ANGEL IN A BRIEFCASE: JOHN HICKS -
A PORTRAIT OF A JAZZ TREASURE

by

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ABSTRACT OF THE DISSERTATION

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DISSERTATION DIRECTOR
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When I met John Hicks in 1982 he was already an internationally loved Jazz pianist who had recognition for his recordings, performances and continually growing acknowledgements.¹ My relationship with John Hicks was multi-faceted, as I became not only one of his musicians but also his business partner. Our personal relationship became romantic and eventually resulted in marriage. From the time that John Hicks entered my apartment with his brown leather briefcase filled with music for our first rehearsal, I was filled with respect for a man who truly “lived” music. The ballad by John Hicks, Angel with a Briefcase, alludes to the fact that Sonny Clark, whom he has honored in one his recordings, carried many of his songs around with him in a satchel. John Hicks, in his tribute album, In the Key of Clark, seems to appropriately describe himself. I feel it is my obligation to share this legendary musician’s accomplishments as he made it clear from the day that we met that he wanted to be remembered.

¹ See Appendix.
Preface and Acknowledgements

I would first like to thank my two Professors, Dr. Lewis Porter and Dr. Henry Martin as they are widely respected musicians and internationally acclaimed writers. Secondly, I want to express my gratitude for their attentiveness to what was an extremely emotional endeavor, documenting my experience in the life of John Hicks. Their attention to detail and protocol was unflagging and compassionate, and I am sincerely appreciative of their patience. Their continued encouragement and consistently high standards for the process of producing this scholarly work are unmatched. I have been taught research skills, been offered academic achievement awards and required to learn the art of scholarly presentation. The fact that I have been able to bring this dream to fruition lies completely with them, and I find myself grateful for the broadening of my musical and academic horizons.

I would like also to offer my deep appreciation for the tireless energy and expertise offered to me by the entire staff of the Institute of Jazz Studies and the encouragement and vision of Angela Lawrence. I also thank the staff of Dana Library, Rutgers University-Newark, specifically Krista White and Roberta Tipton. I am very grateful for the undivided support and belief in me from my daughter Khadesha Maxim and my son Malik Wood. I want to express my thanks from the deepest place in my heart to my Godmother Elizabeth Flemer who has been a virtual stalwart in all of my musical projects and this Thesis.
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**Introduction**

The following is a chronological narrative: the first chapter highlights John Hicks’ early life experiences, and the following chapters document his development musically and professionally during the years that I shared with him. As he grew to be an in-demand Jazz pianist in New York, as well as internationally, John was often described as a Jazz artist resting on the cutting edge of the bebop era. At the same time, John Hicks’s musical experiences stretched him professionally and personally in every parameter.\(^2\)

The whole world could see that his outstanding comprehension of harmonic, rhythmic and melodic composition set him apart. I will demonstrate what made him a leader musically amongst musicians and, specifically, within the Jazz community through interviews, lead sheets of musical compositions and musical analysis. He became a dynamic bandleader, prolific composer and first-choice recording artist with the unique ability of making every player sound better.

John Hicks had charisma, was loved by many musicians, and musically mesmerized many of his peers, which is made apparent in the interviews with Kenny Barron, pianist; Victor Lewis, drummer; and educator and percussionist Ray Mantilla. One of my jobs was to be the music librarian, initially for The John Hicks Big Band\(^3\) and to transcribe, 

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\(^2\) Pharoah Sanders, David Murray and Arthur Blythe were all musicians who played on the “outside.” Each desired to have John Hicks as a member of their ensembles.

\(^3\) The John Hicks Big Band was a 17-piece ensemble that played at different locations in the Village, often at Lush Life. Various musicians offered arrangements played by this unique aggregation.

transpose and organize his music. A section of this paper will include fully harmonized lead sheets of the most popular and widely played and recorded compositions of John Hicks, along with musical analysis. First will be “Naima’s Love Song,” a song recorded and played many times, significantly on Betty Carter’s album *It’s Not About the Melody*. Following these lead sheets are copies of magazine articles, periodicals and photos which verify the story being told. Many resources will be drawn from the existing archive of over 10,500 items at Duke University, “The John Hicks Papers.”

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1. Early History as told to me by John Hicks

John Hicks was born in Atlanta, Georgia, in 1941 (although his birth certificate says 12/21/1940) at G.A. Durelle Hospital to Ms. Pollie Louise Bledsoe and Rev. John Josephus Hicks (Minister M.E.). His father was a graduate of Paine College in Augusta, Georgia, and his mother of Clark College in Atlanta. She majored in home economics and later taught in the public-school system of Atlanta. The family moved to Los Angeles in early 1942, where John Hicks’s father continued his graduate work at U.S.C. He simultaneously served as the Assistant Pastor of the United Methodist Church located on Vernon Avenue. He then was employed during wartime as an employee of the Navy at the U.S. shipyards.

John Hicks was the eldest of five children: Paula, Elden, Raiford and Emma. As the eldest son of a United Methodist Minister and a schoolteacher, he spent his early years studying and frequently accompanying his father to perform charitable work. These destinations included visits to “sick-ins,” offering prayers in people’s homes and “last rites” for those in prisons. He was identified as being very bright at an early age and soon found himself in a leadership role. John spent so much time with his father on his ministerial rounds that his mother began to complain that her husband did not spend enough time with the rest of the children.

