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 G MINOR BLUES (L. Hampton)
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 AKTRPA (L. Robertson & G. Hampton)
 ESTRANHO (L. Hampton & T. Macero)
 BOSSA NOVA JAZZ (L. Hampton)
 HOW HIGH THE MOON (N. Hamilton & M. Lewis)
 JAZZ AT THE FAIR (J. Warrington, B. Tilton & R. Fisher)
 SAKURA
 VIBE BOOGIE (L. Hampton & G. Hampton)
 WINE SONG
 MIDNIGHT SUN (Hampton, Burle & Mercer)

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by Charles Edward Smith

You don't expect a jazz story to begin with an opera singer and, in fact, in this one the opera singer has only a walk-on part. We could as logically begin earlier, start with Hamp's mother in Louisville or Birmingham or with a Nun in Wisconsin but let's start here, as Lionel Hampton did at the beginning of a talk with Michael Asch and this writer:

"There was a lady by the name of Miss Schumann-Heink," he told us, "who was a great opera singer, Madame Schumann-Heink was her name. She had a home at 37th and Michigan Boulevard in Chicago, that was in the Negro district, and she was moving out to Lakeshore Drive, and she gave her mansion over to the Chicago Defender to have as a conservatory for us boys to come after school and learn our lessons. Her ballroom upstairs, that was our rehearsal hall, you understand."

Reference was to the Boys Band sponsored by the Chicago Defender that published news of jazz as it happened. Forty years, ago, for example, they scooped every paper in the country: "Louis Armstrong, greatest jazz cornetist in the United States, is drawing many white musicians to Dreamland nightly to hear him blast out those weird figures." A newsboy, and one interested in music, was being educated in more ways than one.

The Chicago Defender Boys Band was a marching band, not a jazz outfit, but the director, Major Smith, gave its members a knowledge of music and instruments that was bound to help them, whatever musical paths they took. Though Hamp was eager, as any boy would have been, to make it all the way up to snare drums, instruments with which he became acquainted along the way held clues to his future — the bells, tympani, and the marimba xylophone in the corner of the ballroom, to which he adapted the "Chopsticks" one-finger style that he'd picked up on the home piano. (This was to relate to a hammer technique on vibraphone, as will be seen later.)

Robert Abbott, publisher of the Defender, furnished instruments and uniforms, the latter battle-ship grey with black stripes down the sides: "... we had leggings, we called them puttees, very military, and we had the grey shirt to go along with it, and we had the little whatyoucallit cap, the overseas cap, the doughboy cap, and we had black ties to wear. And then we had the leather belts that go over your shoulders, and where you could carry a sabre or a pistol or something like that, we could carry the music there."

At one point in an earlier conversation, Hamp said, "I had a calling to go in this direction. My mother would buy me drums on Christmas." And here again, a clue to the Lionel Hampton sound, "You're not supposed to beat the skins, you're supposed to get what's in them, caress them and draw the tones out." When the family moved north -- this was prior to his joining the Defender Boys Band -- Lionel was sent to Holy Rosary Academy outside Kenosha, Wisconsin. There a Dominican Sister groomed him on snare drums: "I was taught to play drums a certain way to get the rhythm through, and if I didn't do it that way, my knuckles was black and blue."

Once back in Chicago and once in the Chicago Defender Boys Band, he went the route, from toting bass drum to beating it, from bells to tympani and on to snare drum: "You had to know harmony because tympanis took skill. You had to have a good ear for them to change keys at a split second ... I got so good they put me on snare drums, see, then I was home free... I knew my movements a mile a minute, so by the time I worked up from bass drum carrier, from bass drum up through the ranks and got to snare drum, man, I was smoking." At St. Elizabeth's High School Lionel drummed for Assembly like any well-behaved kid but a few years later he was playing drums behind Louis Armstrong in a recording studio in Los Angeles and the drums went "Chop -- Boom Boom" in a lick that New Orleans-style drummers -- Zutty, Paul, Baby, Jimmy -- had played in Chicago.

