em. 36034), *Golden Vibes* (Col. CL 1304), *Wailin' At The Trianon* (Col. CL 711), *Swings In Paris* (Contemp. 3502), *Hamp In Paris* (Em. 36032), *Swings* (Perfect 12002), *Open House* (Cam. 517), *Mooglow* (Decca 8230); Lion 70064; *Jazz Flamenco* (Vict. LPM 1422), *Just Jazz All Stars* (GNP 15), *Just Jazz* (Decca 9055), *Jivin' The Vibes* (Cam. 402), *Jam Session In Paris* (Em. 36035); Harm. 7115; *Apollo Hall Concert, 1954* (Epic LN 3190); LPs w. Goodman (Cap. S 706, Col. CL 500, Col. SL 160, SL 180, MGM 3E9); *Spirituals To Swing* (Vanguard VRS 8523/4), Col. CL 820, Vict. LPM 1099, Decca 8252, 8253; w. Charlie Christian (Col. CL 652).

Addr: 337 West 138th St., New York, N.Y.

HAMPTON, LOCKSLEY WELLINGTON (Slide), trombone, tuba, composer; b. Jeannette, Pa., 4/21/32. Raised in Indianapolis. From musical family, began pl. trombone at early age. With Buddy Johnson 1955-6; Lionel Hampton '56-7, incl. foreign tours; toured w. Maynard Ferguson band '57-9. Formed own octet '59. Pl. both slide and valve trom.; plays left-handed. Not related to Lionel Hampton. An outstanding arranger, his best works for Ferguson incl. *The Fugue* and other originals rec. on Roul. Favs: Dizzy Gillespie, Charlie Parker, Max Roach, John Coltrane. Own LP: Strand; LPs w. Curtis Fuller (Blue Note); Ferguson (Roul.), Melba Liston (Metro.).

Staple

1941) and 'It might as well be Spring' (from *State Fair*, 1945). He also wrote for films with *Kern, *Kornfeld, *Romberg, and other composers.

The far more robust and sentimental (though still sophisticated) lyrics of Hammerstein, and the big-scale works that he produced with Rodgers, will always be compared with the brittle wittiness of the lyrics of his predecessor, Lorenz *Hart. Hammerstein's real talent was for the big theatrical gesture, first notably manifested in *Show Boat*, and the power of his writing was enough to change the character of Rodgers's music.

D. Taylor: *Some Enchanted Evening; the Story of Rodgers and Hammerstein I* (New York, 1953). S. Green: *The Rodgers and Hammerstein Story* (New York, 1963). H. Fordin: *Getting to Know Him: a Biography of Oscar Hammerstein II* (New York, 1977). F. Nolan: *The Sound of Their Music: the Story of Rodgers and Hammerstein* (New York-London, 1978).

Lyrics: O. Hammerstein: *Lyrics* (New York, 1949). *The Rodgers and Hammerstein Song Book* (New York, 1958).

Hammond, John Henry (b New York, 15 Dec. 1910; d New York, 10 July 1987). American record producer. Born into a rich family, he was able to indulge his interest in black culture, especially jazz, as a young man. He went to Yale but left in 1931 to work as a disc jockey and radio jazz producer. In 1933 he became recording director of the English branch of Columbia Records, where he used his own finances to subsidize jazz recordings; and also wrote on jazz and popular music for the *New York Times* and the British *Melody Maker*. He helped to discover and promote Billie *Holiday when she was an unknown force; brought Count *Basie from Kansas City to the lights of New York; discovered Charlie *Christian; and had the idea for the racially integrated Benny *Goodman Trio. He promoted the Carnegie Hall 'From Spirituals to Swing' concerts and was a tireless worker for civil rights. Latterly he brought Aretha *Franklin, Bob *Dylan, and Bruce *Springsteen into the Columbia fold.

J. Hammond: *John Hammond on Record* (New York, 1977).

Hammond Organ. One of the first widely promoted electronic organs that began to supplant the wind-blown pipe organ in the 1930s. It was invented by Laurens Hammond (1895-1973) in 1929 and was first put on the market in 1935. Working on the principle of synchronized motor impulses, the basic mechanism was a series of revolving discs with raised portions varying in number according to the note they served. As each is put into operation it revolves in front of its own magnetic coil in which a current is induced and an amplified note is produced: a disc with 440 raised portions passing the magnet each second produces concert A, and so on. Various combinations of sounds could produce varying tones and passable imitations of other instruments. An entirely mechanical instrument, the Aeolian-Hammond Player-Organ was produced in 1938. Hammond also patented the Novachord in 1939, the Solovox in 1940, and the chord organ in 1950. The Hammond organ had a great vogue in

dance bands, its variety of tones useful for augmenting small groups. Specialist performers like Ethel Smith in the USA and Harry Farmer in Britain began to build its popularity as a solo instrument, followed by many eminent performers. An immense variety of electronic keyboard instruments has since evolved from Hammond's pioneering work.

Hampton, Lionel (b Louisville, Ky., 12 Apr. 1909). American jazz vibraphonist, pianist, drummer, and bandleader. Brought up in Alabama, Chicago, and Los Angeles, he intended to go to university but instead started as a drummer in Paul Howard's Quality Serenaders. He made his first recordings with the Les Hite band in the 1930 sessions with Louis *Armstrong, and he was featured in Armstrong's 'Skeleton in the closet' number in the film *Pennies from Heaven* (1936). In the early years he played xylophone but soon switched to vibraphone and was one of the first to exploit its possibilities in jazz. In 1936 he joined the Benny *Goodman band and became known for his sparkingly virtuosic work with the Goodman quartets and quintets 1936-40. He recorded many sides for RCA Victor with all-star personnel, before starting a bandleading career in earnest in 1941.

The Hampton big band of the 1940s was one of the most exciting around, with frenetic sound over propulsive riffs and driving rhythm, inspired by Hampton's own ever-swinging and dextrous vibraphone playing or occasionally by his two-finger piano-playing or lively drumming. It included such exciting soloists as Arnett Cobb (1918-89). On the vibes Hampton was equally capable of sensitive and imaginative work on slow ballads. The band continued its activities long after many had gone out of business, visiting Europe several times from 1956 on and moving into the rhythm 'n' blues orbit. He gave up the big band in 1965 and founded the Jazz Inner Circle sextet. He appeared in various films, including: *A Song is Born* (1948), *The Benny Goodman Story* (1955), and, with the band, in several rock films of the 1950s. He composed 'Vibraphone blues' (1936); 'Blues in my flat' (1938); 'Opus 1' (1938); 'Flyin' home' (1939); 'Central Avenue breakdown' (1940); 'Hey-baba-re-bop' (1945); 'Hamp's boogie-woogie' (1945); 'Midnight sun' (1947); and many more items.

L. Hampton & J. Haskins: *Hamp: an Autobiography* (New York, 1990).

Hancock, Herbie [Herbert Jeffrey] (b Chicago, 12 Apr. 1940). American jazz pianist. He appeared with the Chicago Symphony Orchestra when he was 12, playing a Mozart piano concerto. After studying engineering and music 1956-60, he went to New York in 1961 to follow a jazz career, first working with Donald Byrd. He played with Phil Woods and Oliver Nelson and recorded an album under his own name, *Takin' Off*, which was described as an 'accomplished and stunning' debut. He was with Eric *Dolphy 1962-3, and with the Miles *Davis Quintet 1963-8, during which time he

established an international reputation. He started the Herbie Hancock Sextet, quartet in 1973, when he recorded his first solo album *Headhunters*, with 'Chameleon' a hit single. This turned him into a star and the music he produced with his groups showed how the elements of jazz could most tastefully and effectively be used. Thereafter he spent his time seeking new avenues in electronic music, working with his group Material and coming up with the selling album *Future Shock* in 1978. He won an Academy Award for his score to *Over the Top* (1986) starring Dexter *Gordon.

Hendy, W. C. [William Christopher Hendy] (b 16 Nov. 1873; d New York, 1940). American composer and conductor. He was the grandson of a pastor and his father was a hymn writer. From music, in the old Puritan tradition, he turned to the church of the devil's malign activities. He wrote a play about the trick of the devil that he had learned from his musical son and there were bitter quarrels between them as the boy grew up. Hendy's permission to learn the guitar and to play an old trumpet which he practised since he left home to join a touring band. He settled down to study, graduated from Teachers' Agricultural and Mechanical College, Louisville, Alabama, and became a teacher. Finding the pay insufficient, he went to New York for a time, organizing a band. He spent some time, and eventually went to Chicago as a freelance cornettist. He played at the Chicago World's Fair in 1893, then he joined the band of the Mahara Minstrelsy. He held on and off from 1896 to 1903, this time, playing on the fringe of the emerging ragtime and jazz, he wrote blues in their folk form as he traveled in the South. A small jazz band he headed in Mississippi, made a great impression. He tried to write pieces for his own band, from 1903-21, that captured the spirit of what he heard. He died of tuberculosis, and a piece written as a tribute to him in 1909 for E. H. Crump, the pro-Southern Memphis, where he had settled, was called 'Memphis blues' in 1912 and became a success, in reputation if not money. He was a New York publisher for \$50. He was a success in similar vein. Unable to write, he started a publication in collaboration with Harry Pace and called it himself. An immensely important publication, it led popular music away from the ragtime to the blues-tinged music to become the next staple diet of the South as well as towards the world's underground. Among his most lasting compositions were: 'Yellow Dog blues' (1914); 'The blues' (1915); 'The hesitating blues' (1915); 'Hail to the spirit of freedom' (1919).

Stefle ("Trigger Finger")

Hammond - Handel

She wrote an autobiography, *A Voice, a Life* (London, 1970).

Hammond, Laurens, American manufacturer of keyboard instruments; b. Evanston, Ill., Jan. 11, 1895; d. Cornwall, Conn., July 1, 1973. He studied engineering at Cornell Univ.; then went to Detroit to work on the synchronization of electrical motor impulses, a principle which he later applied to the Hammond Organ, an electronic keyboard instrument, resembling a spinet piano, which suggests the sound of the pipe organ. Still later, he developed a newfangled electrical device which he called the Novachord and which was designed to simulate the sound of any known or hypothetical musical instrument; he gave the first demonstration of the Novachord in the Commerce Dept. auditorium in Washington, D.C., on Feb. 2, 1939. In 1940 he introduced the Solovox, an attachment to the piano keyboard which enables an amateur player to project the melody in organlike tones. A further invention that proved attractive to dilettantes was the "chord organ," which he introduced in 1950, and which is capable of supplying basic harmonies when a special button is pressed by the performer.

Hammond-Stroud, Derek, English baritone; b. London, Jan. 10, 1929. He studied with Elena Gerhardt in London and Gerhard Hüsch in Vienna and Munich. He made his debut in London in 1955; in 1962 he joined the Sadler's Wells Opera; was a leading member of the Royal Opera, Covent Garden, from 1971. He made his American debut with the Houston Grand Opera in 1975, and on Dec. 5, 1977, his Metropolitan Opera debut as Faninal in *Der Rosenkavalier*. He was known for his vivid portrayals of the Wagnerian roles of Alberich and Beckmesser; was also a distinguished concert singer.

Hampton, Lionel, American jazz vibraphonist, drummer, pianist, and bandleader; b. Louisville, Ky., April 12, 1909. He played drums in Chicago nightclubs; then moved to Los Angeles, where he formed a band of his own. He was a pioneer in introducing to jazz the vibraphone, on which he is a virtuoso performer; he gained nationwide prominence as a member of the Benny Goodman Quartet from 1936-40. From then on he usually led his own bands, most often playing vibes, but occasionally performing on other instruments; he is the originator of the "trigger-finger" method of piano playing (2 forefingers drumming upon a single note *prestissimo*). Beginning in 1956, he made several successful European tours. In 1965 he gave up his big band and founded a sextet called the Jazz Inner Circle.

Han (Hahn), Ulrich (Udalricus Gallus), German music printer; b. Ingolstadt, c.1425; d. Rome, after 1478. He is believed to be the first to print music with movable type, in his *Missale secundum consuetudinem curie romane* (Rome, 1476). In this work the double-process method was employed, i.e., 2 impressions were made; first, the lines of the staff were printed, following which the note forms

(mostly square black heads with a stem at the right side) were superimposed over them.

Hanboys (or Hamboys), John, English music theorist of the 15th century. He was one of the first Englishmen on whom the degree of Mus.D. was conferred. He also held an ecclesiastic rank. His Latin treatise *Summa super musicam continuam et discretam*, which describes the musical notation of his time, was printed by Coussemaker in his *Scriptores* (vol. 1, p. 416).