John’s first music lessons on piano were with his mother, Pollie Louise, in Los Angeles, California, after the family moved West. Between the ages of ten and twelve John Hicks
was involved in the church chorus as both a pianist and an organist. He played for the greater community through the church and was also a member of the Roger Wagner Chorus. When John was studying with his Russian piano teacher, Mr. Karuski, he had to play through all the Bach fugues in different keys and his siblings would be chased away from the room. Reportedly, they would hide behind the door during the lesson.

One Sunday after church, while living in Watts, a neighborhood in Los Angeles, where his father was the minister, John found himself surrounded by his peers while playing the piano in the choir room. Feeling invigorated, he decided to show off with the composition of “Senor Blues” by Horace Silver. His young friends were all enjoying John’s performance when his grandmother walked in the room. “The Devil’s Music!” she screamed. In her lifetime she would never embrace Jazz, but both his father and mother recognized his talent and avid desire to achieve as a pianist.

His world was constrained, however, and he soon felt the need to study more than church music. Once his father took him to a Herbie Hancock concert, it became clear that the path laid out for him in the religious realm no longer fit his needs. He found himself so greatly impressed and intimidated by Herbie’s performance that he wanted to quit playing the piano. His father would not hear of it being an avid Jazz appreciator who continued to influence his son’s taste in music. John Hicks shared with writer Jim Merod about a later encounter with Herbie Hancock when they met as young men when they were both professional Jazz pianists in New York (estimated year to be 1963).

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6 First United Methodist Church on Vernon Blvd., Los Angeles, CA.
…we went to a session at the Purple Manor on 125th Street. I had recently just seen Herbie Hancock playing at Georgie’s on Gaslight Square in St. Louis with Donald Byrd. So, as it turns out Herbie was playing piano at the Purple Manor that Sunday afternoon. When he saw me come in, he says, “Hicks, what are you doing next week?” It turns out that he had two gigs, and he could only do one. So I ended up doing his gig at the Purple Manor that following week, the whole week, playing with Big Maybelle. From that one gig that week…

Even though he was always a “doer” and a “go-getter,” he was sometimes perceived differently as a young man in St. Louis, when he was in middle school, around 1953. One day, while walking home from the library, and he was mistaken for a hoodlum by the police even though his arms were filled with library books. It was early evening, around 6:30 pm, and a policeman apprehended him, asking why he was returning home so late. John answered that he had just come back from the library and they challenged his whereabouts and intentions. In fact, he was earning money by completing assignments for seniors in high school and always reading classic literature and biographies. He felt the same indignation and defensiveness another time during an assignment in middle school class, where he was to write about a great person. When he chose to write about Duke Ellington the teacher stated that he had not completed the assignment because he had not written about a person of “notable significance.”

A particular pianist in St. Louis, whom John considered to be his mentor, was John Chapman, who was making all the gigs, teaching and had become the hero of many up-and-coming Jazz musicians. The young John Hicks was deeply impressed by this man who happened be an African-American with albinism and followed him around to his musical engagements. Sadly, one day John Chapman was found in his home, frozen to
death. He had been unable to pay his heat bill due to the meagerness of his earnings.

Jim Merod (in the same interview as previously mentioned) asked John Hicks:

JM: Who are some of the people who really got you plugged in?
JH: John Chapman for one, a pianist from St. Louis. And Clark Terry, Jimmy Forest…
Chuck Tillman, Chuck Berry, etc.”

When I first met John Hicks at the opening ceremony of the First Greenwich Village Jazz Festival\(^7\) (August 26, 1983) and chatted with him, I had no idea that I would soon be playing music with him. I could not understand how he was able to be so full of life and so personally available to me and to others. I found this surprising as he already had a string of musical accomplishments and had consistently spent his life performing with one Jazz legend after another; among them Little Milton, Art Blakey, Anita O’Day, Betty Carter and Woody Herman:

After early experiences backing blues musicians Hicks moved to New York in 1963. He was a part of Art Blakey’s band for two years, then backed vocalist Betty Carter from 1965-1967, before joining Woody Herman’s big band, where he stayed until 1970. Following these largely mainstream jazz experiences, Hicks expanded into freer bands, including those of trumpeters Charles Tolliver and Lester Bowie. He rejoined Carter in 1975…Under his own leadership his recordings were mostly bebop-influenced, while those for other leaders continued to be a diversity of styles, including multi-year associations with saxophonists Arthur Blythe, David Murray, David “Fathead” Newman, and Pharoah Sanders.\(^8\)

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\(^7\) The First International Greenwich Village Jazz Festival was an 11-day festival that took place in venues around Greenwich Village and was sponsored by Dewar’s (August, 1983). Parales, Jon, “The Village becomes a Jazz Festival”, \textit{The New York Times –Arts}, 1983

I was honored when he first agreed to perform with me in duet for “Jazz Vespers” at St. Peter’s Church with the presiding Pastor John Genzel, and then continued in a legacy of which I was a part for 34 years.