Lionel Hampton was recently reminded of those Chicago days when in New York, in the summer of 1966, he helped Billy Taylor get the Jazzmobile -- that project on wheels that brought good jazz direct to New York's teeming boroughs -- off to a rousing start. Not only did the band he was in (as a kid) play on the South Side. Also on those streets were blues and gospel singers and the Jenkins Orphan Home Band from South Carolina -- jazz trumpeter Jabbo Smith came out of that band -- and there were minstrels. "The minstrel shows used to play around in the streets. You realize," he added, switching to the summer of 1966 and the Jazzmobile, "that I just two or three days ago got through playing in Harlem, it's coming back, all this stuff is coming back. We're going to have a thing in Harlem where we're going to keep Harlem clean. We're going to have a Sanitation Department travel through them streets and we're going to be playing jazz." (Laughter)

When the poet, Carl Sandburg, in a poem about Chicago, wrote the lines beginning

"go to it, o jazzmen,"

it was a tribute to a musical phenomenon that began on the South Side and spread through all areas of that brawling, sprawling city. It was on the South Side that young white musicians came to listen and learn and were called alligators, sometimes in sarcasm, sometimes in friendliness. Chicago could be a rough and

cruel town, a vigorous and vital town living it up on a back-beat out of the South. (A suburb that would make "open housing" headlines in 1966 got into jazz history because at times musicians were driven out there in a big black limousine to play for a gangster in his slick home.) But most of all -- so far as this story is concerned -- to a youngster growing up, if he had a bent towards the blending of jazz and popular music that was shaping up, it was the town to be in. In the slang of today, that's where the action was. "Jazz musicians were like the baseball heroes of today. They were our heroes and we were all wrapped up in music."

Jazz enthusiasts, including this one, used to look with fond amusement at posed pictures of Erskine Tate's Vendome Theatre Orchestra, the action frozen like that described on Keats' "Ode To A Grecian Urn". Teddy Weatherford was ready to pounce at the keys, but never comped. The pastoral scene on the bass drum was an eternal twilight and Jimmy Bertrand had the sticks out at angles, like a scene in a Oriental play. Hamp "unfroze" the action on this (as on other scenes of Chicago) -- the bass drum lights up, Jimmy "throws the sticks" and the sound is there, the sound of Chicago in the Twenties. Too young to get into Joe Glazer's historic Sunset Cafe by the front door, Hamp and his friends made it up the fire escape: "We used to pull the fire escape down and walk up there and listen. All us people, all us kids, sitting up on the fire escape, used to talk to the musicians."

Since a tune of rock and roll inspiration, The Price of Jazz, was to be included in the Folkways album, Mr. Hampton was asked to comment on the relationship, if any, of old and new rhythms. He responded by demonstrating a rock and roll beat that was like a shimmy beat, the back beat out of New Orleans. "We used to play that beat on the bass drum then." And as Lionel told about one of the bands that inspired him he referred in passing to pace-setting reed men in Chicago in those days: "In the olden days we had a band that came up from New Orleans, Luis Russell was playing piano. Paul Barbarin was on drums -- they had the fastest rhythm section I ever heard." He added that Bill Johnson was on bass and that Barney Bigard and Albert Nicholas were a team: "Barney played tenor and clarinet, Albert Nicholas played alto and clarinet. Those guys could play duets and it sounded like one man."

To the jazz collector, it will be significant that Hamp not only mentioned Louis Armstrong but also such talents as those of Natty Dominique and Freddie Keppard. He remembered broadcasts from Friars Inn (where some of the white kids used to hang around outside to listen, just as Hamp did at the Sunset). Then he said, "The Austin High School Band was the talk of Chicago."

"You knew of them, too?"

"I heard of them; they used to come on parades downtown. The Austin High School Band was the teen age jazz band wonder at the time, you understand. Bud Freeman came out of that band, didn't he?" (A reference to the illustrious tenor sax player.)

"And Teschemacher."

"Teschemacher. Oh, he was a great clarinet player. I was really aware of that scene. Arthur T. Brown was playing with Carroll Dickerson's band...." and then came the reference to the Sunset, already quoted.