Handel, George Frideric (the Anglicized form of the name, adopted by Handel in England; the original German spelling was **Georg Friedrich Händel**; other forms used in various branches of the family were Hendel, Hendeler, Händler, and Hendtler; the early spelling in England was Hendel; in France it is spelled Haendler; the Russian transliteration of the name from the Cyrillic alphabet, which lacks the aspirate, is Ghendel), great German-born English composer; b. Halle, Feb. 23, 1685; d. London, April 14, 1759. His father was a barber-surgeon and valet to the Prince of Saxe-Magdeburg; at the age of 61 he took a second wife, Dorothea Taust, daughter of the pastor of Giebichenstein, near Halle; Handel was the 2nd son of this marriage. As a child, he was taken by his father on a visit to Saxe-Weissenfels, where he had a chance to try out the organ of the court chapel. The Duke, Johann Adolf, noticing his interest in music, advised that he be sent to Halle for organ lessons with Friedrich Wilhelm Zachau, the organist of the Liebfrauenkirche there. Zachau gave him instruction in harpsichord and organ playing and also introduced him to the rudiments of composition. Handel proved to be an apt student, and was able to substitute for Zachau as organist whenever necessary; he also composed trio sonatas and motets for church services on Sundays. After the death of Handel's father in 1697, he entered the Univ. of Halle in 1702, and was named probationary organist at the Domkirche there. In 1703 he went to Hamburg, where he was engaged as "violino di ripieno" by Reinhard Keiser, the famous composer and director of the Hamburg Opera. There he met Johann Mattheson; in 1703 the two undertook a journey to Lübeck together, with the intention of applying for the post of organist in succession to Buxtehude, who was chief organist there. It was the custom for an incoming organist to marry a daughter of the incumbent as a condition of appointment; apparently neither Mattheson nor Handel availed themselves of this opportunity. (Bach made the same journey in 1704, and also returned without obtaining the succession.) There was apparently a quarrel between Mattheson and Handel at a performance of Mattheson's opera *Cleopatra*, in which he sang the leading male role of Antonio, while Handel conducted from the keyboard as maestro al cembalo. When Mattheson completed his stage role he asked Handel to yield his place at the keyboard to him; Handel declined, and an altercation ensued, resulting in a duel with swords, which was called off when Mattheson broke his sword on a metal but-

HAMMOND

then out, finish!' Prod. *From Spirituals To Swing* '38-9, Carnegie Hall festivals of jazz and blues stars incl. boogie-woogie pianists (Alfred Lion was inspired to form Blue Note label); concert later issued on Vanguard LPs (he'd tried to find Robert JOHNSON for the concerts, but was too late). He joined Columbia Records '39, persuaded Goodman away from Victor and Basie away from Decca; recorded Mildred BAILEY, Ray McKINLEY; shoehorned Charlie CHRISTIAN into Goodman's sextet, against Goodman's initial scepticism. Responsible for casting all-black opera *Carmen Jones*, Billy ROSE - Oscar Hammerstein prod. '43. Officer of NAACP; supported causes with left-wing political figures (Scottsboro case '31; black boys accused of rape in Tennessee); saved from harm during post-war witch-hunts by social standing, but also because he supported causes, not politics, was never a dupe; he fought even in the segregated US Army for work for black musicians. After WWII president of Keynote, then recording dir. at Majestic; went to Mercury along with these labels; successful late '40s getting Czech classical records for Mercury, but Soviet 'revolution' spoiled that. Became vice-president at Mercury, made Mitch MILLER head of A&R there; dir. of popular music at Vanguard '53-9; having attended recording session for CBS TV's *The Sound Of Jazz* '57 prod. 3-disc Mildred Bailey memorial set for Columbia, then brought back on staff there as executive producer by Goddard Lieberson, signed Ray BRYANT, Pete SEEGER, Aretha FRANKLIN, Carolyn HESTER, Bob DYLAN, George BENSON, Leonard COHEN, found Bruce SPRINGSTEEN: Dylan was called 'Hammond's folly', Aretha had to go elsewhere for sympathetic studio producers, Springsteen suffered for years from hype that had nothing to do with Hammond; but the subsequent success of all three capped his career. Ubiquitous story in London is that when he visited CBS/UK in Soho Square, reception there had never heard of him; if it isn't true it may as well be. Autobiography *John Hammond On Record* with Irving Townsend '77; awards, honours incl. special Grammy '71, two 90-minute specials *The World Of John Hammond* '75 on PBS (Dylan's first TV appearance in years).

HAMMOND, John (b John Paul Hammond, 13 Nov. '42, NYC) Blues guitarist, singer. Took up slide guitar mid-'50s; had scholarship to art college; switched to music, entirely self-taught. Began working solo, slavishly imitating trad. black singers of country blues; turned to electric band but has remained the most faithful of white musicians to pure blues, despite lack of financial success: he is probably the first of generations of revivalists who will play the original styles out of sheer love. Sang at Newport Folk Festival '63 while waiting for release of debut LP *John Hammond* on Vanguard; others on that label incl. *Big City Blues* '64, *So Many Roads* '65, *Country Blues* '66, *Mirrors* '67. Began playing electric blues with sidemen incl. later members of The BAND (it was while working with Hammond that they met Bob DYLAN), also briefly JIMI HENDRIX. Earliest electric work not released until switch to Atlantic for *I Can Tell* '68, *Sooner Or Later* '69, *Southern Fried* '70 (with Duane ALLMAN on some tracks). Contributed to soundtrack of Dustin Hoffman film *Little Big Man* '70, a Columbia picture: Clive DAVIS laid down rule that in order to do film score Hammond had to become Columbia artist; switched to Columbia with cooperation of Jerry Wexler at Atlantic: his father (producer John HAMMOND; see above) didn't particularly want him there, but chance to do the picture was too good to pass up. Columbia (CBS) LPs incl. *Source Point* ('71, but recorded during late Vanguard period), *I'm Satisfied* '72, *When I Need* '73. Album by short-lived *Triumvirate* with Michael BLOOMFIELD, Dr John (Mac REBENNACK); *Spirituals To Swing* '73 on Vanguard echoed father's '38 project. Other LPs on various labels incl. *Can't Beat The Kid* and *My Spanish Album* '75, *Factwork* and *Hot Tracks* '78; *Mileage* '80, *Frogs For Snakes* '82, *Live on Rounder*; 2-disc *Best Of* on Vanguard in UK *Spoonful* on Edsel, *Live on Spindrift*, *Nobody But You* '87 on Demon/Fiend. *Nobody But You* '87 has solo and combo tracks incl. Gene Taylor from the BLASTERS.

HAMPTON, Lionel (b 12 Apr. '13, Louisville, Ky.) Vibes, drums, piano, singer, leader. Father killed in WW1; lived in Alabama, grew up mostly in Chicago, but sent to a Catholic boys school in Kenosha, Wisconsin, where a

nun taught him drum-and-bugle competition at Chicago became band of Chicago rades; learned drums with and made first record with Paul H. (band also incl. BROWN). Hite by Louis Al played vibraphone with vibrato a 'Memories Of' own band in GOODMAN, (WILSON '36; g. man: became use of vibes i man's small attracted by Vict small-group p. ed to compete WILSON recording session extremely high musicians from Duke ELLING opened to be a pieces were 'Street' with vocal, 'I Know session, 'I'm vocal, all '37; yielded Carter Hampton's 'I BERRY, Cole all on same GILLESPIE's 'Street Rag' f. cussive two-tempo, also Nat COLE, Hital: Avenue The Bellboy' band; '40: had recorded it for as with Goc with big band in print for Here on Ma was probably the band w: until '65 wi

nun taught him to play snare drum (school drum-and-bugle corps came in second in a competition at Racine, Wisconsin). Back in Chicago became newsboy because newsboy band of *Chicago Defender* marched in parades; learned marimba. Left town playing drums with any band that would have him; made first records on drums and piano '29 with Paul Howard's Quality Serenaders (band also incl. Les Hite and Lawrence BROWN). Hite formed a band soon fronted by Louis ARMSTRONG; Hampton first played vibraphone, an amplified xylophone with vibrato and sustaining capability, on 'Memories Of You' '30 with Louis. Leading own band in L.A., recorded with Benny GOODMAN, Gene KRUPA and Teddy WILSON '36; gave up band to go with Goodman: became famous, first to demonstrate use of vibes in jazz; recorded with Goodman's small groups '36-40, but also contracted by Victor subsidiary Bluebird to lead small-group pick-up sessions '37-41, intended to compete on juke-boxes with Teddy WILSON records on CBS labels: at 23 recording sessions, made nearly 100 sides of extremely high quality, using whichever musicians from Goodman, Count BASIE, Duke ELLINGTON and other bands happened to be available: among many masterpieces were 'On The Sunny Side Of The Street' with Johnny HODGES and Hampton vocal, 'I Know That You Know' from same session, 'I'm Confessin' with Hampton vocal, all '37; '39 date with Benny CARTER yielded Carter's 'When Lights Are Low', Hampton's 'Hot Mallets', incl. tenors Chu BERRY, Coleman HAWKINS, Ben WEBSTER all on same session, plus one of Dizzy GILLESPIE's first recorded solos; 'Twelfth Street Rag' featured unique Hampton percussive two-finger piano style at furious tempo, also '39; at Hollywood date '40 with Nat COLE, Hampton played piano on 'Central Avenue Breakdown', drums on 'Jack The Bellboy'. Meanwhile organised own big band '40: had co-written 'Flying Home', recorded it for Bluebird with 10 pieces as well as with Goodman, made it into screamer with big band recording May '42 that stayed in print for many years. Album *The Mess Is Here* on Magic reissues '44-5 stuff which was probably the low point of his career, but the band was a crowd-pleaser maintained until '65 with emphasis on showmanship

and loud, exciting entertainment; jazz stars who passed through incl. Illinois JACQUET, many others. Recorded for Decca (top 10 singles 'Hey! Ba-Ba-Re-Bop' '46, 'Rag Mop' '50), for MGM, then Norman GRANZ's labels from '53; played many festivals and world tours. Reunions with Goodman incl. film *The Benny Goodman Story* '55, LP *Together Again* '63 on RCA with original quartet, with quartet again at Newport Jazz Festival '73. Led own small groups since '65 except for events such as festivals; led all-star big band at London's Capitol Jazz Festival taped for TV, made LP with it in NYC '82. Among best-loved of all jazz musicians, showmanship not obscuring percussive but pretty improvisation on ballads and never-failing swing; in '80s he was playing as well as ever. Bluebird sessions reissued complete in USA and France; other LPs incl. several on own label Glad-Hamp; Decca compilations on MCA/USA incl. 2-disc *Best Of, Steppin' Out, Hamp's Boogie-Woogie* etc.; *Leapin' With Lionel* on Affinity UK incl. hits; of many LPs on Verve only 2-disc compilation *The Blues Ain't News To Me* in USA; Polydor imports incl. *Hampologia* (2 vols. from '51), 5-disc set on Mercury *Flying Home* '51-5; many other compilations, concerts on Timeless, Joker, Vogue, other labels demonstrate worldwide popularity; series *Lionel Hampton Presents* on Who's Who In Jazz label demonstrates versatility: incl. LPs of music by Dexter GORDON, Gerry MULLIGAN, Earl HINES, Charles MINGUS etc.; Hampton prod. and plays on all of them.

HAMPTON, Slide (b Locksley Wellington Hampton, 21 Apr. '32, Jeannette, Pa.) Trombone, composer. Grew up in Indianapolis; played with Lionel HAMPTON, Maynard FERGUSON; formed octet for LP on Strand late '59 with Freddie HUBBARD, Booker LITTLE, George COLEMAN; four LPs on Atlantic, one on Epic '60-2, varying personnel; worked as mus. dir. for Lloyd PRICE band; to Europe '68, toured UK with Woody HERMAN, settled in radio work in Berlin. Like Benny BAILEY, others, found more work and appreciation in Europe. Recorded with octet incl. Coleman in Paris '62; with Sacha DISTEL '68; *The Fabulous Slide Hampton Quartet* '69 on Pathé-Marconi (album 1969 issued '84 in UK).

vocals, but it is the instrumentals by the sextet (which includes guitarist Chris Flory and pianist Norman Simmons) that are most memorable. —*Scott Yanow*

Back to Back / Sep. 1978 / Concord Jazz ♦♦♦♦

Veteran tenor saxophonist Buddy Tate and the relative youngster Scott Hamilton make for a potent combination on this spirited set of small-group swing. They contribute an original apiece, perform a ballad medley, and indulge in a lot of interplay and trade-offs on the standards. Backed by pianist Nat Pierce, bassist Monty Budwig and drummer Chuck Riggs, the tenors are in excellent form throughout this happy session. —*Scott Yanow*

Skyscrapers / Jul. 1979 / Concord Jazz ♦♦♦♦

Tenorshoes / Dec. 1979 / Concord Jazz ♦♦♦♦

• **Scott's Buddy** / Aug. 1980 / Concord Jazz ♦♦♦♦

This was the second recorded encounter between tenors Buddy Tate and Scott Hamilton and, despite their vast age difference (41 years), it is difficult to tell from their playing who is the older musician. Hamilton is one of the few hornmen from his generation to make the grade as a major swing stylist, and his respect for the elder Tate (who returns the feeling) is obvious. With guitarist Cal Collins, pianist Nat Pierce, bassist Bob Maize and drummer Jake Hanna, the two tenors are in spirited form on these standards and riff-filled originals; this combination works well. —*Scott Yanow*

Apples & Oranges / Jan. 1981+Aug. 1981 / Concord Jazz ♦♦♦

Close Up / Feb. 1982 / Concord Jazz ♦♦♦

Scott Hamilton Quintet in Concert / Jun. 1983 / Concord Jazz ♦♦♦

The Second Set / Jun. 1983 / Concord Jazz ♦♦♦

The Right Time / Jan. 1986 / Concord Jazz ♦♦♦♦

Major League / May 1986 / Concord Jazz ♦♦♦♦

Dave McKenna (p) and Jake Hanna (d) share the spotlight with Hamilton. —*Ron Wynn*

Scott Hamilton Plays Ballads / Mar. 1989 / Concord Jazz ♦♦♦

Its title accurately describes the music on this CD. The warm tenor of Scott Hamilton (accompanied by pianist John Bunch, guitarist Chris Flory, bassist Phil Flanigan and drummer Chuck Riggs) brings out a great deal of beauty on 11 ballads including his own "Two Eighteen" and a variety of veteran melodies. This romantic disc is easy to enjoy. —*Scott Yanow*

Radio City / Feb. 1990 / Concord Jazz ♦♦♦♦♦

Groovin' High / Sep. 17, 1991 / Concord Jazz ♦♦♦♦♦

Tenor saxophonist Scott Hamilton co-led this '92 session with fellow saxophonists Ken Peplowski and Spike Robinson. It's another swing-tinged date, with the threesome mixing in other horns as well and teaming with guitarist Howard Alden, pianist Gerry Wiggins, bassist Dave Stone, and drummer Jake Hanna for both swing and blues anthems and ballads. —*Ron Wynn*