John Hicks spoke about his own experiences as a young musician in St. Louis, and of his first encounter with the great Johnny Griffin again in an interview with writer Jim Merod:

JH: Leo’s – over in East St. Louis, out on the highway, away from Missouri. Matter of fact, that was my first gig, playing with Larry Gales, who played bass with (Thelonious) Monk. He’s now living out in L.A. When I first met him Floyd Mayer was playing piano with Johnny Griffin and Lockjaw (Davis). His wife got sick, and he had to come back to New York. I used to go over to the Union Hall after school all the time and hang out in the musician’s room - just sit down at the piano and play. Sam Malone, from Local 197, was always showing me off to the other guys, and he’d say, “This young guy can play, you know.” (laughter) Not that I knew a whole lot. I was learning from them. He called me for this gig at Leo’s, and that’s how I met Larry Gales and Ben Riley.

JM: You worked a gig with Lockjaw when you were sixteen years old?

JH: I was seventeen… I first met Larry Gales right in East St. Louis one Sunday afternoon. I walked into the front door of the club. I had my little Continental suit on and my boots - Miles had everybody dressing like this. (laughter) I walk in, and this guy’s sitting at the piano with his tenor saxophone in his lap, and he’s playing the piano. I said, “Damn, I’m supposed to play the gig with these guys, and he’s playing the piano like that! (laughter) It was Johnny Griffin.”

John Hicks spoke in this interview again of the value of playing with musicians of experience and the protocol for a young musician showing respect:

I think about the people who put that stuff out there. It was very important to see and hear them in person. But you can’t blame anybody for being born too late. By the same token, it means the world to me now, because the longer I’m doing what I’m doing, the more important it becomes to remember this heritage. We’d go into Beefsteak Charlie’s when I first came to New York and not be able to sit

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9 St. Peter’s Church, Jazz Vespers, 619 Lexington Ave. at 54th St., New York, NY.
at one end of the bar because that was reserved for Ben Webster, Coleman Hawkins, and Don Byas. You could pass by there and say something to ‘em on your way to the bathroom (laughter).
2. Lickety Split

The Lickety Split was a favorite bar amongst Harlemites with live music located near the Parish House where John resided at that time with his family. This was our first business meeting with a location chosen by John and it occurred a few weeks after the Greenwich Village press conference at NYU, in mid-September 1984. “What do you think you could do for the booking? Where would you go for gigs and who would you speak to?” John was speaking quietly to me but his message was clear. “My name must come first! I am the musical director and that is the one thing that will never change. The rhythm section will be “Bookie” and Cobb and alternately Idris and “Bulldog.” Joining the band will be Clifford Jordan and Wallace Roney.”11 This was a perfect place to have a meeting and John was all set with his favorite drink at that time, Remy Martin with a beer chaser. We were outlining our proposed collaboration and it was taking shape quickly but in the middle of our conversation we were interrupted, as John Hicks had warned us, by his imminent appointment to meet his nephew, Khalil. John was relaxed and proceeded as slowly as possible with our discussion but finally left for the meeting place in front of the Parish house of St. Marks Church United Methodist Church on 139th St.12 He left me alone at the table, which was actually not the worst place to be, as the band was swinging with the “Captain” Jack McDuff on organ accompanied by his swaying tenor man, Jed Levy. “Would you like another drink, Miss?” “Oh no!”, I exclaimed. I didn’t wish for

12 The Parish House for St. Mark's United Methodist Church is located at 239 W. 139th Street and offers housing for the presiding minister and his or her family. This is now the location for the co-named street “John Hicks Way.”
another and John was taking the longest time to return to our meeting place. Finally, he did as he had finished meeting with Khalil and had done some “Uncle John” duties (contributing money and providing care for his grown nephew). Our meeting was basically done for the day!

Every time that I met with John Hicks after that initial meeting I would share with him the potential gigs that I had lined up, always featuring him as the leader, and the details of those that I had “nailed.” They came in rapidly, including a six-night engagement at Lush Life with the Sextet on Bleecker St. featuring Clifford Jordan, Wallace Roney, Walter Booker, Jimmy Cobb and myself. This turned out to be a memorable gig as the club was repeatedly filled, and we were playing John’s music and other songs that he loved with great players. We had nothing stopping us, and we were honored one night by the presence of none other than his father, John Hicks and John’s step-mother, Ethel. That week’s engagement was interrupted by an incident, as many of our engagements were, and this time it was Bookie taking a microphone from the club to add to his growing collection of recording equipment at Boogie Woogie Studio. Bookie had a studio that served all of our needs for rehearsing, recording and hanging out as well. Each of us were calling tunes, listening to each other playing and musically finding our way through the chosen composition. Some of the musicians who would pass through included Ronnie Matthews, Walter Davis, Jr., Wynton Marsalis, Nat Adderley, Steve Williams, Gene Adler, and Bertha Hope. Sometimes “Bookie” would take out his guitar (his second instrument) and play it, he would be joined by his wife Cia-Bia, who would
venture out of the bedroom affectionately known as “the office,” and play the percussive Brazilian egg shaker, or ganza. Going into Brazilian repertoire was a musical adventure that none of us could resist and we found ourselves playing Antonio Jobim’s “Luiza,” and “Portrait in Black and White” and of course John Hicks’s classic original, “Book’s Bossa.”