Outside of semi-professional groups -- the scuffling grounds for growing musicians -- and school bands such as that of Austin High, John Stein, in his chapter in "Jazz" (Rinehart) mentions three local groups significant in jazz history, those of Hull House, Chicago News and Chicago Defender. Of these, the

Jane Addams Hull House band, out of which came Benny Goodman and Joe and Marty Marsala, and the Chicago Defender band, out of which came Lionel Hampton and Milt Hinton, were the most memorable. It was characteristic of these groups that members of them played jazz on the side, caught up in the excitement of the period.

It was in this setting that Lionel's work came to the attention of Les Hite, who organized a band of teen-agers in Chicago for a short time. Les returned to Los Angeles to play alto sax in Reb Spike's Sharps and Flats and it was in this band -- a vacancy occurring when the drummer dropped out -- that Lionel Hampton first played (drums) when he moved out to the Coast. (Reb was an old sidekick of Jelly Roll Morton's from minstrel days.) Later, Les Hite organized a band, mostly of teen-agers, and it was this band that got into the New Cotton Club in time to back the fast-rising star of the jazz world, Louis Armstrong. There were few jazz arrangements in those days -- the boys learned their parts by listening to records of Armstrong, Ellington and Fletcher Henderson performances. And then -- "... we got to audition for Frank Sebastian, and we won the audition, and Louis Armstrong was booked in there" (Sebastian's New Cotton Club) "with the new show... He was there by himself, and we were there to back him up."

Meanwhile, back in Chicago, the modern vibraphone had come into being. In process of development from earlier models it might be said to have been subjected to some of the same influences as the young jazz prodigee himself. To appreciate this technical tale, let's go back a little. Hundreds of years ago there were two ancestral types -- ancestors of both the xylophone and the vibraphone. They were xylophones and possibly related to similar instruments of the Far East. Of these, the European xylophone of the Middle Ages consisted of wooden bars laid across straw ropes. That of Africa, which, by way of the marimba and various other instruments, influenced the modern vibraphone, had resonators -- in some instances these were hollowed-out gourds that acted as resonators beneath wooden bars.

Lionel Hampton played Degan vibraphone at first. In mid-thirties he helped finance manufacture of the Musser vibraphone and it is a Musser one hears in this set.

And how is the vibraphone described? Beneath the metal bars, says Thompson's "International Encyclopedia of Music & Musicians" is "an electrically actuated valve which revolves in top of resonator tube, giving a pleasing vibrato to each note." A predecessor of the modern instrument was occasionally used in popular orchestras (e.g. that of Paul Specht) but it remained for Lionel Hampton to introduce the modern vibraphone to jazz listeners. This instrument had extended sound-making possibilities suited to jazz voicing, thanks to a new damper (with sustaining pedal) (1928) and additional improvements (1930) by two Chicago men, Schluter and Jones. Even if the vibes at the New Cotton Club might not compare with the fine instrument Lionel plays on today, the fact is, that's where it all began, when a sixteen-year-old boy from Chicago recorded with Louis Armstrong.

He was pretty new to recording in those days, wasn't he?

"I was all new. And I had the pleasure of playing with Louis Armstrong for nine months. That's the first time I played vibes, too. They had some vibes in the studio there, and they had my friend from the Chicago Defender band playing the bells and marimbas and the harmony, so when I saw the vibes there it was a new instrument in the field. The drummers used to play one

note on them and when I went to them I started playing jazz and thought, 'Gee, that sounds good.' Louis said, 'When I sing, you play behind me.' Those records of Shine and You're Drivin' Me Crazy, you hear me playing vibes in the background.