Race Point / Sep. 18, 1991 / Concord Jazz ♦♦♦♦

East of the Sun / Aug. 1993 / Concord Jazz ♦♦♦

For this Concord CD, tenor saxophonist Scott Hamilton gave the readers of Japan's *Swing Journal* the opportunity to vote on which songs they would like him to record. With the exception of his original "Setagaya Serenade" (a stomping blues that Hamilton took the liberty of performing) and "Autumn Leaves," he had recorded all of these veteran songs previously, but Hamilton's melodic improvisations do not copy the earlier versions. With the assistance of an English rhythm section (pianist Brian Lemon, bassist Dave Green and drummer Allan Ganley), Hamilton is in typically swinging form on this fine set of standards and ballads. —*Scott Yanow*

Organic Duke / May 18, 1994-May 19, 1994 / Concord Jazz ♦♦♦

Live At The Brecon Jazz Festival / Aug. 13, 1994 / Concord Jazz ♦♦♦

Jan Hammer

b. Apr. 17, 1948, Prague, Czechoslovakia

Keyboards / Fusion

One of the more inventive keyboardists of the early fusion days, Jan Hammer has not played much jazz since the late '70s. He studied at Prague Conservatory and, in 1967, played at the Warsaw jazz jamboree with Stuff Smith. In 1968 after the Russian invasion of Czechoslovakia, Hammer left for the U.S. He attended

Berklee, worked with Sarah Vaughan (1970-71) and moved to New York where he played with Jeremy Steig and Elvin Jones. Hammer gained fame playing with the Mahavishnu Orchestra during its prime period (1971-73) and with Billy Cobham (1973-75). After leading his own groups (Jeff Beck was a sideman in 1976), he had great success with his score for the television series *Miami Vice* and worked with Al DiMeola in 1982 but has not been heard from much since. —*Scott Yanow*

Make Love / Aug. 30, 1968 / MPS ♦♦♦♦

• **Like Children** / 1974 / Atlantic ♦♦♦♦♦

The keyboardist and violinist Jerry Goodman away from Mahavishnu. They play all instruments (overdubbed). "Country and Eastern Music" and "Steppings Tones" were high-water marks for this new breed (at the time). —*Michael G. Nastos*

The Early Years / 1974-1979 / Nemperor ♦♦♦

1974-1979. A comprehensive compilation of Hammer's best cuts from the '70s. —*Ron Wynn*

Oh Yeah / 1976 / Nemperor ♦♦♦♦

This is an album of fusion at its best. "Magical Dog" and "Red & Orange" are definitive statements. This was the first exposure for violinist Steve Kindler. David Earle Johnson is on congas. —*Michael G. Nastos*

Escape from Television / 1986 / MCA ♦♦

Late '80s vehicle with synthesizer and keyboardist Jan Hammer, featuring a collection of songs he wrote and prepared for the *Miami Vice* television show and other programs. This is not a jazz album, but has some entertaining themes and arrangements. —*Ron Wynn*

Gunter Hampel

b. Aug. 31, 1937, Gottingen, Germany

Vibes, Clarinet, Flute, Piano / Avant-Garde, Free Jazz

Gunter Hampel, a multi-instrumentalist who in addition to vibes, bass clarinet and flute also plays piano and other reeds, has done a fine job of documenting his avant-garde music since 1969 for his own Birth label. He started leading his own band in 1958, has been playing very advanced jazz in Europe since the early '60s and in the early '70s formed his Galaxie Dream Band. Among his sidemen have been his wife, singer Jeanne Lee, Anthony Braxton, Alexander von Schlippenbach, Willem Breuker, Perry Robinson, Enrico Rava and Mark Whitecage. —*Scott Yanow*

Music from Europe / Dec. 21, 1966 / ESP ♦♦♦♦

July 8, 1969 / Jul. 8, 1969 / Birth ♦♦♦

★ **Jubilation** / Nov. 1983 / Birth ♦♦♦♦♦

Fresh Heat: Live at Sweet Basil / Feb. 1985 / Birth ♦♦♦♦♦

Lionel Hampton

b. Apr. 12, 1909, Louisville

Vibes, Leader, Drums, Piano / Swing

Lionel Hampton was the first jazz vibraphonist and has been one of the jazz giants since the mid-'30s. He has achieved the difficult feat of being musically open-minded (even recording "Giant Steps") without changing his basic swing style. Hamp started out as a drummer, playing with the Chicago Defender Newsboys' Band as a youth. His original idol was Jimmy Bertrand, a 1920s drummer who occasionally played xylophone. Hampton played on the West Coast with such groups as Curtis Mosby's Blue Blowers, Reb Spikes and Paul Howard's Quality Serenaders (with whom he made his recording debut in 1929) before joining Les Hite's band, which, for a period, accompanied Louis Armstrong. At a recording session in 1930, a vibraphone happened to be in the studio, Armstrong asked Hampton (who had practiced on one previously) if he could play a little bit behind him and on "Memories of You" and "Shine," and Hamp became the first jazz improviser to record on vibes.

It would be another six years before he found fame. Lionel Hampton, after leaving Hite, had his own band in Los Angeles' Paradise Cafe until one night in 1936 when Benny Goodman came into the club and discovered him. Soon Hampton recorded with BG, Teddy Wilson and Gene Krupa as the Benny Goodman Quartet, and six weeks later he officially joined Goodman. An exciting soloist whose enthusiasm even caused BG to smile, Hampton became one of the stars of his organization, appearing in films with Goodman, at the famous 1938 Carnegie Hall Concert and nightly on the radio. In 1957 he started recording reg-

LIONEL HAMPTON

Famous Songs

ularly as a leader for Victor with specially assembled all-star groups that formed a who's who of swing; all of these timeless performances (1937-41) were reissued by Bluebird on a six-LP set although thus far in piecemeal fashion on CD.

Hampton stayed with Goodman until 1940, sometimes substituting on drums and taking vocals. In 1940 Lionel Hampton formed his first big band and, in 1942, had a huge hit with "Flying Home" featuring a classic Illinois Jacquet tenor spot (one of the first R&B solos). During the remainder of the decade, Hampton's extroverted orchestra was a big favorite, leaning toward R&B, showing the influence of bebop after 1944 and sometimes getting pretty exhibitionistic. Among his sidemen, in addition to Jacquet, were Arnett Cobb, Dinah Washington (who Hampton helped discover), Cat Anderson, Marshall Royal, Dexter Gordon, Milt Buckner, Earl Bostic, Snooky Young, Johnny Griffin, Joe Wilder, Benny Bailey, Charles Mingus, Fats Navarro, Al Gray and even Wes Montgomery and Betty Carter. Hampton's popularity allowed him to continue leading big bands off and on into the mid-'90s and the 1953 edition that visited Paris (with Clifford Brown, Art Farmer, Quincy Jones, Jimmy Cleveland, Gigi Gryce, George Wallington and Annie Ross) would be difficult to top, although fights over money and the right of the sideman to record led to its breakup. Hampton appeared and recorded with many all-star groups in the 1950s including reunions with Benny Goodman, meetings with the Oscar Peterson Trio, Stan Getz, Buddy DeFranco, and as part of a trio with Art Tatum and Buddy Rich. He also was featured in *The Benny Goodman Story* (1956).

Since the 1950s, Lionel Hampton has mostly repeated past triumphs, always playing "Hamp's Boogie Woogie" (which features his very rapid two-finger piano playing), "Hey Ba-Ba-Re-Bop" and "Flying Home." However, his enthusiasm still causes excitement and he remains a household name. Hampton has recorded through the years for nearly every label including two of his own (Glad Hamp and Who's Who) and most recently Mojazz. Despite strokes and the ravages of age, Lionel Hampton, as of this writing, is still a vital force. —Scott Yanow

Lionel Hampton (1929-1940) / Apr. 1929-Dec. 1940 / BBC ♦♦♦

Lionel Hampton (1937-1938) / Feb. 8, 1937-Jan. 18, 1938 / Classics ♦♦♦♦♦

Lionel Hampton's Jumpin' Jive, Vol. 2 / Feb. 8, 1937-Oct. 12, 1939 / Bluebird ♦♦♦

Lionel Hampton's small-group swing sessions of 1937-41 were consistently brilliant but, unfortunately, the current Bluebird CD reissue program has issued these performances in almost random fashion on three separate CDs, leaving out many strong sides and often dividing up sessions between two overlapping CDs. The second volume has a little of this and a little of that including a hot session featuring altoist Johnny Hodges, a few of tenor saxophonist Chu Berry's best performances (particularly "Sweethearts on Parade") and the alternate take of "When Lights Are Low," but this CD is primarily for beginners; it'll drive Hampton collectors crazy. —Scott Yanow

☆ **The Complete Lionel Hampton** / Feb. 8, 1937-Apr. 8, 1941 / Bluebird ♦♦♦♦♦

Although this six-LP box set is now out of print, it is so definitive that it deserves the highest rating. Consisting of all of the sessions led by vibraphonist Lionel Hampton prior to the formation of his popular big band, these hot swing sides feature a who's who of jazz greats from the 1930s including trumpeters Ziggy Elman, Cootie Williams, Jonah Jones, Harry James, Rex Stewart, Red Allen and Dizzy Gillespie, altoists Benny Carter, Johnny Hodges and Earl Bostic, tenors Herschel Evans, Chu Berry, Coleman Hawkins, and Ben Webster, guitarist Charlie Christian and the Nat King Cole Trio among many others. With Hamp on vibes, two-fingered piano and occasional vocals, this set is overflowing with classic performances. It should have been reissued in complete form on CD instead of in the piecemeal fashion that it has thus far partially reappeared. This box has yet to be matched. —Scott Yanow

Hot Mallets, Vol. 1 / Apr. 14, 1937-Sep. 11, 1939 / Bluebird ♦♦♦ While the original six-LP box set correctly reissued all of Lionel Hampton's 1937-41 small-group recordings as a leader, the CD reissue program has been rather erratic, dividing up some of these selections in almost random fashion between three CDs, often splitting up sessions between a pair of discs. The first of these three CDs is the strongest, highlighted by "On the Sunny

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Side of the Street" (featuring altoist Johnny Hodges). "I'm Confessin'" with trumpeter Jonah Jones, and the four master takes from a date with Coleman Hawkins, Chu Berry, Ben Webster, Benny Carter and a young Dizzy Gillespie. Great music but dumb programming. —Scott Yanow

Lionel Hampton (1938-1939) / Jan. 18, 1938-Jun. 13, 1939 / Classics ♦♦♦♦♦

Lionel Hampton (1939-1940) / Jun. 13, 1939-May 10, 1940 / Classics ♦♦♦♦♦

Tempo and Swing / Oct. 30, 1939-Aug. 21, 1940 / Bluebird ♦♦♦ The third and final CD in a rather flawed reissue program of Lionel Hampton's early small-group recordings as a leader contains most (but not all) of the recordings from six of Hamp's sessions, featuring such players as trumpeter Ziggy Elman and Benny Carter, tenors Ben Webster and Coleman Hawkins, clarinetist Edmond Hall and the Nat King Cole Trio. Best is the Carter-Hall-Hawkins date, which is highlighted by two takes of "Dinah," but this music should have been reissued complete and in chronological order as it had been previously on LP. —Scott Yanow

Steppin' out (1942-1944) / Mar. 2, 1942-Oct. 16, 1944 / MCA ♦♦♦♦

Released as part of MCA's *Jazz Heritage* series in the early '80s, this LP contains 14 of the 16 selections from Lionel Hampton's 1942-44 sessions including two versions of "Flying Home" (featuring the contrasting tenor sax solos of Illinois Jacquet and Arnett Cobb) and the original recording of "Hamp's Boogie Woogie." This is classic music played in an exuberant swing style that Hampton has continued to keep alive for the half-century since. —Scott Yanow

All-American Award Concert at Carnegie Hall / Apr. 15, 1945 / Decca ♦♦♦

Lionel Hampton's 1945 Carnegie Hall concert (available on this LP) is a fine all-round showcase for the band, which at the time was evolving rapidly from swing to bop and rhythm & blues. Some of the music on this set is a bit hysterical (including a tenor battle by Arnett Cobb and Herbie Fields) and of course "Flying Home." Dizzy Gillespie makes a memorable guest appearance on "Red Cross" and Dinah Washington sings a fine version of her first hit, "Evil Gal Blues." —Scott Yanow

● **Midnight Sun** / Jan. 29, 1946-Nov. 10, 1947 / GRP ♦♦♦♦♦

Although firmly identified with Benny Goodman and the swing era, vibraphonist Lionel Hampton led one of the most bop-oriented and forward-looking big bands of the mid-to-late '40s; for proof of that check out "Mingus Fingers" (by Charles Mingus) on this CD. This set reissues some of Hampton's most boppish sides from 1946-47 along with the original version of "Midnight Sun" and is full of extroverted solos and exciting ensembles. Although tenor man Arnett Cobb (heard in the earlier selections) and pianist Milt Buckner are the best-known sidemen, such musicians as the screaming trumpeters Jimmy Nottingham and Leo "the Whistler" Sheppard and tenors Morris Lane, John Sparrow and the young Johnny Griffin provide their own strong moments. Until Decca gets around to reissuing all of Hamp's big band sides in chronological order, this is one of the sets to get. —Scott Yanow

The Original Stardust / Aug. 4, 1947 / Decca ♦♦♦♦♦

Lionel Hampton's classic live version of "Star Dust" at this "Just Jazz" concert is rightfully acclaimed, and remains one of the high-points of his long career. Oddly enough, Hampton does not appear on the other three selections included on this LP (which has since been reissued on CD), but these fine renditions of "One O'Clock Jump," "The Man I Love" and "Lady Be Good" do benefit from excellent solos by trumpeter Charlie Shavers, altoist Willie Smith, Corky Corcoran on tenor and bassist Slam Stewart. Highly recommended. —Scott Yanow

Lionel Hampton with the Just Jazz All Stars / Aug. 4, 1947 / GNP ♦♦♦

Taken from the same concert that produced Lionel Hampton's famous "Stardust" solo, this second LP actually has more Hamp (he dominates all six selections) but never reaches the heights of "Stardust." There are some fine moments from trumpeter Charlie Shavers, altoist Willie Smith and bassist Slam Stewart on such familiar material as "Perdido," "Hamp's Boogie Woogie" and "Flying Home," making it a worthwhile release. —Scott Yanow

Hot House / 1948 / Alamac ♦♦♦

This budget (and possibly bootleg) LP of Lionel Hampton radio airchecks from 1948 is notable for a few reasons. Charles Mingus

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is heard throughout. Navarro gets a fine Montgomery takes a key voices include the remarkable high-altoist Johnny Board; the leader/vibraphonist a chance to record (strike), this set is inva-

The Blues Ain't New ♦♦♦♦

This two-LP reissue of big-band Verve recordings of the most popular during these selections, performances of the same swing and showcasin and Wallace Daveny Grey and the tenors with vocals by Hamy Lee), this is a fine a looked '50s big band drops by for "Air Ma-

Complete Quartet /

This out-of-print, five-Lionel Hampton on Oscar Peterson, bassist final two ballads are Wilson and drummer Callender). Few surp the music is consist concerned. —Scott)

Lionel Hampton in

This CD reissue feat pianist Lionel Ham- like as "Real Crazy." In addition to man saying by trumpet family to stretch on Cleveland and Al) Combelle and Cliffo able backup by pi Montgomery and d innovative or essen-

European Concert.