Besides the gig at Lush Life, John Hicks and I played at funky bars such as the Star Café on 23rd Street, Brown’s and Pumpkin’s in Brooklyn and the Angry Squire in Chelsea. These little gigs were a lead-in to our frequent duo performances at the Village Gate on the Terrace. We had walk-in audiences who enjoyed the Terrace and would later be moved upstairs into the large room where musicians such as Elvin Jones, Art Blakey or Charles Mingus played. They would also venture downstairs which was often booked by music impresario Jack Hook for his series Salsa Meets Jazz. John Hicks and I worked with a quartet at Defemio’s Restaurant on Tuckahoe Rd., whose owner was better known as the “drummer-plumber.” As soon as you walked in you were offered a freshly baked round loaf of bread. Defemio earned his name because he would start out each song at a medium tempo and by the time he got warmed up he would be at a totally new lightning fast tempo. We played in East Hampton at a benefit to save the Old Firehouse, Scullers in Cambridge, the Zanzibar in Philadelphia in the downtown Bellevue Hotel, the Jazz Showcase in Chicago, Arthurs in Miami, Catalina’s in LA, Café des Copains in Toronto, William Paterson College, NJ, and Celebrate Brooklyn in Prospect Park to name a few.

13 The Village Gate was a nightclub on the corner of Thompson and Bleecker Streets in Greenwich Village, New York. Art D’Lugoff opened the club in 1958 on the ground floor and basement of 160 Bleecker Street. “Wikipedia, the Free Encyclopedia.” Web. 23 Nov. 2016.
Our band went by different names, depending on who was in it: the John Hicks Trio, the John Hicks Quartet, the John Hicks/Elise Wood Quintet or Sextet, etc. These gigs continued to shape John Hicks as a leader and he went on to headline at Sweet Basil, the Village Vanguard, Birdland, Iridium and the Blue Note. I was often included as a part of the horn section in these larger venues with players such as Bobby Watson, Carter Jefferson, Hamiett Blueitt, Wallace Roney, Branford Marsalis, Craig Handy, and Vincent Herring.
3. Japan - Strings Attached

John had an offer to go to Japan in 1985, which was extraordinary and exciting at this point in his career. I was honored that he invited me to travel overseas with him as he was going to be a bandleader for the first time in Japan. He had appeared in Japan with the Art Blakey band several times between 1963-1965, and he was excited to return as they had been treated regally with this Jazz legend. He stated right away, “The Trio…it’s going to be Bookie and Idris!” My immediate assignment was accompanying him to the Japanese consulate and assisting him in applying for his working-visa, which turned out to be an entirely challenging task. John Hicks’ “back story” included a past conviction that had to be cleared up before he could accept the invitation to work in the country of Japan. This was to be a country-wide tour that had many destinations and was being organized by promoter Victor Ogilvie.

John’s conviction case allegedly had begun when he was a hot-headed young man in St. Louis hanging out at his old girlfriend’s place. A cop began to harass him about his comings and goings and continued bothering him, so John took one right swing and immediately broke his jaw. When the cop showed up some weeks later in the courthouse with his jaw strung up, it was the very courthouse where the infamous Dred Scott trial and ruling had taken place. John Hicks spent the night in jail looking out over this memorable historic sight through the window of a prison cell. This immediately
impacted us for this upcoming trip, as the Japanese government required a “letter of good conduct” to re-enter Japan. As a newly hired personal assistant, I would have to go through customs with him and make sure that he got through, to get to work! Once in Japan, John was briefed that he might be pulled aside (as he had been thoroughly coached by Victor O’Gilvie), and he was predictably detained in a stark and cheerless cubicle. I was waiting nearby, not exactly knowing what the outcome would be, but at least he had his documents issued by the Japanese consulate in hand. I grew increasingly anxious being a newcomer, not knowing the ways of Japan, and at that time, not being too familiar with the members of the band. The Trio was composed of Walter Booker on bass and Idris Muhammad on drums with guest tenor saxophonist, David Murray. 15 It was frightening that I wasn’t permitted to stay in the company of John Hicks, even with his newly re-affirmed status of being a citizen of good standing from the US. Ironically, nothing seemed to help despite all our efforts to clear him from his criminal record stemming from events that happened over 25 years prior. I do not recall how he was finally excused and allowed to enter the country, as it was a truly traumatizing moment seeming to have no end. I had been stuck in a sterile waiting room and asked to wait for what seemed like an eternity. When he was cleared and finally we were on our way, we were delayed with abundant traffic, creating confusion and mayhem as we inched along in our taxi in the normally one-hour drive from Narita Airport to Tokyo. By that point, it was almost midnight and I was falling into a deep sleep but constantly being woken up by

14 John Hicks, Inc I, Disc Union, 1994. This recording was a trio recording and was one of the first engagements in Japan - later a duo recording was arranged for John Hicks and David Murray.

15 The musical relationship with David Murray continued with many tours and recordings. David had been teamed up with John through a different contact as he reveals in a later conversation with me. They were honored internationally with their Quartet. A good example of this collaboration is David Murray, David Murray Power Quartet – Like a Kiss that Never Ends, Justin’ Time, 2001.
the shaking and sudden stops of our vehicle. Later, guided by our host Yoshi Ozawa towards our hotel, it was planned that the next day we would have a three-way meeting where I would play as a guest at John Hicks’s request with his Trio in the small cafes and coffee houses on the tour, but not in the large concert halls.