(Louis Armstrong and the Sebastian New Cotton Club Orchestra rolled out a dozen revolutionary jazz treatments of the pop song in nine months. I listened to some of them at the time, with Chicago drummer Vic Berton and his brother Ralph. It seems to me that Vic knew the drummer's name-- the drummer with Louis, that is-- for he knew Louis personally and was interested in every record he made. At any rate he appreciated the quality-- that special excitement that Lionel Hampton managed to generate in his music-- the drums on I'm A Ding Dong Daddy, the equally exciting discovery of Hamp's vibraphone behind Louis on vocals such as Shine. Both of these titles are in Vol. 4 of "The Louis Armstrong Story" Columbia CL 854.)

If you've been around jazz very much you've heard how Louis Armstrong fashioned a vocal style somewhat on his trumpet, that Jack Teagarden modeled his baritone singing style on his trombone. As a switch to this, Lionel Hampton, talking, sometimes reminds one of Lionel Hampton, playing. He talks fast at times, ideas popping like hammers striking bars. The quote that follows builds and builds, like a vibraphone solo passage. It refers to the time when John Hammond heard him playing at the Paradise Club at Sixth and Main in Los Angeles and carries the story through to year's end when Down Beat voted him the most exciting musician of 1936:

"Well, Fifth and Main was like the street where all the burlesque shows were, and the bars where the sailors would cat around. They used to come to this place, the Paradise Nightclub. When I got there all the guys from Hollywood, Bing Crosby, would come there. At that time they had sawdust on the floor and you got your beer for 15¢. The place got so popular they took the sawdust off the floor and put tablecloths on the table and put a bar in there and charged a dollar admission to come in. And you couldn't get in every night. Every night you couldn't get in. After Benny Goodman came down there, he would jam with me, and I went out with him and made records the next day, Moonglow and Dinah and the records got picked by Down Beat as being the best jazz record of the year. Then Benny asked me to come back and join him, and I joined him in November, 1936. We came back to New York to at that time the Pennsylvania Hotel, which is the Statler Hilton."

He spoke of the four years with Goodman and remarked that they were the first group, meaning integrated group, to go into the South. At this point he was reminded of a story Benny told, of an episode in the Southwest when a waiter was carrying a tray of champagne backstage and was asked by a cop where he was going with it. The waiter said, "It's for Mr. Hampton." Did Hamp remember that?

"The cop knocked it out of his hand and used that bad word, Spooks." (Laughter) "The Chief of Police of the town was a very good man. He found out about it, also some of the leading citizens, because Teddy (Wilson) and I carried ourselves in a way that was very honorable, you understand, and the crowd loved us. When Benny used to announce our names up there you couldn't hear a word for ten minutes, people applauded so. So they called this policeman up about it, and had him apologize to us... one of the leaders of the town, I remember, came in and told Benny and told us that there wasn't going to be any more trouble. 'We're glad to have you down here, you're doing a great job, just keep right on, just give us all that good music you're putting out.' It was like someone taking a fifty pound load off your back."

(Later, in New York, on the occasion of rehearsals for the band's first sponsored radio program, an ad agency man tried to get Teddy Wilson and himself off the show, using the expected crude language. But it didn't work and, as we know, history was made as a result of its not working. "Kids should know these things," Lionel said.)

Thinking about the Southwest episode, Hamp said, "I'm glad you brought that up," continuing the thought a bit later, "I think that Benny's efforts when he took Teddy Wilson and me in his group, it was like Jackie Robinson joining the Brooklyn Dodgers."

The purpose of this album is to bring listeners Lionel Hampton's vibraphone in a variety of moods and settings, musically and geographically--and of the booklet, to tell his story, often in his own words. Eight performances are reissues that it was thought worthwhile to present along with three newly taped performances. There are examples of Hamp with the big band, with small groups, on up-tempo and on ballads. As you listen to guitar on many of these tracks, and guitar in relation to vibraphone, you may be curious, as we were, to know more of that meeting of musical minds that occurred when the great jazz guitarist, Charlie Christian, lugged his guitar and amplifier into a club in Beverly Hills called the Victor Hugo--this was done with the connivance of John Hammond and bassist Artie Bernstein--where Goodman was playing. "The Victor Hugo already was being difficult about the fact that there were two Negro musicians in the band," John Hammond wrote later (*Down Beat*, 8/25/66) "and we all knew there might be an explosion with the addition of a third." Regarding this episode, Hamp observed, "Something happened to the speaker, and a few nights later we had his speaker straight, man, and he came in and brought something new in music. This is what gave the Sextet such a unique style, because everyone in the group had something unique to deliver. I guess I came in the Quartet first with the vibes, and that was a new sound to the people, and we had electric guitar come in, and we had the clarinet, and you had a sound that you never heard before, very unique, very high-class."