Lionel Hampton le during a European sessions) to sabotag a freelance basis o- orders; the friction Considering that Brown and Art Far Joyce, tenor Cliffor ham on vocals, the commercial recordi part of a concert t-

that might have b the only soloist or- for Farmer, sions. —Scott Yan-

Hampton and Getz / one were to bel- the jazz history by 1955 Lionel Ha-

Ham Getz was the what these two m- impact for each oi- mable. Joined by and "Jumpin' at th- and even with a - made this a high-

session at New MCA/Bluebird ♦- of this CD i- concert featuring the vibronist /

Lionel Hampton

Bernhard Vogel:

Lionel Hampton and his orchestra played for a swinging three hours last night here in Munich at The Philharmonie. As you might know he suffered a severe stroke some time ago, and he is therefore no longer able to play the drums like he did the last time I saw him in 1992. It was a very moving scene when Hampton (83), with the band wailing through an introductional "Steppin' Out", very slowly entered stage, using a stick to walk. With the audience on their feet, It took him about a minute to reach his vibraphone about 15 meters away, but he insisted on not being helped along.

On the vibes, it was almost as if nothing had changed, only that he rested a few times and wouldn't conduct his orchestra with those little jumps no more. There were bright swinging charts of many favourites, including a 12-mins "Don't Get Around Much Anymore", before the break.

After the break, there was a lovely sequence of (even Sinatra-related) songs done just by Hamp at the vibes and one other soloist: with the piano on "Where Or When", with a Sax on "Time After Time", with the drums on "Take The A Train", and with the guitar on "My Shining Hour". Pure magic.

The great finale consisted of a jam session around "Sing Sing Sing", a brassy Fats Waller-medley, Miller's "String Of Pearls", before we all took "The A Train". After "Flying Home", there were cheers and standing ovations from the audience. Hampton, already half on his painful way to the exit, was visibly touched and returned to the mike to sing a wonderful rendition of "What A Wonderful World" (much as on his recent "MoJazz" CD). He then said a "A God Bless You" to all, "It was lovely to see you all one more time".

What a heartfelt farewell that was. It was impossible not to be very deeply moved by watching Hampton, who was presented with flowers and occasionall shook a fan's hand, very slowly making his way off stage.



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Lionel Hampton

Lionel Hampton, the reigning King of the Vibraphone, began his musical career as a drummer. In 1930, he met Louis Armstrong, who was so impressed hearing him at an L.A. nightclub that he was invited to a recording session. It was at that session that Armstrong spotted a set of vibes and asked him if he knew how to play them. Never one to refuse a challenge, Hamp picked up the mallets. The first tune they cut, "Memories of You," became a hit for Armstrong. John Hammond, the great jazz impresario, heard the record and began touting Hamp's vibes work to Benny Goodman. In August of 1936, Hammond brought Goodman to hear young Lionel Hampton.

At that time Goodman had a trio with in the big band and with the addition of Lionel Hampton it became the Benny Goodman Quartet. They made history not only for their brilliant music, but because they were the first racially integrated group of jazz musicians in the nation. In the early forties Hamp left Goodman to form his own big band after the release of a couple of wildly successful RCA singles under his own name. His first big band included such sidemen as Dexter Gordon and Illinois Jacquet.

Hamp is an exclusive artist with Mojazz, a new jazz division of Motown Records. He still tours with his 17-piece big band, considered to be the best big band of its type in the world. He is also a recipient of many honors including the 1992 Kennedy Center Honors, more than 15 honorary doctorates, and the Gold Medal of Paris, its highest cultural award.

■ Hampton Discography

The artist profiles on these pages were



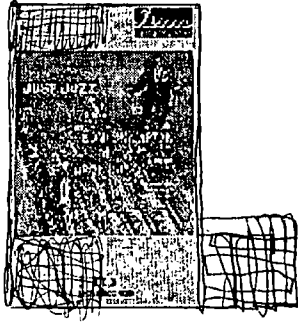
ARTISTS:

Ernestine Anderson
Ruth Brown
Ann Hampton Callaway
Chris Connor
Harry "Sweets" Edison
Herb Ellis
Tommy Flanagan
Lionel Hampton

Shirley Horn
Jack Jones
Diana Krall
Susannah McCorkle
Helen Merrill
Mandy Patinkin

John Pizzarelli
Diane Schuur
Bobby Short
Carol Sloane
Paul Smith
Clark Terry
Weslia Whitfield
Margaret Whiting

Lionel Hampton



"Stardust" is the lead cut on this album, a performance by Lionel Hampton and The All Stars recorded live at the Pasadena Civic Auditorium on August 4, 1947. It's an MCA release, part of series called "*Gene Norman Presents JUST JAZZ.*"

b. 20 April 1908, Louisville, Kentucky, USA.

After living briefly in Louisville and Birmingham, Alabama, Hampton was taken to Chicago where he lived with his grandparents. They sent him to Holy Rosary Academy at Collins, Wisconsin, where he was taught the rudiments of military band drumming by a Dominican nun. Following the death of his grandmother, Hampton, now in his early teens, went to live with his uncle, Richard Morgan. A bootlegger and friend to many showbusiness stars, Morgan encouraged his nephew in his ambition to become a musician. (Morgan later became an intimate friend of Bessie Smith and was driving the car in which she had her fatal accident.) Morgan bought Hampton his first drum kit, modelled on that of the boy's idol, Jimmy Bertrand, who played in the Erskine Tate band at the Vendome Theatre.

Hampton played in the boys band organized by the Defender, Chicago's leading black newspaper, and by the end of the '20s had become a professional musician. He played drums in various territory bands, including those led by Curtis Mosby, Reb Spikes and Paul Howard. On the West Coast in the early '30s he was drummer with Vernon Wilkins, Charlie Echols and Les Hite, who led the house band at the Los Angeles Cotton Club. When Louis Armstrong played at the club, Hite's band accompanied him in concert and also on recording sessions. On some of these dates Hampton played vibraphone, an instrument similar to the marimba on which he had become proficient.

By this time Hampton was also occasionally playing piano and singing and soon became sufficiently popular to form his own big band and small groups. In 1936, while leading his band at the Paradise Club on Central Avenue, he was joined one evening by Benny Goodman, Teddy Wilson and Gene Krupa who were passing through LA on a nationwide tour. Goodman was persuaded to visit the club by John Hammond and was so impressed, and so much enjoyed their impromptu jam session, that he invited Hampton to attend a recording date already scheduled the following day for the Benny Goodman Trio. The resulting records, by the Benny Goodman Quartet, were so successful that a few months later Goodman asked Hampton to join his entourage.

For the next few years Hampton became an integral part of Goodman's success

story, recording extensively with the Quartet and, after the arrival of Charlie Christian, with the Sextet. He also occasionally played with the big band, taking over the drums after Krupa's abrupt departure in 1938. While with Goodman, Hampton was asked by Eli Oberstein of RCA Victor to make a series of small group records. The resulting dates, on which Hampton used musicians from whichever big bands happened to be in town, proved to be amongst the best small group recordings in jazz history and are classics of their kind. By the early '40s Hampton was keen to become a leader again and encouraged by his wife, Gladys, and with Goodman's approval (and financial aid), he formed his own big band in 1941. Straw boss of the first band was Marshal Royal and among his sidemen, all relatively unknown at the time, were Ernie Royal, Illinois Jacquet, Jack McVea, Irving Ashby and Milt Buckner. The band proved to be hugely successful, offering a blend of soulful ballads and all-out stomping excitement.

Building on the burgeoning popularity of R&B, Hampton developed a musical style—gutsy, riffing saxophones, powerhouse brass, a slogging back beat and raw, energetic solos—that he retained for the next half century. In the '40s and early '50s Hampton hired (and, when his patience with their antics ran out, regularly fired) outstanding artists such as Jimmy Cleveland, Al Grey, Earl Bostic, Gigi Gryce, Dexter Gordon, Arnett Cobb, Charles Mingus, Clifford Brown, Art Farmer, Fats Navarro, Quincy Jones, Joe Newman and Clark Terry. He also had an ear for singers and gave early breaks to Dinah Washington, Joe Williams and Betty Carter.

From the early '50s Hampton regularly toured Europe and became very popular at international festivals, especially in France. In the mid- and late '50s Hampton recorded extensively for Norman Granz, who teamed him with jazzmen such as Stan Getz, Buddy De Franco, Oscar Peterson and Art Tatum. From the mid-'60s onwards, Hampton attended many reunions of the original Benny Goodman Quartet, several of which were recorded and a few televised. Also in the '60s Lionel and Gladys Hampton became involved in urban renewal in Harlem, where they had made their home for many years. Gladys' death in 1971 was a severe blow to Hampton, who had relied upon her astute business sense and organizational ability. By the end of the '70s the first of the multi-million-dollar projects that the Hamptons had initiated was opened: eventually two apartment buildings, the Lionel Hampton Houses and the Gladys Hampton Houses, were providing accommodation for over 700 families in the middle and lower income groups, and plans were in hand to build a university.

During this time Hampton never stopped playing; both touring with his own big band and, from the late '70s, fronting all-star orchestras specifically assembled for festivals. The '80s saw Hampton still hard at work—touring, recording only a little less frequently and, despite arthritis, playing, singing and dancing in front of his bands as if time had stood still since 1941. In 1992 he was still active, celebrating 60-plus years in the business, and showing few signs of slowing up until he suffered a 'light brain haemorrhage' during a performance in Paris. In the following year, 'fully recovered', he played UK concerts with his Golden Men Of Jazz, a group which included such luminaries as Junior Mance, Harry Edison, Benny Golson, and Al Grey.

Hampton's musical personality is best, if a little superficially, described as that of a Jekyll and Hyde. He switched from introspective balladeer to outrageous swinger at the flick of a vibraphone mallet. As a drummer he was originally a solid player, as his first records with Paul Howard's Quality Serenaders testify. Later he became a flamboyant, spectacular and sometimes tasteless showman. As a pianist he perfected a percussive, two-fingered attacking style which concealed the fact that he could also play in a modern and unusually clipped manner. As a singer he had a limited range but a pleasantly ingratiating voice.

It is as a vibraphone player, however, that he made his greatest mark on jazz. Although not the first to use the instrument in jazz, he was the first to use it as anything other than a novelty and once he had mastered it he quickly became an outstanding performer (indeed, for many years he was virtually the only player of the vibraphone in jazz). After the emergence of other virtuosos, such as Milt Jackson and Gary Burton, Hampton retained his pre-eminence simply by ignoring changes in musical styles and continuing to do what he had done so successfully since the early '30s. An astonishingly long-lived and vibrant individual, Hampton's extrovert personality assured him of a prominent place in jazz. Although he was never an innovative musician, and in one sense cannot therefore be accorded a place alongside Louis Armstrong or Duke Ellington, he did become a giant of the music. One thing is certain—if Lionel Hampton had never come along with his electrifying solos, unstoppable dynamism, astonishing enthusiasm and sheer love of life and music, the world of jazz would have been a sadder, greyer place.

Two of the longest versions of "Stardust" in our collection are by Mr. Hampton. The first is a performance by Lionel Hampton and The All Stars recorded live at the Pasadena Civic Auditorium on August 4, 1947, it is over eight minutes long. Hampton was joined by Willie Smith (Alto Sax), Charlie Shavers (Trumpet), Sam Stewart (Bass), Barney Kessel (Guitar), Tommy Todd (Piano), Lee Young (Drums), and Corky Corcoran (Tenor Sax). The second, by Lionel Hampton and his Orchestra, was recorded in Japan in June of 1982. It is included on a CD entitled "Lionel Hampton -- Made In Japan" and is a full 9 and 1/2 minutes in duration!



Lionel Hampton

(musician; born April 20, 1908, Louisville, KY)

Lionel Hampton made jazz richer by one instrument when, on the spur of the moment, he added the unknown vibraphone to a recording. Ever since, he's been the leading player of that percussion instrument, changing the sound of jazz forever.

The year was 1930. The place was a recording studio in California. The 17-year-old Hampton already had quite a reputation as a drummer with the Les Hite band when Louis Armstrong arrived in Hollywood, minus a drummer, to record some of his arrangements. At the NBC studio, the vibraphone sat abandoned in a corner, used only to play the network's famous bing-bang-bong station identification. Armstrong recognized love at first sight between the vibe and Hamp and asked him to add the instrument to the score they were about to record. "Memories of You" is now a classic.