Our first performance was in Ishigakijima which meant flying from Tokyo to Osaka and making our way to our destination, the Blackberry Club, famous for Jazz trios. We were responsible for getting ourselves to the club and then to the hotel. We enjoyed discovering food and had memorable moments in the curry houses with abundant choices. It was sound check time and we tumbled into the Blackberry Club and the Trio (David Murray had not yet joined us) picked up on “Moment’s Notice” and tore it up with fingers and sticks flying. How awesome this trio, the first time in Japan, and how many times I would be hearing it for the years to come! The night was over, I thought, but John Hicks’ never ending energy brought us to another little nightclub in the wee hours of the morning. With three or four Japanese music enthusiasts John began to play an uplifting version of “Epistrophy” which left his fans in deep admiration. John was insatiable when it came to everything and music was no exception. Before I knew it, he would be at the piano for hours to come with a group of young Japanese players and fans around him in this idyllic seaside spot in Japan, both a vacation spot and a military base.

David Murray spoke to me in a recent telephone conversation about this trip to Japan when he joined as a guest artist:
The first concert we played together was in Yamaha Hall, Tokyo in 1985. I was traveling with my wife Ming and son Mingus. My booking was with Kohei Kawakami of Tee productions. Kohei’s club was in Tsurouka and this was another engagement for the quartet. They had a really fantastic piano there with Japanese style seating. We stayed at the Ginza hotel and Ming had found this restaurant when searching for a place to wash clothes. It was a Yakitori place and it was cozy and inexpensive, like a barbeque type of restaurant. We talked about the fact that they needed to keep changing the music and that meant that [John Hicks and I] had to change our sound. This created the duet format for “Sketches in Tokyo” which was all about love. Also, “The Kiss that Never Ends” - that was about love - John Hicks was the only one that could play with that passion.

There was a circle of people that included Cecil Taylor and Ntozake Shange. In the piano community John was like James P. Johnson. He was like a contemporary of the Jazz Professors; Eubie Blake, Fat’s Waller. James P. [Johnson] was like John, like Art Tatum who people refer to as God. I left for Paris in 1978 and I also played at the Vanguard with Fred Hopkins, Ed Blackwell, sometimes Ray [Drummond] and sometimes Andrew [Cyrill]. Blackwell is on the video at the Vanguard.

This tour was amazing and both the trio and the quartet played at many wonderful venues of varying sizes. The surprising moment that stopped us in our tracks was when the Trio recorded in Avaco Studio, Tokyo, on April 4, 1985, for DIW and the recording proceeded with such fervor and accuracy that it was finished in two and half hours. No song ever required more than two takes when recording and John Hicks’s dedication to playing perfectly and his steady vision as a leader meant that soon there was more than enough material for the entire recording, later entitled Inc 1. While in the booth, I was listening to the conversation between the Japanese producers, so I was the first one to know when

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16 John Hicks and David Murray, Sketches of Tokyo, DIW, 1985. It features six duo performances by Murray and Hicks.
17 Ntozake Shange is an American Playwright and poet. As a self-proclaimed black feminist, she addresses issues relating to race and feminism in her work. She had a long running Broadway hit For Colored Girls who have Considered Suicide/When the Rainbow is Enuf...
18 David Murray and I had a phone interview as we were unable to meet in person in Paris and New York.
19 John Hicks, Inc 1, DIW-817, 1985. This recording was named for our new partnership, “John Hicks/Elise Wood, Inc.”
the idea came up for recording a second album on the spot.

Of course, this sounded like a wonderful idea to John, “Bookie” and Idris because they thought that they would be paid double. That was not the case, however, and I became more and more uncomfortable hanging out in the booth. When they finally stopped after three songs I went onto the floor of the studio and leaned over the piano to talk to John to explain to him that they were not intending to pay for the second recording after this session. John requested that I stop the recording right away, which meant going back into the booth and telling them that the second recording was off because the Trio was unwilling to play another note! Soon we were in a meeting, best described as East meets West. My experience of dealing with the Japanese in business could be very disconcerting, because they would say “yes” to everything even when they actually meant “no”. The positive outcome of this was that when they actually explained they had to would have to have a bid for the album they suggested that we wait and see if King Records would pick up the second Trio record. This was not a satisfactory solution for our team, but a second option was thrown on the table: since David was on the tour, why not include him? They didn’t have the budget for a quartet, so a duet recording between David and John took place, which later came to be known as Sketches of Tokyo.

After returning to NYC from this first trip, I had time to organize an album with John Hicks, who had agreed to a co-leadership. I wanted to play with the first band that I had been introduced to with John at Lush Life, Bookie and Cobb. We had also had the opportunity to invite Clifford Jordan as a guest artist and recorded at Fred Hersch’s studio
at John’s suggestion. My debut recording with John Hicks was born.

Jazz writer Leslie Gourse wrote about this occasion in her book *Madame Jazz*:

Though the flute is still not technically regarded as a Jazz instrument, many of the women playing wind instruments have flute as their main instrument, or they can double on flute… Playing the flute as the main instrument can be a two-edged sword for women. Though they are more readily expected to play flute than saxophones, and more accepted as flute players, there has been an uneven acceptance for the flute in Jazz groups except as a Jazz doubler’s instrument. Elise Wood worked for years to reach the point where she released “Luminous,” her first and universally accepted praised album as a leader, with the especially sensitive, open-minded support of her friend, pianist John Hicks. Of the flutes she uses, the lower voiced alto flute seems to have the greatest impact for Jazz.20

I thought at this juncture that I knew what was happening, but later on I was to find my larger role and value to this aggregation. A significant number of years later, I was included in this same Trio with Walter Booker and Idris Muhammad on a 1986 release by Theresa Records, with the addition of vibraphonist Bobby Hutcherson.21 We had by then recorded at all the venues in a California tour that included San Francisco, L.A. and Sacramento, with a stop in Las Vegas, NV. The tour had been organized by the president and founder of the record company, Allen Pittman, and his partner Betty Ishida in the Spring of 1984. We played at Sacramento State University, in Half Moon Bay and at Kimballs in San Francisco and the Four Queens Plaza in Las Vegas. We did not know what would be chosen for the final recording. It was my debut album with John Hicks, and I was featured in a duo spot with him playing “Say it Over and Over Again!”.