Recalling that Mr. Hammond had called Charlie Christian "the best setter of riffs in swing history," Lionel was asked how they talked about riffs and jazz lines in the 1930's.

"I remember, we used to call it the 'ionization'. I don't know how to define that word."

"The 'ionization'?"

"The 'ionization'. You see, you get one line, you might carry one line like this." (hums) "Charlie Christian would write that tune, Charlie created that line, so he'd say, 'All right, you have the middle one.' And I would play." (hums) "We'd just go through different riffs, we could go through them for hours. The two of us had different types of agreements like this, you understand."

"A little bit like the chase chorus idea."

"Yeah. We was always composing, always composing."

Though a performance may be entertaining and exuberantly swinging, the things that make up this end result are often complex. On *How High The Moon*-- on which you'll hear the vibes in relation to piano, bass, ensemble-- Lionel's phrases contribute to a stretching out, a tautening of rhythm that generates thrust. There are tones like chimes, like vespers, clear-cut or smeared phrases, clustered sounds and hard sounds with now and then, in the background, an occasional grunt. On the exciting final vibes solo on *Vibe Boogie* Hamp varies the "line," first in one direction, then another,

leading to a holding of the rhythm, a surge and stasis, a cliff-hanger break.

Of sound and style, Hamp had this to say: "Well, you see, I have this different sound. A lot of things I play, instead of playing cross-hammers, I play a lot of things with one hand." (Illustrates) "This is more soulful, you understand. A lot of things influence the sound. The hammers, for instance. And my mind, everything I play first is registered in my mind before I play it... I used to take elocution lessons, I was about ten years old... and one thing she (the teacher) used to tell me, she say, 'The air comes before the sound, during the sound, and after the sound.' It's the same with music. You have to think what you're going to play before you play it, when you're playing it, so you can go on and play the next note. It goes splash, splash, splash, you understand."

(We thought of that later, listening to paired tones cascading-- splash, splash -- on the vibraphone solo of *Akirfa* composed for a recent African tour.) "When you play a piece of music and you listen afterwards," Lionel was asked, "like we did yesterday, to some things you were doing, what are you listening to?"

"To the composition of the solo. Am I composing? Am I making relative passages that meet each other? Is the color scheme right?"

"And when you play something, are you telling something of yourself, or is it just a bunch of notes that are being put together? How do you think?"

"I tell you, I'm composing, I'm thinking, I'm putting thoughts together, and most of all I'm trying to do it as musical and soulful as I can... I'm telling a story, let the experience flow."

A comment was made on the Bossa Nova sound of *Estranho*, which Teo Macero and Hamp composed at an informal session.

"It's very unique, isn't it? We started out playing the blues, and we were jamming around together, we started kidding and it just came down. We put a Bossa Nova rhythm to it, see. I put that middle there..."

As a popular entertainer and often-honored jazz great, Lionel Hampton is an international figure, known and held in affection from Austria to Australia. He has been given numerous jazz awards -- and other awards -- in many countries. In Israel, for instance -- where he toured for funds for a Red Cross Hospital on one visit -- he was the recipient of a Statehood award. Among Israeli-influenced tunes in the band's repertoire is *Wine Song* in which light rhythmic color and lateral rhythms suggest folk inspiration. Asked about this, Hamp said, "Yes, the *Wine Song* was a folk song. The idea was conceived by a Displaced Person from Czechoslovakia, I met in Israel, a lady. She gave me her notes, but she didn't have it all together. I put it together for her, and it got to be one of the favorite songs of Israel, you know, and I've been playing it at all my concerts... it's a beautiful piece."