He had never played the vibraphone before, but he had been preparing for this career-making moment all his life, taking his first drumming lessons from a Catholic nun in Wisconsin. Later he played in the *Chicago Defender* Newspaper Boys' Band, where he was taught traditional harmony and tried his hands at the bass and snare drums, timpani, and xylophone, listened to the great New Orleans musicians who traveled north, and finally graduated to Hite's band where he got his first exposure as a professional. After the Armstrong recording, Hampton played with all the popular local bands and earned the nickname "the world's fastest drummer."

It was another jazz legend touring California in 1936 that gave Hampton his next major break. Benny Goodman went to hear the young musician at the Paradise nightclub in San Pedro. After the performance, Goodman, Hampton, Teddy Wilson, and Gene Kruppa jammed for about two hours, and the next day they cut their first record, "Moonglow," as the Benny Goodman quartet. Hampton stayed with Goodman for four years. "The recordings of this group," says Frank Tirro, dean of the School of Music at Yale, "are classic combo performances of the swing era, and Lionel's work on vibes earned acclaim and drew followers to the instrument." They established Hampton as one of the best musicians of the era, "a master of swing, a performer of technical virtuosity," and they put the vibraphone on the musical map.

Hampton and his own band have been leading musical and social players ever

since--enjoying unprecedented popular and critical success in the '40s and touring a ~~fully integrated band through a very segregated South in the '50s~~. More recently when many black jazz groups refused to hire whites, Hampton has said, "It's always been my philosophy that you need both black keys and white keys to make a musical entity. He has played for the inaugural celebration of six presidents. (His first--for Harry Truman in 1949--marked the first time black musicians played for an inaugural). He toured overseas as an Ambassador of Good Will for presidents Eisenhower and Nixon. The Lionel Hampton Community Development Corporation had built more than 500 low- and moderate-income apartments in Harlem. His disciples and students are a who's who of jazz artists.

"Lionel Hampton has always been an original," said Ken Ringle in *The Washington Post*. "A showman in the age of the artiste, an innovator among traditionalists, a traditionalist among innovators. . . . And while most other big bands have gone to that big bandstand in the sky, Hampton and his crew survive."



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Lionel Hampton: Good Vibes

Karen Nelson, National Endowment for the Arts



Lionel Hampton with President Clinton and the First Lady. Photo courtesy of the White House.

Lionel Hampton was awarded the National Medal of Arts on January 9th, but he deserved another medal for perseverance and bravery for having arrived to accept it at all. Barely two days before the ceremony, a raging five-alarm fire swept through his apartment in a 43-story highrise near Lincoln Center in New York, destroying all of his possessions. Apparently, the fire started when a halogen lamp tipped over in Hampton's apartment and ignited a bed.

The 88-year-old Hampton was left shaken, but sound. Gone, however, were the mementos of his seven-decade career which included signed photographs by a number of Presidents, sheet music, recordings, instruments, and even the tuxedo he had been planning to wear. When President

Clinton said during the Medals ceremony, "We are glad to see Lionel Hampton here safe and sound," the more than 500 guests broke into applause.

Even as the fire began to devour his apartment, Hampton, who suffered a stroke in 1993, did not want to leave. He was brought out in a wheel chair with a robe over his pajamas and tucked in a blanket. According to a *New York Times* article, he asked Reuben Cox, an aide, about a piece of music, "Where is my 'King David's Suite?'"

Cox replied, "Mr. Hampton, everything is in your apartment." Another aide, Caprice Titone, said, "There is nothing left, Lionel."

For the Medal of Arts ceremony, Representative Charles Rangel (D-N.Y.) borrowed a dark gray suite, white shirt and scarlet tie for him. Even the wheelchair was donated. As Hampton commented to the *Washington Post*, "Everything was burnt up. Now it's nailed up." Following the ceremony and presiding over a circle of press, Hampton appeared pleased, somewhat tired, but overall unfazed by the trauma of the fire and the excitement of the awards.

With the presentation of the Medal of Arts and the photos of himself with the President and First Lady, Lionel Hampton can begin his collection anew. He can also add the President's words of praise from that day. Clinton said, "A legendary bandleader, singer, and the first musician to make the vibraphone sing and swing, he has been delighting jazz audiences for over half a century. Anyone who has ever heard his music knows that he is much more than a performer, he is a pioneer."

"When Louis Armstrong invited him to play the vibraphones at a recording session in 1930, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman Trio, but soon formed his own band and over the years has nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. He is a lion of American music and he still makes the vibraphone sing."



Lionel Hampton at the height of his career.

Lionel Hampton is one of the great jazz musicians and bandleaders of the swing era. A vibraphone virtuoso, he was born in 1908 in Louisville, Kentucky, and began his early studies of music in Kenosha, Wisconsin. As a child, he also played bass drum in the band of the *Chicago Defender* newspaper. Hampton has broken artistic ground in many areas. After he moved to California, he was discovered by Benny Goodman in Los Angeles. Goodman's Trio -- later a Quartet -- was the first racially integrated jazz group in the nation. In 1940, encouraged by his wife and impresario Joe Glaser, he formed a big band which quickly gained popularity, producing the hit "Flying Home" in 1942. From 1953 onwards, he made regular appearances in Europe and later in Israel, Australia and Japan -- gathering fans as he went. As a composer, his work "Midnight Sun" became a jazz classic and his two major symphonic works, "The King David Suite," -- the piece he asked about after the fire -- and "Blues Suite," have been performed by major orchestras throughout the world.

The 1996 Medal of Arts is far from being Hampton's first honor. During his long career, he has been a frequent guest and performer at the White House where he has performed for every president since Harry Truman.

In 1992, Hampton received the Kennedy Center Honors award, and in 1995, was the focus of a Kennedy Center all-star gala. In 1996, "Flying Home" was entered into the Grammy Hall of Fame, and the University of Idaho named its music school after him. He holds more than 15 honorary doctorate degrees.

Overall, Hampton's contributions to the excellence, growth and availability of jazz have been extraordinary and equalled by few. Undaunted by fire and buoyed by honors and attention, Lionel Hampton still shines among stars. Never one to rest on his laurels, Hampton has been signed up to play for the Clinton inaugural parties in Washington, D.C., said Representative Rangel. Seizing yet another opportunity, Hampton himself said he is composing music that he plans to call "Fire in the Sky."



**"Paulette's Boogie
.aiff or .wav (664K)**

from Lionel Hampton: Life in Paris, Accord Musicdisc

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Editors' Profile

Lionel Hampton's 90th Birthday Celebration with His Big Band

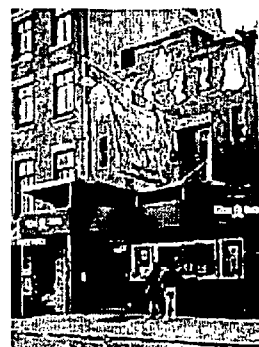
LOCATION: Blue Note

ADDRESS: 131 W. 3rd Street, New York 10012

CROSS STREET: Between Sixth Avenue and MacDougal Street.

PRICES: TBA.

TICKET INFORMATION: Call (212) 475-8592 for reservations.



In 1929, Louis Amstrong suggested his drummer, Lionel Hampton, switch to the vibraphone in the corner of the recording studio on "Memories of You." The rest is history. Hampton helped define swing with Benny Goodman, helped midwife rock and roll with his rollicking '40s big band, and, in general, has been a serious jazz force for 70 years. Now he's been through fires and illnesses and he's slowed considerably. But jazz history isn't all in the books, folks--for this night it will be live and in person.--Lee Jeske

last updated: Tuesday April 21, 1998

photo: Gregory Farrell

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Lionel Hampton

Born in Louisville, Kentucky (April 1908), Hampton (a multi-instrumentalist best known for his vibraphone skills) was raised in Chicago. After being taught the snare drum by a Dominican nun at Kenosha, Wisconsin's Holy Rosary Academy, he returned to Chicago, where he joined the Chicago Defender Newsboys' Band, and picked up the tympani & marimba.



Artists: H

Related Styles:

Historical

Jazz Artists

People

Drummers

Nationally Known

Pianists

After working with Detroit Shannon, Curtis Mosby, Vernon Elkins, Paul Howard and Reb Spikes, he went to Los Angeles to back Louis Armstrong in his Cotton Club gigs there. In LA, he met his future wife and business manager Gladys Riddle, a dancer who bought him his first set of "vibes" and encouraged him to study music theory at the University of Southern California.

He formed his own band (so he could feature himself on the vibraphone), and was playing regularly at the Paradise Cafe when Benny Goodman came in (with Gene Krupa and Teddy Wilson). They played together that night, and 6 weeks later recorded material together. From the success of that recording, Hampton also worked with Billy Holiday and Mildred Bailey, and remained with Goodman through 1940.



His big band -- by 1986, the longest-running orchestra in jazz history -- included such luminaries as Charles Mingus, Art Farmer, Joe Newman, Illinois Jacquet, Dexter Gordon, Lee Young, Ernie Royal, Clark Terry, Joe Williams, and Dinah Washington. He still tours occasionally with the big band, and with his Golden Men of Jazz, which includes Terry, Harry Edison, among others).

He also had a small group, Lionel Hampton's Inner Circle, ran his own publishing companies, a record label (Who's Who in Jazz), founded the Lionel Hampton Development Corporation, which built 2 multi-million dollar apartment complexes in Harlem, and worked in politics.

His notable recorded output includes *Early Hamp* (1929-38; Affinity), *The Complete Lionel Hampton Vols. 1/2 & 3/4* (1937-9; RCA Jazz Tribune), *Lionel Hampton and His Orchestra* (1942-9; Giants of Jazz), *Stardust* (1947; MCA), *European Tour* (1953; Royal Jazz), *Hamp's Big Band* (1959; RCA), *You Better Know It!!!* (1964; Impulse), *Made In Japan* (1982; Timeless), and Benny Goodman's After You've Gone (Avalon).

See also the following Who's Who pages mentioning Lionel Hampton:

Benny Goodman

Johnny Griffin

(c) Centerstage Media, 1994-8

TOM CARTER (PRESIDENT THELONIOUS MONA)

"fixing you material on Hamp. (I asked for "Gn" stories).

His phone # is 202-364-7272

37TH STORY of Level 1 printed in FULL format.

Copyright 1993 PR Newswire Association, Inc.
PR Newswire

February 15, 1993, Monday

SECTION: State and Regional News

DISTRIBUTION: TO CITY, ENTERTAINMENT AND EDUCATION EDITORS

LENGTH: 383 words

HEADLINE: MERCY HIGH TO PRESENT LIONEL HAMPTON AT BENEFIT CONCERT

DATELINE: FARMINGTON HILLS, Mich., Feb. 15

BODY:

Mercy High School will present "A Lifetime of Jazz" featuring Lionel Hampton and his quartet and the Jimmy Wilkins orchestra in a benefit concert on Sunday, March 14, at 3 p.m. The concert will be held in the Rosemary Clooney Auditorium at Mercy High School and is co-sponsored by WEMU 89.1 FM radio. The Hon. Judge Myron Wahls, a Michigan Court of Appeals judge, longtime advocate of the arts and a jazz musician himself, is honorary chair of this celebration.

Tickets for the event are \$50 per person for premier seating and an afterglow jam, where Judge Wahls and his trio and the Mercyaires will entertain. Tickets for the concert only are \$20 per person (general seating). MasterCard and VISA are accepted, or persons can call the ticket office at 313-476-3270 or 313-476-8922.

Hampton began his musical career by taking drumming lessons from a Catholic nun in Wisconsin. Later, he tried his hand at the bass and snare drums, timpani and xylophone. After his first professional playing with Louis Armstrong, Hampton had a major break by jamming with Benny Goodman, Teddy Wilson and Gene Krupa. Hampton stayed with Goodman for four years. The recordings of his group established Hampton as one of the best musicians of the era, "a master of swing, a performer of technical virtuosity."

Hampton and his own band have played for the inaugural celebration of six presidents. He was the first black musician to play for a presidential inauguration (for Harry Truman). In December of 1992, he was given the Lifetime Achievement Award, presented by President George Bush at the Kennedy Center in Washington. ← 7?

A showman as well as an artist, Hampton is a legend among the world's great jazz musicians.

Mercy High School is a Catholic college preparatory school for young women founded in 1945 to participate in the teaching ministry of Jesus.

In the spirit of Catherine McAuley, foundress of the Sisters of Mercy, education at Mercy fosters spiritual, intellectual, cultural and physical growth. The school promotes excellence through a well-balanced program of studies in an environment conducive to personal growth, responsible moral choice and critical thinking. CONTACT: Johanna Monaghan of Mercy High School,

29TH STORY of Level 1 printed in FULL format.