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4. New York Unit

In 1990, after this first trip to Japan, John received a phone call from tenor player George Adams to join an established group of Japanese and American musicians; this began a series of eleven trips to Japan. Always joining drummer Tatsuya Nakamura and the New York Unit, our band was completed with bassist Richard Davis and horn player George Adams and this became an annual journey to Japan. The touring was well organized, taking us to many concert halls and esteemed venues followed by an entourage of loyal supportive fans and friends of Tatsuya and his wife Chieko, our business manager. We were later joined by different horn players as George’s health began to fail. His asthmatic condition made it increasingly difficult for him to play, and by the final tour that we did with George and New York Unit, he had to travel with a respirator on the stage when rehearsing at the Tokyo Blue Note. At that time, everyone was allowed to smoke in nightclubs, so he could hardly breathe. George’s untimely passing was a huge loss; I had not only lost an inspiration and mentor, but also a friend. George and I had also played together years ago with bassist Vishnu Wood at Alice’s Restaurant, which became the inspiration for the Woody Guthrie’s song *Alice’s Restaurant*.23 Vishnu Wood is a fine bassist and together we formed bands and taught in the Berkshire area of Lenox, MA and later married and had two children, Khadesha and Malik, who are now my best friends and who I cannot say enough about, but that is another long story. John also had two children by a previous marriage, Naima and Jamil.

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22 In the appendix is a photo of the New York Unit (part 5) in Japan at Nikke Colton Plaza with Richard Davis, bass; John Hicks and Tatsuya Nakamura, drums.
New York Unit first chose Hannibal Peterson on trumpet to replace George, and later James Carter on tenor saxophone and Javon Jackson on tenor. Japan was a fertile ground for Jazz at that time and we continued to travel there annually for the next ten years. The venues included concert halls, small clubs that could fit no more than 50 customers and banquet halls of major hotels with wealthy Japanese associations that catered to businessmen. We always stayed in the Shinjuku Washington Hotel when in Tokyo, selected by Chieko, who was the business representative and personal manager for the entourage. It became our home base and we were constantly travelling around in three to four taxis to accommodate the large entourage. When traveling to other cities, we rode in bullet trains, planes, and full-sized buses rented just for us; whenever possible the band van was following us with all the equipment and gear.

Our tours took us all over Japan so that we actually were seeing more of the country than most Japanese. We traveled from Tokyo and the surrounding urban regions South to Osaka, to Toshigi, the mountainous region of the North Sea of Japan where the mountains look like those in ancient Japanese silk screens. One of most regular destinations was the Oirase Keiryu Hotel, which stands alone in the North near the Oirase Keiryu mountain stream, one of the most picturesque locations in Japan. The entire complex had indoor baths fed by hot springs and surrounded by thin streams of naturally

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24 The selection of new Tenor players was made by the Nakamura’s during their annual trips to the United States.
falling waterfalls. We always played in the concert hall, and the audience was not only filled with Japanese businessmen and their guests but by young African American men who were housed in a nearby military base. We traveled to an ancient Samurai village and entered the dwellings of those warriors from eons ago. One of our concerts was held in a banquet hall filled with Yakuza, the Japanese mafia, and they were eating and drinking at tables loaded with bottles of expensive liquor and plates of delicious food. There were favorite small clubs that were always visited along the way, although each tour had a different itinerary.

It was an asset to all that John was always ready to make a recording and this talent was used continually during the New York Unit visits. Normally, the contract was with King Records and the New York Unit would add to the growing catalog with John Hicks and many guest artists. The recordings were done in various studios around Tokyo and we found ourselves always surrounded with an entourage of Japanese fans and friends of the Nakamuras’. It was a time of luxury for us and in our small world of financial affairs it represented materialized wealth. This was the time when we had to worry about coming back to the United States with too much money to declare going through customs as the ceiling for returning to the United States was $10,000! John Hicks’ price per concert at this time was $1,000 per concert, which later went up to $1,200. Money was everywhere and we never had to pay for meals or hotels, as they were provided; we always were

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25 Oirase is a town located in Kamikita District of eastern Aomori Prefecture in Tohoku region of Japan. As of November 2013, the town had an estimated population of 24,211 and a population density of 337 persons per km.
placed in comfortable surroundings.

On a day-to-day basis, John Hicks was a bit of a rebel and wouldn’t go along with the bento box lunch but instead found he could get his tempting hot meal by a daily request for a steak dinner, literally every single night! He also refused the Japanese style rooms in hotels that we were sometimes asked to stay in when in remote mountainous regions like Yamagata. These rooms had only Japanese futons and Japanese toilets and could not fill his most important request of HBO or at the very least a television that we could stay on for 25 hours a day! John Hicks was always accommodated in every way.