"Lionel Hampton held a reunion Saturday night at Lewisohn Stadium," John S. Wilson wrote (*N.Y. Times*, 7/18/66) "with almost two dozen of the jazz musicians he had performed with in the last 35 years." Present were Teddy Wilson and Gene Krupa, who joined Hamp in small-group numbers, and a big band led by Jerome Richardson, a star-studded group including some of those who came up through the Lionel Hampton Orchestra during the years. "It was a loose and lively band," wrote Mr. Wilson, "a group of topnotch individuals who were obviously enjoying this return to the rocking, riffing Hampton style. Mr. Hampton was his usual ebullient self, leaping about the stage, playing a few choruses on his vibraphone, sitting at the drums, contributing some rapid-fire one-finger piano passages to Hamp's

Boogie Woogie and arousing enthusiastic audience response to his chant of 'Hey Ba-ba-ree-Bop'."

The occasion was George Wein's famous Newport Jazz Festival, on its first New York visit -- in exchange for visits of the Opera to Newport, which sort of ties in with the beginning of our story-- drawing large and enthusiastic audiences, especially at that bang-up Saturday night affair with Hamp and his friends. ("We got around 16,000 or 17,000 Saturday night... The crowd was swinging, baby.") Deputy Mayor Robert Price presented Mr. Hampton with the Handel Medallion, the city's highest cultural award. Over Mayor Lindsay's signature the inscription read: 'to Lionel Hampton, the vibes president of the United States, for his contribution to the development of jazz in New York City.' Mr. Hampton responded musically, dedicating a piece to the Deputy Mayor, The Price Is Right. "He did not," John S. Wilson wrote, "speculate on the possible political implications."

A few days later, at the end of our tape-recorded talk, Mr. Hampton was asked for a title for his recent rock and roll-inspired piece. Ideas were born and as quietly, died. Then, just as Lionel was going out the door he turned back, a somewhat dead-pan expression on his face, and said, "The Price of Jazz."

And if that is something of a pun with a back-beat, at least it's non-political.

Riding into the post-Swing era (1940's) the Lionel Hampton Orchestra contributed to what was to be called hard-edge ensemble, and it kept alive, through the years to the present, a looseness, a flexibility in orchestral style (Sakura, Akirfa, How High The Moon) and a warmth of color (Midnight Sun, Wine Song). Through it all, it nurtured a number of jazz talents prominent today. It was a band in which new ideas (Bop) and simplicity and freshness (rock and roll) had an impact. It was a band in which white, as well as Negro, musicians played, beginning when this was far from common practice. It also produced much of limited jazz interest, apart from Hamp's enlivening presence, but of undoubted popular appeal. A jazzman for all seasons, Lionel Hampton's special talents were summed up by Leonard Feather in these words ("The Book of Jazz" Horizon): "Hampton, personally and musically, was a dynamo, infusing power and magnetism into his own work and all that surrounded him. The sparks generated by his pinwheel solos on fast tempo contrasted strikingly with the reflective yet fast-thinking extemporizations on ballads."

Hamp's New Jazz Inner Circle has its recording debut in this set. The Circle is smaller than it usually is, horns being absent, but the three titles from taped performances will convey an idea of potential: The Price of Jazz; C Minor Blues; Tenderly. On the latter guest Kenny Burrell replaces regular guitarist William McKel. There are, of course, other small groups in this set. Bossa Nova Jazz, on which is heard Judd Woldin's harmonically intriguing piano (like Ralph Burns, he has a musically engrossing style), is played by such a group. On this and Estranho the rhythm includes a Brazilian shaker, a cabasa, and between them we get to hear Bob Plater (who has helped Lionel as musical director) on both baritone sax and flute. On Estranho Lionel hits his notes with absolute sureness. The Price of Jazz reflects a feeling for grass-roots, even those pushing up through the urban asphalt -- guitar in introduction, the dragged lines in the vibes solo, the loose sound and emphatic beat. (Related, as noted, to a beat that used to be played by drummers in a style adapted from New Orleans: "One would say 'chop' on the snare drum, and the bass drum would say, 'boom boom'.") Listening to the rhythm instruments on C Minor reminds one of how much these count in Hampton performances, and how much they do -- adaptations of blues technique (guitar), bass phrasing be-

hind piano, the relaxed drums. Toward the end vibes alternate clustered and straight phrases, with guitar responsive. Tenderly is beautifully played, a cohesive performance with guest guitarist Kenny Burrell in great form. As sometimes happens in music of the Baroque, decorative phrases are woven into structure in Lionel's thoughtful improvisation.