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June 26, 1996, Wednesday, BC cycle

SECTION: Commentary

LENGTH: 551 words

HEADLINE: Backstairs at the White House (UPI News Commentary)

BODY:

HELEN THOMAS UPI White House Reporter

WASHINGTON -- First lady Hillary Rodham Clinton is taking heat again, this time for revelations in a new book by Washington Post reporter Bob Woodward, that she consulted with psychologist Jean Houston, who does mind research. Mrs. Clinton has had to issue a statement that Houston was not her "spiritual adviser" and the meetings with her and with Mary Catherine Bateson, a university professor and daughter of the late anthropologist Margaret Mead, were not spiritual events. "They're dumping on her again," said an exasperated Neel Lattimore, her new press secretary. Woodward's book said that in one of the sessions Mrs. Clinton "talked" to Eleanor Roosevelt, the first lady she admires most. But Lattimore said it was not a case of "channeling," or communicating with the spirit world. "It was just an imaginary conversation," he said. According to the book, Mrs. Clinton began to seek outside help after the national health plan she drafted was shelved after being attacked in Congress and by the insurance industry. -----

Although the author of "Primary Colors" may continue to remain anonymous, the first lady's office thinks it has a pretty good clue as to who handed Woodward the tape on the session in which she conversed with Eleanor Roosevelt. Aides say only one person had a tape recorder. -----

Neel Lattimore, the first lady's new press secretary, is the first man to ever serve in the post. Other first ladies have had men on their staff, but this is the first time a president's wife has had a male spokesman. Lattimore had worked as a deputy in the first lady's press office and has proved to be accessible even when the going gets tough as it has in the last few weeks. -----

After five decades, President Clinton has put jazz legend Lionel Hampton in the Democratic column. Hampton has been playing good vibes for Republicans ever since the late 1940s, when he campaigned for a young California congressman named Richard Nixon. He helped the Nixon campaign in 1972, and calls a 1981 White House tribute from President Reagan "the greatest honor I've ever had." But at a Clinton fund-raiser this past week in New York City, the 88-year-old "King of the Vibes" turned out for Clinton. A White House spokeswoman said Hampton gave Clinton his first endorsement of a Democratic presidential candidate since Harry Truman. Hampton, who suffered a mild stroke last year, issued the endorsement during a private meeting with the president, and did not take the stage with other big-name entertainers during the dinner. -----

Vice President Al Gore has become the president's political point man. Every time GOP presidential candidate Bob Dole makes a statement, Gore has a ready scathing response. Gore denies that he is the new hatchet man for the

United Press International June 26, 1996, Wednesday, BC cycle

administration, but he has been taken up the cudgels when the powers that be think a quick rebuttal is needed. Deputy White House press secretary Ginny Terzano, who used to work for the Democratic National Committee, has transferred to Gore's to bolster his campaign team. Gore was recently asked if he was the new "attack dog" for the administration and he replied: "Of course not." (

LANGUAGE: ENGLISH

LOAD-DATE: June 27, 1996

22ND STORY of Level 1 printed in FULL format.

Copyright 1997 Newsday, Inc.
Newsday

January 9, 1997, Thursday, QUEENS EDITION

SECTION: NEWS; Page A08

LENGTH: 400 words

HEADLINE: HE LOST ALL, BUT FRIENDS

BYLINE: THE ASSOCIATED PRESS

BODY:

Jazz legend Lionel Hampton, literally shirtless after his Manhattan apartment went up in flames, got a new tuxedo, shoes and a wheelchair yesterday for his visit to the White House.

"The show must go on!" announced Hampton as he was wheeled into a news conference at a hotel across the street from his apartment building.

He will head to Washington early today to receive a National Medal of Arts from President Bill Clinton and dine with the president at the White House.

On Tuesday, a fire that started in his high-rise apartment sent smoke billowing through the 43-story tower opposite Lincoln Center, forcing scores of residents to flee and injuring 27 people.

Fire spokesman Bob Leonard said Hampton's open apartment door allowed the blaze to spread from his apartment.

The 87-year-old musician is insured but lost virtually everything he owned in the fire that destroyed his only home.

"There were photos of me and presidents and letters from presidents too, starting with the one from Kansas City - Harry Truman," Hampton said. "He was the first president I played for in the White House. And I was the first jazz band that ever played the White House and also the first black band."

He also lost his vibraphone, piano and a set of drums, as well as all his music. "I have a special jazz arrangement of the Missouri Waltz' that I played and he just loved it," Hampton said.

Firefighters recovered only a few letters and some old bank statements, said his administrative assistant, Caprice Titone.

When Rep. Charles Rangel (D-Manhattan) learned of his old friend's desperate situation, he rallied friends and acquaintances to outfit the venerable musician, from head to toe, so he could get to Washington on time.

"No one would ever think of a world-famous person having a fire and a tragedy just like any other human being," Rangel said. "And, no matter how much money and wealth and fame he has, when God takes away everything, you need friends .

Newsday, January 9, 1997

And I feel very very good that I was around when he needed me."

Rangel got clothier Sy Syms to supply everything from socks and underwear to tuxedos for Hampton. He called on Kevin McGill of Men's Walker's Inc., a Harlem shoe store, to donate the footwear. Harlem Hospital Center supplied the wheelchair.

He planned to take a 7:30 a.m. shuttle flight to Washington D.C. for the awards ceremony.

GRAPHIC: 1) AP Photo- Jazz legend Lionel Hampton yesterday displays new overcoat and wheelchair donated to him.

LANGUAGE: English

LOAD-DATE: January 9, 1997

51ST STORY of Level 1 printed in FULL format.

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The Christian Science Monitor

June 25, 1986, Wednesday

SECTION: Arts & Leisure; MUSIC; Pg. 23

LENGTH: 612 words

HEADLINE: Two jazz greats celebrate

BYLINE: Amy Duncan, special to The Christian Science Monitor

DATELINE: New York

HIGHLIGHT:

Lionel Hampton: 60 years of putting jazz 'out in front'

BODY:

HE'S a world ambassador for jazz - a great vibraphonist, a composer, bandleader, drummer, entertainer, and philanthropist. And he's got the biggest, most congenial grin in the business. Lionel Hampton is currently celebrating his 60th year in the music business with his usual energy and enthusiasm.

'Hamp' had just wrapped up the McDonald's First Annual Lionel Hampton Jazz Festival when he agreed to be interviewed at his Manhattan apartment. The walls are covered with pictures of Hampton posing with famous jazz players and politicians, family, and friends. We sat down between a grand piano and a set of vibes and talked about the festival.

'We started the festival to educate the youngsters in jazz, and they like it! There are some talented young musicians out there that can write good songs,' Hamp said. 'This will give a new jazz feeling, another plus that will help us put jazz out front.'

Hampton feels jazz has gotten short shrift, and that most media attention has gone to promoting rock and roll: 'These groups that play now and sing now - it's terrible. They call it metal rock, hard rock, and all that - it's a disgrace, because it's really a mockery of the type of music that we blacks are known for - the blues and the good swing music. But it had a lot of promotion. They had the media with them; they had the radio and the press.'

But, he says, 'there's nothing like getting a big jazz band and getting that swing and that feeling. Swing draws people together. When it's swingin', people can pat their feet; they can be happy with each other. But in a disco, there's no feeling at all. You've got to make the feeling, and you've got to get yourself interested in dancing, and the music is secondary.'

Hamp may be down on rock and roll, but he's certainly progressive when it comes to his own music. He keeps up with the times, and his current band is full of young players. His album 'Ambassador at Large' received a Grammy nomination in 1985 in the big-band category.

Lionel Hampton lives and breathes his music, and it's obvious he loves it. Talking with him, you get the feeling that he lies in bed at night and dreams

The Christian Science Monitor, June 25, 1986

about chords, melodies, and arrangements. He's been criticized by some jazz purists for being 'just a showman' - Hamp used to jump on top of his tomtom, and he still loves to do fancy tricks with his drumsticks - but nothing could be further from the truth. True, he knows how to give the audience a great time, but he's also a virtuosic vibraphonist and a great improviser on that instrument, which he pioneered in jazz.

Hampton is also a well-known philanthropist, having donated time and money to numerous causes in the United States and abroad. He helped construct two housing projects in Harlem, and he's currently planning to build one in Atlanta.

How does he view his involvement in social causes? 'Well, it's like music. When it's not hitting right, you got a bad note, so you got to change the note, you got to change the orchestration. It's a lot of fun, but you got to put the Mighty Man up front - God's got to be in front of the deal.' A religious man, Hampton can often be found backstage before a concert, deep in prayer.

A political enthusiast, he has rubbed elbows with many dignitaries and has performed at the White House.

Hampton is also famous for breaking down color lines - he was one of the first blacks to play in a white band when he joined Benny Goodman in the 1930s. He was also the first black to lead a band at a presidential inauguration - Harry Truman's, in 1949.

'After all, you need both the black keys and white keys to make good harmony,' he says.

LANGUAGE: ENGLISH

31ST STORY of Level 1 printed in FULL format.

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Contemporary Black Biography

1998; Volume 17

LENGTH: 1491 words

NAME: Lionel Hampton

PERSONAL:

Born April 20, 1908 (some sources give 1909 or later), in Louisville, KY; son of Charles Hampton (later missing in action in World War I) and Gertrude Morgan Hampton. Grew up in Chicago. Married Gladys Riddle.

OCCUPATION: Jazz vibraphonist and bandleader

ADDRESSES: c/o Jazz One Productions, Inc., 44 Rio Vista Dr., Allendale, NJ
07401-1624.

EDUCATION: Attended Holy Rosary Academy, Collins, Wisconsin, and St. Monica's School, Chicago; took extension courses to finish high school at University of Southern California.

CAREER:

Jazz vibraphonist and bandleader. Recorded first jazz vibraphone solo in session with Louis Armstrong, 1930; joined Benny Goodman Quartet, 1936; recorded widely with Goodman and with players of own choosing, 1936-40; helped break down racial barriers in jazz, 1936-40; established own big band, 1940; recorded hit "Flying Home," 1942; developed high-energy stage presentation and intensely rhythmic musical structures; toured the world widely as goodwill ambassador.

AWARDS:

Numerous jazz awards. Received National Medal of Arts from President Clinton, 1997; has also received honors from presidents from Truman to Bush.

SIDELITES:

Leader of the most durable and perhaps best-loved of all the big bands, Lionel Hampton was a contributor to one of swing music's peak experiences--the heyday of the Benny Goodman Quartet in the late 1930s--and has remained a consummate entertainer and infectious enthusiastic jazz ambassador for his entire career. Hampton plays an unusual instrument, the vibraphone, but with Goodman and later with his own big band he helped to define a jazz mainstream that endured for decades.

Hampton was born in Louisville, Kentucky, on April 20, 1908. (There is confusion about both the day and year of his birth; the date given here accords with Hampton's autobiography, *Hamp*.) His father was declared missing in action in World War I but survived to meet his son years later in a VA Hospital in Dayton; his mother moved the family to Birmingham, Alabama, and then north to Chicago. An energetic child with an obstreperous flair for percussion, Hampton was sent to a Catholic school, the Holy Rosary Academy in Collins, Wisconsin, near Kenosha. One of the Dominican nuns there, Sister Petra, was also a drum virtuosa, Hampton recalled in his autobiography. "She taught me the 26 rudiments on drums--drums have a scale just like the horn. She taught me the flammercue

Contemporary Black Biography, 1998

and 'Mama- Daddy' and all that stuff on the drums."

After Holy Rosary folded for lack of funds, Hampton returned to Chicago and enrolled at St. Monica's School. He took a job delivering the Chicago Defender so he could play in the jazz band organized by the paper's newsboys, and studied classical music under the band's director, Major N. Clark Smith.

Hampton was given a marimba as a gift by his uncle, Richard Morgan, a musically savvy bootlegger with ties to Al Capone. The marimba might have made possible Hampton's later facility with the vibraphone, but at this time he had his sights set on becoming a drummer.

Hampton headed for Los Angeles, where he played drums and made recordings with various bands, and, at the urging of his manager (and later his wife) Gladys Riddle, enrolled in extension courses at the University of Southern California where he could finish high school and study music theory. Recording with Louis Armstrong in 1930, he discovered a vibraphone in the studio and quickly mastered the instrument (his wife may have given him a set of vibes somewhat earlier); the solo that resulted on "Memories of You" was the first jazz vibraphone solo.

By 1936 Hampton was a resident bandleader at the Paradise Cafe in Los Angeles. One August night, Benny Goodman, the unparalleled king of the jazz world at that time, walked in and joined Hampton on-stage and then invited him to join a quartet that the bandleader was forming. The immensely successful and influential Benny Goodman Quartet made its first recordings on April 19, 1936; Hampton was so excited by the prospect that he could fall asleep only at seven that morning and had to be awakened as the 11 a.m. recording time slipped by. Hampton had been recommended to Goodman by jazz entrepreneur and talent-spotter John Hammond, who would have realized that he was proposing something at the time almost unprecedented--an integrated jazz band. A

Hampton and his wife drove across the country to join Goodman and his orchestra in New York. At first, Hampton and black pianist Teddy Wilson were relegated to intermission slots, but recordings by the quartet (Hampton, drummer Gene Krupa, Wilson on piano, and Goodman on clarinet) sold well, and bit by bit the color barrier came down. "I think we opened the door for interracial baseball in a way," Hampton claimed in a 1994 essay he penned for Entertainment Weekly. "I think the public acceptance of our mixed band trickled out and helped let blacks like Jackie Robinson play for the white Dodgers."

RCA gave him carte blanche to organize his own recording dates during this period, and in 1940, with Goodman's blessing, Hampton decided to assert his independence and start his own big band. This band, initially comprised of unknowns, thrived on showmanship and rhythmic drive. Its biggest hit was 1942's "Flying Home," which the writers of Jazz: The Essential Companion describe in this way: "It clearly established his formula: high energy, screaming brass, rhythmic trademarks which could drive an audience to fever pitch . . ." In addition to "Flying Home," other Hampton tunes such as "Down Home Jump" and "Hey Ba-ba-rebop" were based on distinct rhythmic figures that could inspire strong audience reaction.

Jazz players who passed through Hampton's band on their way to stardom included Charles Mingus, Art Farmer, Joe Newman, Illinois Jacquet, Dexter Gordon, Lee Young, Clark Terry, Joe Williams, and Dinah Washington. Hampton

had a reputation as a disciplinarian, acting as a counterweight to some of the drug-fueled excesses that took hold in the jazz scene after the war. The band was known for continuing individual numbers until each soloist had improvised to the point of exhaustion; Hampton on occasion would also entertain audiences by playing the piano using only two fingers in the manner of vibraphone mallets. "They used to criticize my band and say, 'Here comes the circus.' And now all of them do it. As soon as they start singing, they're walking around the stage, they're sitting on the steps, they're singing out in the audience. And all that jive came from us," Hampton recalled in a 1995 conversation with percussionist Tito Puente published in *Down Beat*.