He was generally a man of peaceful nature, and his idea of serenity was to have something new to read, hot food and his new favorite drink, red wine. When traveling these long distances sometimes we would pull out our travel chessboard, and I can only remember winning once! In the mornings in Japan, when it was available, he would read the Wall Street Journal. John’s dress code for these trips and every concert was a suit or slacks with a pressed shirt and an attractive sports jacket. When fully dressed for a more formal occasion he would wear silk or linen braces and often starched white shirts with French cuffs for which he carried a small collection of cufflinks. His trench coat was always a Burberry and in colder climates he used to wear a cap. When we traveled to Italy he insisted on purchasing a Bertolini cap and a cashmere scarf. When he became a bit far-sighted, this was corrected by drugstore purchases, which were many, as he often
lost his glasses or spectacles with 2.5 correction lenses. Shoes were always shined and he loved to purchase those made of fine leather, such as Brooks Brothers. John was deeply loved by his Japanese audience. Besides this first trip to Japan and the many tours and recordings with the New York Unit, John Hicks toured in Hokkaido, first with the John Hicks Trio & 1, and then with Suzie Kuroiwa who later recorded the band noted as *Suzie plus John Hicks: Japan Tour ’97*. The tour included the following venues: Sapporo 8/23, Sapporo Grand Hotel, Otura 8/24, Inkeda 8/25, Sapporo 8/26 and Iwamizawa 8/27.27

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26 It is hard to describe John’s demeaner…

27 8/27 *Suzie plus John Hicks: Japan Tour ’97*. 
5. Mapleshade and Merlot

Pierre Sprey…Who was he? Just try asking a few musicians that recorded at Mapleshade Recording Studios. He was a mad scientist who had developed the F-16 fighter jet while working as a defense analyst and had been acclaimed for his accomplishments. 1966 to 1970 he was the special assistant at the Office of the Secretary of Defense. He’d partially given up his role in national defense for the new profession of record producer and reportedly there were two phones in his kitchen answered with care depending on which business call he was receiving. The location of the studio was New Carrollton, Md., one Amtrak stop before Washington D.C., and many musicians were getting off in New Carrollton to head on over to Mapleshade. What an experience this was as Mapleshade was housed in a Southern mansion hidden in the forest at the end of a winding dirt road. There were small lawns around it and once you passed through the wrap-around porch and entered you found the recording studio spread over the main floor. We met Pierre Sprey thanks to Shirley Horn who had recorded an album called Softly at Mapleshade, with her usual team of Steve Williams, drums and Charles Ables, bass. She recommended taking the opportunity to record with Pierre Sprey and partner with his record company Mapleshade, largely an audiofile company operated by subscription catalog. She was a beautiful person as well as being one of the greatest legendary Jazz singer and a pianist who opened her heart to those people that she loved generously. One time she even graced us with her presence by stopping in at

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29 Shirley Horn Softly Audio CD 224, 1987. This cd was recorded at the old Mapleshade then located in a Civil War dwelling.
Mapleshade late at night to record with us “You Stepped out of a Dream.”

She was appropriately attired in her pajamas and escorted by her husband Seth.

Pierre said that we could record any time and this would always mean being surrounded by a huge array of plastic and wooden screens with delicately attached microphones mounted on soundboards. Absolutely no boom stands or microphones were ever hanging in the middle of the room, instead just plastic and wooden screens going every which way creating a live-to-two track set-up. The microphones were called PZM’s and Pierre being an audiophile, he didn’t believe in anything that either compressed or enhanced the sound of the music. Therefore, there was no separation of sound except for the rooms themselves. The Steinway was facing out to the center of the dining room which was nestled in the window area of the porch and my recording position was in the entrance foyer like most horn players. The drums were placed on a crudely constructed platform that towered above everyone and the bass could be positioned anywhere as Pierre and his soundboard were usually planted in the adjoining living room. Pierre had an assortment of people working for him mostly ex-drug addicts who were now business representatives for Mapleshade and would add up the sales once in a while. We would then get a check for a small amount like $200 or $300.

The reason we continued to record there was because we as musicians had complete

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freedom to choose whatever we wanted musically. John Hicks and Larry Willis were the main pianists and Larry Willis became the resident musical director. Everything was done right there: recording, mixing, editing and fabricating unusual album covers with caricatures that became the Mapleshade stamp. Distribution was by mail order only and stacks of CD’s were everywhere in the house which not only served as a studio but as an office and a living space. Sadly, the kitchen was rarely cleaned and instead the norm was piles and piles of dishes and pots and pans tossed everywhere. The music however was celestial and demonstrated the freedom that the situation offered.

As quoted on the Mapleshade website:

In 1986 Pierre Sprey started Mapleshade as a radically purist recording studio in an old mansion with pristine acoustics. Today’s Mapleshade audio and video products all grew out of that studio’s unconventional innovations.  

The first album that we recorded was called Single Petal of a Rose, a duet recording with piano and flute, alto flute and at Pierre Sprey’s suggestion a few numbers with Jack Walrath on trumpet and Walter Booker on Bass. This recording led to a future collaboration between John Hicks and Larry Willis who created a special accompaniment for John with his arrangements for the Rick Schmidt String Quartet with Steve Novosel on bass, alternately Steve Williams and Ronnie Burrage on drums and myself on alto flute.