Apart from the three titles from taped performances, all numbers are from recent or near-recent LPs on the Glad or Glad-Hamp labels, the "Glad" referring to Lionel's wife, Gladys. Mrs. Hampton helped make the 1936 decision to join Benny Goodman in the East -- they used the travel money to buy a second-hand car -- and has been of practical help to him ever since. "Long before they made anything like the kind of money they have now," Billie Holiday wrote ("Lady Sings The Blues" Doubleday) "Gladys was a smart one. She watched Lionel's every move and planned the next one. She deserves plenty of credit for getting Hamp where he is now." And Miss Holiday added with her usual bluntness, "I hope to see her get it."

Lionel Hampton's Jazz Inner Circle* (Summer, 1966): Lionel Hampton, vibraphone; Zeke Mullins, piano; William McKel, guitar; Lawrence Borgan, bass; Wilbert Hogan, drums: The Price of Jazz; C Minor Blues. Kenny Burrell, guest, replaces William McKel: Tenderly. (*The horns, absent from these performances, Virgil Jones and Bob Plater, may be heard elsewhere in this set.)

From "The Exciting Hamp In Europe" (GHLP 1003): Lionel Hampton, vibraphone; Dave Gonzales, Virgil Jones, Floyd Jones, Andrew Wood, trumpets; Vincente Prudente, Jr., Haleem Rasheed, trombones; Bob Plater, clarinet, sax, flute; Andrew McGhee, sax; John Neely, sax; Lonnie Shaw, baritone sax; Edward Pazant, sax flute; Harold Mabern, piano; Roland Faulkner, guitar; Lawrence Borgan, bass; Wayne Robinson, drums. - How High The Moon.

Lionel Hampton solos on all titles. From "The Many Sides of Hamp" (Glad LP-1001). Same personnel as How High The Moon but with George Jeffers, trombone, added and Herman Green replacing John Neely, sax. - Wine Song.

From "Bossa Nova Jazz" (GHLP-1004). In this set Lionel Hampton played marimba as well as vibraphone. Others: Robert Plater, baritone sax, flute; Judd Woldin, piano, arranger; Jose Palo, guitar; Carmen Costa, cabasa (shaker); Lawrence Borgan, bass; Danny Barrajanos, Congo drums; Don Michaels, drums. - Estranho; Bossa Nova Jazz.

From "Hamp In Japan" (GHLP-1006): Lionel Hampton, vibraphone; Virgil Jones, Floyd Jones, trumpets; Lester Robertson, trombone; Robert Plater, Andrew McGhee, Edward Pazant, saxes, flutes, clarinet; Lawrence Borgan, bass; Floyd Williams, drums. In this side ("Hamp in Japan") recorded "live" at Shijuku Concert Hall, Tokyo, we hear as well the Japanese Sidemen who joined with the group Hamp brought with him: Siro Inagaki, Shinsuke Tanaka, saxes; Yoshishiga Kato, Teruyuki Furushima, trumpets; Yasado Maeda, Kazuo Usui, trombones, Masaaki Kiruchi, piano.

- Akirfa; Sakura; Vibe Boogie; Midnight Sun. Akirfa arr. by Lester Robertson; Sakura arr. by Pete Merto. Virgil Jones solos, Akirfa.

From "A Taste of Hamp" (GHLP-1009) This is a small group personnel with, in this instance, Sy Mann, piano; Bob Mann, guitar. - Jazz At The Fair.

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