Hampton was known among many for his association with the institute of the "goodwill tour," a venture intended to introduce jazz, and the best of things American generally, to audiences abroad. A longtime fixture at Republican Party political conventions, Hampton met with great success and veneration during his later years. Although he maintained his big band longer than did most other bandleaders, by the middle 1960s it had often given way to a smaller group known as *The Inner Circle*. Always guided by his wife and longtime business manager, Hampton established his own record label, named *Glad-Hamp*, that notched an impressive track record of identifying and promoting young jazz talent. Hampton was awarded the National Medal of Arts by President Bill Clinton in 1997, and although he lost priceless mementos of a lifetime when a fire destroyed his Manhattan apartment that year, his career is a collection of jazz memories probably unmatched.

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 --James M. Manheim

LANGUAGE: ENGLISH

LOAD-DATE: March 31, 1998

Lionel Hampton, vibes

Internationally acclaimed giant of the jazz world, and the undisputed "King of the Vibraphone" for well over half a century, Lionel Hampton began his phenomenal musical career at an early age when a student at the Holy Rosary Academy in Kenosha, Wisconsin, where he studied under the strict supervision of the Dominican Sisters. His first instrument was a set of drums and his idol during these early years was drummer Jimmy Bertrand whose records he treasured. Louis Armstrong soon became a major influence in Hamp's young years. It was in 1930 that Armstrong hired him to appear, on the drums, at a Los Angeles nightclub engagement. Louis was so impressed with Hampton's talents he invited him to join his big band for a recording session. During the session break, Armstrong led young Hampton to a set of vibes and asked if he knew how to play them. Lionel, who was well schooled in his keyboard studies, picked up the mallets and played. The first tune cut that day, "Memories of You," (with Lionel on vibes) became a tremendous hit and has remained a classic throughout the years.

In 1936, Benny Goodman asked Lionel to join his small group, featuring Goodman, Teddy Wilson on piano and Gene Krupa on drums. They immediately became the legendary Benny Goodman Quartet. Musical history was being made, both for their brilliant music produced and because they were the first racially integrated group of jazz musicians. The Swing Era had begun. "Moonglow," "Dinah," and "Vibraphone Blues" were immediate hits and will always remain classics in the jazz annals. Hampton formed his own band in the early 1940's. "Sunny Side of the Street," "Central Avenue Breakdown," his signature tune, "Flying Home," and "Hamp's Boogie-Woogie" all became top-of-the-chart best-sellers upon release and the name Lionel Hampton became world famous overnight.

The Lionel Hampton Orchestra had a phenomenal array of sidemen. Among those who got their start with Hamp were: Quincy Jones, Wes Montgomery, Clark Terry, Cat Anderson, Ernie Royal, Joe Newman and Fats Navarro. Among Lionel's proteges were singers Dinah Washington, Joe Williams, Betty Carter and Aretha Franklin. Over the years, jazz giant Hampton has received innumerable prestigious awards which keep coming to the distinguished musical master. Among them: The title, American Goodwill Ambassador, bestowed by Presidents Eisenhower and Nixon, The Papal Medal from Pope Paul I, Sixteen Honorary Doctorates, and in 1992 the highly esteemed Kennedy Center Honors Award, in which he shared the musical distinction with Mstislav Rostropovich.

Honors

Reminiscing recently about his lifetime of honors and recognitions, Hampton held that the highlight of his career took place when the Music School of the University of Idaho was named the Lionel Hampton School of Music in 1987, becoming the first university music school to be named in honor of a jazz musician.

Also a celebrated composer, Hamp's original ballad, "Midnight Sun" (with Johnny Mercer and Sonny Burke) has become a beloved classic in American Jazz and popular music. His talent in the symphonic field is highly respected. Two major symphonic works, "King David Suite" and "Blues Suite" have been performed often by leading orchestras throughout the world. Now, at age 85, Lionel Hampton continues to keep an astonishing professional schedule. The energetic Hampton completely belies his venerable age.

Born 4/20/08

Despite the rigors of his hectic calendar, Hampton continues to amaze those in the music business with the care and time he devotes to many public service projects. A "dream" of his would be to aid in the creation of a university in Uptown New York "...where young Black kids can learn to be Doctors, Lawyers, IBM technicians, and, maybe even musicians."

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Daily News (New York)

January 09, 1997, Thursday

SECTION: News; Pg. 21

LENGTH: 435 words

HEADLINE: GRATEFUL HAMPTON DOESN'T MISS BEAT

BYLINE: By VIRGINIA BREEN With Russ Buettner

BODY:

The show goes on tonight for jazz great Lionel Hampton, who after losing everything in a fire at his West Side high-rise apartment will be in a new tuxedo when he is honored at the White House.

Hampton, 83, was all smiles as fans provided him with the tux, other clothing and emotional support after the blaze that ignited when a halogen reading lamp fell onto a bed Tuesday in his 28th-floor apartment near Lincoln Center.

And, in the tradition of show business, Hampton said, "The show will definitely go on."

"Baby, I'll be writing and playing 'Fire in E Flat,' " Hampton said, wearing a robe in his temporary home at the Radisson Empire Hotel. "I lost some wonderful things, but the Father above must've been looking out for me, because I got out."

When the legendary jazz vibraphonist gets his National Medal of Arts he will be positively elegant in his formalwear.

He was clearly moved by the outpouring. "I appreciate all of this," Hampton said.

A long-time friend, Rep. Charles Rangel (D-Harlem), said, "Hamp wasn't going to let a fire keep him from his gig with the President."

The five-alarm fire at 1 Lincoln Plaza injured 27 people, forced hundreds of tenants to flee and led to dramatic rope rescues by firefighters. Hampton was brought to safety by two aides.

But the fire destroyed most of Hampton's treasures, including autographed photos and personal notes from Presidents, and a special arrangement of the "Missouri Waltz" he played at the White House.

"I was the first black man to play at the White House for President [Harry] Truman," he recalled. "And now, gee whiz, that arrangement is gone."

The flames also destroyed his Yamaha grand piano, a set of drums "and, of course, my vibes."

But Hampton said he had much to be thankful for.

Daily News (New York) January 09, 1997, Thursday

Taylor Michaelson, a Syms tailor, brought two black wool tuxes, size 42, a charcoal overcoat and a black felt fedora. Kevin McGill, a Harlem shoe salesman from Men's Walker Inc., brought size 10 black penny loafers with gold trim. Dr. Herbert Thornhill of Harlem Hospital came with a physical therapist and a collapsible wheelchair.

"I have been following Mr. Hampton for years," said Thornhill. "I'll never forget him at the Stanley Theater in Pittsburgh, must have been the 1940s, playing 'Flying Home.' This is an honor."

Fire officials said the blaze was accidental, and the Buildings Department said it had no related outstanding violations.

Hampton's manager, Bill Titone, said he spoke to 1 Lincoln Plaza management about obtaining another apartment for the artist in the building.

GRAPHIC: SUSAN WATTS DAILY NEWS THAT JAZZY LOOK: Lionel Hampton thankfully accepts duds at Radisson Empire Hotel yesterday, under the eyes of long-time pal Rep. Charles Rangel. Fire gutted Hampton's West Side pad Tuesday.

LOAD-DATE: January 11, 1997

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

January 9, 1997

REMARKS BY THE PRESIDENT
AT PRESENTATION OF THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL
PRIZE

The Mellon Auditorium
Department of Commerce
Washington, D.C.

1:00 P.M. EST

THE PRESIDENT: Thank you very much. When Hillary said that, I was so hoping that there wouldn't be even one loud stage whisper saying, I wish he had made that choice. (Laughter.)

I am so delighted to be here to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize. They are men and women whose accomplishments speak to the breadth and depth of our creative and intellectual genius.

I want to begin by thanking Jane Alexander, Sheldon Hackney, Diane Frankel and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country. I thank them for what they have done. (Applause.) This cold day is a rather apt metaphor for a lot of what they have labored through the last couple of years, and we are all in their debt for standing firm.

I thank the United States Marine Band for being here. I'm always so proud of them and the work they do for our country. (Applause.) I thank the magnificent Harlem Boys Choir for their wonderful music and for being here. (Applause.) All of you who are supporters of the arts who are here, I thank you for being here, supporters of the humanities. I see Secretary and Mrs. Riley and Congressman Dicks and Congressman Rangel. There may be other members here; I apologize for not introducing you, but for those of you in other positions of public responsibility, in particular, I thank you for standing up for the arts and humanities.

Each year this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers; to reflect on the role of the arts and humanities in our own lives and in the life of our great democracy. We are a nation whose strength and greatness are derived from the rich heritage and diversity of our people, from the richness of our artistic and intellectual traditions.

For more than 200 years our freedom has depended not only upon our system of government and the resolve of our people, but upon the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today we are on the eve of a new century. The arts and humanities are more essential than ever to the endurance of our

democratic values of tolerance, pluralism, and freedom, and to our understanding of where we are and where we need to go. At a momentous time in our history like this when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

It is, after all, through the arts and humanities that we unleash our individual and collective imaginations, and imagination is, in the end, the animating force of a democracy committed to constant renewal; the force that allows us to conceive of a brighter future and a better world; that allows us to overcome new challenges and grave difficulties. By imagining a better America and acting to achieve it we make our greatest progress.

That is why we must sustain our nation's commitment for the arts and humanities to build that bridge to the 21st century I am so committed to. We must have our theaters, our orchestras, our dance troupes, our exhibits, our lectures, our scholarship. We must have them all to strengthen and preserve our culture and instill in our children the democratic ideals we claim to cherish. And we must have them so that our young people can imagine what their lives might be like if they were better. For all the speeches I might give, the children struggling to overcome difficult circumstances, simply seeing the powerful example of the Harlem Boys Choir is probably more persuasive than any words I could ever utter. (Applause.)

Today, the average American spends about 80 cents to support federal funding of the arts and humanities -- about as much as it costs to buy a can of soda pop in a vending machine. In some places it costs more than that. (Laughter.) This tiny investment means that from Providence to Portland, from Minneapolis to Miami, from Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our nation.

In America, we should all be able to enjoy art, ideas and culture, no matter what our station in life. And our children should be able to exposed to them, no matter what their station in life. For children, federal support of the arts and humanities is particularly critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, their emotions, their enormous physical energy, travel instead down the wrong road to destruction and despair. But across our nation, federal support to the arts and humanities has enabled tens of thousands of those children to see their first play, their first ballet, their first Monet. What a transforming experience it can be when a young person discovers his or her own gifts for music, for dance, for painting, for drama, for poetry, photography or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots, he decided to hire inner-city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that instead of feeling alienated by society, they are now valued for the contributions they are making to society.

The earlier we start developing these creative impulses for artistic and intellectual potential, the better off our children and we will be. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the very first years of life. We know how important it is for children to hear words, listen to stories, develop their imaginations. That's one reason I'm challenging all of our people to work with us toward a goal of

making sure every boy and girl in our country can read a book independently by the third grade.

Perhaps no one has done as much to show the power of the written word on children, not to mention on their parents, as Maurice Sendak, one of our honorees today. I'm delighted that he will join Hillary tomorrow at the Georgetown University Medical Center to read to children who are getting their checkups there. And I thank them both for help to kick off a national effort to educate Americans about reading even to our very youngest children.

For the better part of this century the world has looked to the United States not simply for military and economic and political leadership, but for cultural leadership as well. So as we embark upon this new century, let us make sure that our nation remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and the dedication of those of you who are gathered here, and because our nation is honored and blessed by the artists and thinkers we recognize today.

In an age when words and images and ideas are too often diluted, devalued, and distorted, when what we see and hear is routinely reduced to catch phrases and instant images, the men and women on this stage represent instead the profound, lasting and transcendent qualities of American cultural life.

Now it gives me great pleasure to present the 1996 National Medal of Arts Awards and the Charles Frankel Prize. First, the men and women being awarded the National Medal of Arts.

Last month we paid tribute to our first honoree at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright Edward Albee has been a dominant and inspirational figure in American theatre. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes, and relationships.

A native of Washington, D.C., he won the Pulitzer Prize three times, for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women." I ask you to join me in congratulating Edward Albee. (Applause.)

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor Sarah Caldwell's passion for music and her commitment to bring some of our world's most difficult, yet beautiful, operas to the stage.

Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947; founded the Boston Opera 10 years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly opera's First Lady. And if you will forgive me a small amount of parochialism, she has come a long way from our native state of Arkansas -- (laughter) -- and I am very proud of her. (Applause.)

A photographer whose work has inspired both peers and casual viewers, and a teacher whose ideas and methods have influenced university curricula, Harry Callahan is a national treasure. More than 50 years ago he discovered the camera's power to capture the sublime and seemingly everyday subjects -- nature, the city and people. His subtle, contemplative pictures convey an intensely personal vision of the world. They have graced photography exhibitions in some of the finest museums around the world. A native of Detroit, his work reminds us that there is

always much more than meets the eye. (Applause.)

I'm delighted to honor a woman who has spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, the talent and the creative energies of Zelda Fichandler. The Arena is one of our country's leading regional theaters, and under her leadership has brought plays such as "Inherit the Wind," "After the Fall," and "The Crucible" to audiences in Russia, Hong Kong and Israel. In 1976, she and the Arena became the first company based outside New York to win a Tony.

Thank you very much for all you have done. (Applause.)

Musician, composer and bandleader, Eduardo "Lalo" Guerrero has spent a creative life celebrating and exploring his Mexican American heritage in music from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the 60 years since, he has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named him "a national folk treasure." And we are honored to honor him today. (Applause.) He still has his salsa, you see. (Laughter.)

First, let me say that we are glad to see Lionel Hampton here safe and sound. (Applause.) A legendary bandleader, singer and the first musician to make a vibraphone sing and swing, he has been delighting jazz audiences for over half a century. Anyone who has ever heard his music knows that he is much more than a performer, he is a pioneer.

When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936 he joined the Benny Goodman Trio, but soon he formed his own band and over the years has nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. He is a lion of American music and he still makes the vibraphone sing. (Applause.)

Dancer, choreographer and teacher Bella Lewitzky first began creating dances in her hometown of Redlands, California, when she was just seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest upon her well-deserved laurels, she is eagerly looking to start new projects, and I hope all of you have inspired her here today. (Applause.)

Vera List has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, she has lent her vision, energy and resources to philanthropic efforts to promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband Albert created in 1945 helped to underwrite the construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. She has sponsored an opera performance for under-privileged children, PBS broadcasts highlighting the American artists, and many other varied and worthy arts projects. She has done what private citizens must do if we are going to bring the arts to all the American people. And we thank her for it. (Applause.)

We would be hard-pressed to find any American who doesn't recognize Robert Redford as one of our nation's most acclaimed actors, directors and producers. He won an Academy Award for Best Director for "Ordinary People." He's won numerous other awards and made wonderful

movies.

The most important thing to me about Robert Redford is that he could have been well satisfied to be a movie superstar, but instead, chose an entirely different life, because, for years and years and years, he has supported and encouraged many young and emerging screenwriters and directors to the Sundance Institute in Utah. He's helped to promote nontraditional cinema. He's opened the doors for many new artists and their films.

I can say also, in an area not covered by today's awards, he has been a passionate advocate of preserving our natural heritage and protecting our environment. And the Vice President and I were honored to have him with us at the Grand Canyon a few months ago when we set aside 1.7 million acres to Grand Staircase-Escalante National Monument in Southern Utah, a cause that he pressed for for years and years and years.

It is very important when a person with immense talent, resources and fame tries to give the gift of creativity back to people who would otherwise never have a chance to fulfill their own God-given abilities. We honor him for that today and thank him. (Applause.)

Throughout a lifetime as an author and illustrator, Maurice Sendak has singlehandedly revolutionized children's literature. In works such as "Where The Wild Things Are," he has created heroes and adventures that have captured the imagination of generations of young readers. His books have helped children to explore and resolve their feelings of anger, boredom, fear, frustration and jealousy.

Hillary and I read, "Where The Wild Things Are" alone to our daughter scores and scores of time. And I can tell you, he helped me to explore my feelings of anger, boredom, fear, frustration and jealousy. (Laughter.) His books have become staples of children's libraries and family bookshelves. They will always be a beloved part of our national culture, and they have done a great deal to help our children find their own imaginations. (Applause.)

We were having a picture -- Mr. Sendak said that, this is my first grown-up award. (Laughter and applause.)

I feel that I should sing about our next honoree -- but I won't, relax. (Laughter.) Stephen Sondheim is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless, appealing to all generations, they mirror the history and experiences we share as Americans. His work is indelibly etched on our national cultural landscape. Who among us can't rattle off some words from "West Side Story," "A Funny Thing Happened On The Way To The Forum," "Gypsy," "A Little Night Music" or "Sweeney Todd"?

Decade after decade, Steven Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, received the Kennedy Center Honor for Lifetime Achievement in 1993. But he has given us more than we could ever give to him. Steven Sondheim. (Applause.)

In less than 30 years, the Boys Choir of Harlem has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations and all around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed and saved lives.

Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have

gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible and dreams do come true.

I again say they are a powerful, shining symbol to all the young people of this country about what they can become if the rest of us will just do our part to give them the chance. (Applause.)

I now have the honor of introducing the recipients of the Charles Frankel Prize.

Poet, professor of poems, and activist for poetry, Rita Dove helps us to find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight and her sensitivity to the world around her to mind the richness of the African American experience, as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987 and recently Poet Laureate of the United States, she is considered one of her finest poets, and she truly is a life force of poetry. (Applause.)

Best-selling author, historian and political commentator, Doris Kearns Goodwin has enriched our understanding and appreciation of the people and institutions that have shaped American government, American history and American politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, written books about President Johnson, the Kennedys and the Roosevelts.

Her latest work, "No Ordinary Time," won the Pulitzer Prize in 1994. And I can tell you it made the details of the White House come alive. I actually had the book, walking from room to room, imagining what it all looked like all those long years ago. In that book alone, she did a great service to the United States in helping us to understand our history, our leaders and what this country is really all about. (Applause.)

Political philosopher, public servant, builder of civil society, Daniel Kemmis has dedicated his life to reawakening America's sense of community, of citizenship, of working together for the common good. In his books and lecture and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. He is a welcome and convincing voice against cynicism and social divisiveness.

As we look to the next century, with ours the strongest, most vibrant democracy in the world, but increasingly more diverse, the question of whether we will learn to identify ourself in terms of our obligations and our opportunities in the larger community, to learn to work together across the lines that divide us with mutual respect for the common good is perhaps the greatest question facing the American people. Daniel Kemmis has helped to make sure we give the right answer. (Applause.)

Arturo Madrid is pioneering the field of Latino studies in the United States. He's been an advocate for expanding educational opportunities for Hispanic students all across America. As professor of modern Spanish and Latin America literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, he has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature.

An entire generation of Latino academics at the nation's top universities owe some part of their success to Arturo Madrid's work. And

now as we see Americans of Hispanic heritage, the fastest-growing group of our fellow citizens, the full impact of his work is bound to be felt in the future. So we thank him for what he has done and for what he has done that will be felt in generations yet to come. (Applause.)

Bill Moyers has received about every award there is in his field, quite simply because he has proved himself a giant in broadcast journalism. For more than 25 years he has used the power of television to tackle some of the most difficult and complex issues facing our nation, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live.

At a time in which the media often is used to truncate, oversimplify and distort ideas in a way that divide rather than enlighten, the work of Bill Moyers' life is truly and profoundly important and encouraging.

Though he has known to most Americans now as a broadcaster, his career has been as wide-ranging as his documentaries. He has been a newspaper reporter and a publisher, a campaign aide, a deputy director for the Peace Corps, and when he was still just a child, presidential press secretary to President Johnson. Most important to me, he is a living rebuke to everybody's preconceptions about Baptist preachers. (Laughter.) He is truly a 20th century renaissance man. (Applause.)

When I gave him the award, he said, now they'll make us pay for that one. (Laughter.)

Ladies and gentlemen, I ask you to join me in giving one more hand to every one of these outstanding Americans. They are terrific. (Applause.) And now appropriately, our program will close with The Boys Choir of Harlem's rendition of "Amazing Grace."

END

1:34 P.M. EST



NATIONAL ENDOWMENT FOR THE ARTS


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1.9

Lionel Hampton: Good Vibes

Karen Nelson, National Endowment for the Arts



Lionel Hampton with President Clinton and the First Lady. Photo courtesy of the White House.

Lionel Hampton was awarded the National Medal of Arts on January 9th, but he deserved another medal for perseverance and bravery for having arrived to accept it at all. Barely two days before the ceremony, a raging five-alarm fire swept through his apartment in a 43-story highrise near Lincoln Center in New York, destroying all of his possessions. Apparently, the fire started when a halogen lamp tipped over in Hampton's apartment and ignited a bed.

The 88-year-old Hampton was left shaken, but sound. Gone, however, were the mementos of his seven-decade career which included signed photographs by a number of Presidents, sheet music, recordings, instruments, and even the tuxedo he had been planning to wear. When President

Clinton said during the Medals ceremony, "We are glad to see Lionel Hampton here safe and sound," the more than 500 guests broke into applause.

Even as the fire began to devour his apartment, Hampton, who suffered a stroke in 1993, did not want to leave. He was brought out in a wheel chair with a robe over his pajamas and tucked in a blanket. According to a *New York Times* article, he asked Reuben Cox, an aide, about a piece of music, "Where is my 'King David's Suite?'"

Cox replied, "Mr. Hampton, everything is in your apartment." Another aide, Caprice Titone, said, "There is nothing left, Lionel."

For the Medal of Arts ceremony, Representative Charles Rangel (D-N.Y.) borrowed a dark gray suite, white shirt and scarlet tie for him. Even the wheelchair was donated. As Hampton commented to the *Washington Post*, "Everything was burnt up. Now it's nailed up." Following the ceremony and presiding over a circle of press, Hampton appeared pleased, somewhat tired, but overall unfazed by the trauma of the fire and the excitement of the awards.

With the presentation of the Medal of Arts and the photos of himself with the President and First Lady, Lionel Hampton can begin his collection anew. He can also add the President's words of praise from that day. Clinton said, "A legendary bandleader, singer, and the first musician to make the vibraphone sing and swing, he has been delighting jazz audiences for over half a century. Anyone who has ever heard his music knows that he is much more than a performer, he is a pioneer."

"When Louis Armstrong invited him to play the vibraphones at a recording session in 1930, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman Trio, but soon formed his own band and over the years has nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. He is a lion of American music and he still makes the vibraphone sing."



Lionel Hampton at the height of his career.

Lionel Hampton is one of the great jazz musicians and bandleaders of the swing era. A vibraphone virtuoso, he was born in 1908 in Louisville, Kentucky, and began his early studies of music in Kenosha, Wisconsin. As a child, he also played bass drum in the band of the *Chicago Defender* newspaper. Hampton has broken artistic ground in many areas. After he moved to California, he was discovered by Benny Goodman in Los Angeles. Goodman's Trio -- later a Quartet -- was the first racially integrated jazz group in the nation. In 1940, encouraged by his wife and impresario Joe Glaser, he formed a big band which quickly gained popularity, producing the hit "Flying Home" in 1942. From 1953 onwards, he made regular appearances in Europe and later in Israel, Australia and Japan -- gathering fans as he went. As a composer, his work "Midnight Sun" became a jazz classic and his two major symphonic works, "The King David Suite," -- the piece he asked about after the fire -- and "Blues Suite," have been performed by major orchestras throughout the world.

The 1996 Medal of Arts is far from being Hampton's first honor. During his long career, he has been a frequent guest and performer at the White House where he has performed for every president since Harry Truman.



In 1992, Hampton received the Kennedy Center Honors award, and in 1995, was the focus of a Kennedy Center all-star gala. In 1996, "Flying Home" was entered into the Grammy Hall of Fame, and the University of Idaho named its music school after him. He holds more than 15 honorary doctorate degrees.

Overall, Hampton's contributions to the excellence, growth and availability of jazz have been extraordinary and equalled by few. Undaunted by fire and buoyed by honors and attention, Lionel Hampton still shines among stars. Never one to rest on his laurels, Hampton has been signed up to play for the Clinton inaugural parties in Washington, D.C., said Representative Rangel. Seizing yet another opportunity, Hampton himself said he is composing music that he plans to call "Fire in the Sky."



"Paulette's Boogie
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from Lionel Hampton: Life in Paris, Accord Musicdisc

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The Kennedy Center HONORS



Lionel Hampton

(musician; born April 20, 1908, Louisville, KY)

Lionel Hampton made jazz richer by one instrument when, on the spur of the moment, he added the unknown vibraphone to a recording. Ever since, he's been the leading player of that percussion instrument, changing the sound of jazz forever.

The year was 1930. The place was a recording studio in California. The 17-year-old Hampton already had quite a reputation as a drummer with the Les Hite band when Louis Armstrong arrived in Hollywood, minus a drummer, to record some of his arrangements. At the NBC studio, the vibraphone sat abandoned in a corner, used only to play the network's famous bing-bang-bong station identification. Armstrong recognized love at first sight between the vibe and Hamp and asked him to add the instrument to the score they were about to record. "Memories of You" is now a classic.

He had never played the vibraphone before, but he had been preparing for this career-making moment all his life, taking his first drumming lessons from a Catholic nun in Wisconsin. Later he played in the *Chicago Defender* Newspaper Boys' Band, where he was taught traditional harmony and tried his hands at the bass and snare drums, timpani, and xylophone, listened to the great New Orleans musicians who traveled north, and finally graduated to Hite's band where he got his first exposure as a professional. After the Armstrong recording, Hampton played with all the popular local bands and earned the nickname "the world's fastest drummer."

It was another jazz legend touring California in 1936 that gave Hampton his next major break. Benny Goodman went to hear the young musician at the Paradise nightclub in San Pedro. After the performance, Goodman, Hampton, Teddy Wilson, and Gene Kruppa jammed for about two hours, and the next day they cut their first record, "Moonglow," as the Benny Goodman quartet. Hampton stayed with Goodman for four years. "The recordings of this group," says Frank Tirro, dean of the School of Music at Yale, "are classic combo performances of the swing era, and Lionel's work on vibes earned acclaim and drew followers to the instrument." They established Hampton as one of the best musicians of the era, "a master of swing, a performer of technical virtuosity," and they put the vibraphone on the musical map.

Hampton and his own band have been leading musical and social players ever since--enjoying unprecedented popular and critical success in the '40s and touring a

fully integrated band through a very segregated South in the '50s. More recently when many black jazz groups refused to hire whites, **Hampton has said, "It's always been my philosophy that you need both black keys and white keys to make a musical entity.** He has played for the inaugural celebration of six presidents. (His first--for Harry Truman in 1949--marked the first time black musicians played for an inaugural). He toured overseas as an Ambassador of Good Will for presidents Eisenhower and Nixon. The Lionel Hampton Community Development Corporation had built more than 500 low- and moderate-income apartments in Harlem. His disciples and students are a who's who of jazz artists.

"Lionel Hampton has always been an original," said Ken Ringle in *The Washington Post*. "A showman in the age of the artiste, an innovator among traditionalists, a traditionalist among innovators. . . . And while most other big bands have gone to that big bandstand in the sky, Hampton and his crew survive."