Mike Joyce of the Washington Post says about this recording:

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32 John Hicks Single Petal of a Rose, Mapleshade H5817.10.  
33 John Hicks, John Hicks and Trio Plus Strings. Mapleshade H5817.10.
Arranger Larry Willis…proves that he has the ear and imagination to create a warmly affecting musical environment for the pianist using Elise Wood’s flute and the Rick Schmidt String Quartet to shade, brighten and enhance Hicks’ performances. Never intrusive or unduly busy, Willis’s deft handiwork is perhaps best revealed on Hicks’ well known ballad, “Naima’s Love Song,” which fully integrates the sound of the trio, flute and string section, creating a lovely weave of colors and texture and heartfelt emotion.  

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6. Italia

The following is a quote from Ray Mantilla when he first met Alberto Alberti and tells how the Jazz-Latino connection was formed and strengthened by the collaboration of leading Jazz musicians:

Alberto Alberti is from Bologna and I knew him very well, in fact he was more like a father or more like a brother. It’s been said that you only find “five great people” in your lifetime and John was one of them - and Cedar Walton! They were interested in getting the rhythms (Latino) and it’s not like the Jazz thing, as there are sixty-eight rhythms and I don’t know them all. I can mention about twenty of them because when you go into different tribes from Africa they’ve all got beats, you know what I’m saying, and this is what happened when I joined “MBoom.”

Alberto Alberti was the “Main Man” in Italy. It was such a phenomenon that none of us ever went to anyone else, and if it was a venue in Italy it was always booked by Alberto Alberti. Everyone else assisted or partnered with him including Wim Wigt, the main man in Holland. This partnership linked all of us with the rest of Europe and had us traveling to France, Germany and Belgium and back and forth to Italy by train, plane or any way that the continent could be crossed without a “roady.”

We traveled this way because of our limited transportation budget that also had to be used to rent a bass coffin for “Bookie.” It really looked like a coffin, was fearsomely heavy and cumbersome, and had three tiny wheels to guide it. Most of the time it required purchase of an extra airplane seat so the bass could be transported in the bulkhead part of the plane. Otherwise it was stored in the cargo area below the plane in

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35 This quote is from the interview with Ray Mantilla (see interview section). MBoom was a collaborative band created by the great Max Roach between drummers.
the bass coffin. This was a moment of reckoning for us as we had to further budget our ‘per diem’ and plan meals for the band. We had another dilemma when the plane money sent for Bartz’ ticket didn’t arrive in time so he just decided to stay in Pennsylvania with his family for Thanksgiving and leave the day after.

We arrived as a quartet in Bologna and had a pasta dinner in a local restaurant with promoter Alberto Alberti. John had the spaghetti with Bolognese sauce, one of his favorites and a recipe that he also at times liked to cook. That night we played in a local club which was filled with friends of Alberto’s. The next day we were back on our own traveling first to Rome to play the Music Inn, Pici’s club, and then meet up with our contact who spoke both English and Italian, Nina. She was a great guide at first but lost her parking ticket, a serious matter since all of our equipment was in her vehicle and she had to argue with the attendant for one hour to get us out of the lot! We missed our train and ended up on the “milk” train to Bari.

I was cuddled in my black leather trench with the fox collar as the train started to move along and then stopped suddenly with a few halting moves, and then, just sat there. Nothing. “This is when you just have to throw your watch away!” said our fearless leader, John. We finally reached our destination, Ferrara, and our entire audience was there standing in the reception area, sipping cocktails and posing in their chic clothing waiting for the concert to begin. On to Bari, to play a concert and to share the stage with the one and only, Ray Charles. This concert took place in a huge man-made auditorium that looked like a bubble. John, “Bookie,” and Idris were to play billed as the John Hicks
Trio and open up the show for the Ray Charles Quintet. We went to his dressing room and I met him face to face. He was greeting me and exploring my chest, which was the usual greeting from the great Ray Charles for females, often tolerated since he was such a star. They played their Trio gig after only one dramatic incident with “Bookie” forgetting his bow and glasses, a mad rush back to the hotel and then back to the concert hall. Afterwards, we dined on orecchiette pasta and relaxed, preparing for our future journey. We traveled on to the province of Lecce in the Apulia region, also known as the “Heel of Italy,” and there we were guided by the fondly named “Governor” as the patrician of this small city. He led us around with his endless invitations to local espresso and sweet shops where they would warm the brandy over a flame and offer it in snifters. We shopped in a few boutiques buying cashmere scarves, handmade wool caps and loomed shawls, and when we got to the stage with our Quartet we were joined by an Italian alto player suggested by Wim Wig, the sponsor of our tour. The next day the big challenge had arrived and we were totally immersed in our new task of getting ourselves to the island of Sicily, with the bass coffin. This we found would not be an easy task as we had to try to board the train and respectfully find a place to sit, or stand on a crowded local Italian commuter train and find a temporary home for this “thing,” the bass coffin. In fact, it actually made me feel as if we were traveling from another planet; we were first forced to be on a train with no space for the bass, then asked with no warning to make a smooth connection to the only transportation, a barge going to Sicily.

We had just enough cash to continue on to our destination city for our first five-concert
performance tour in Sicily, in the major city of Palermo. A car was waiting and then we checked ourselves into the small hotel and then just had to, just wait… Bartz was not yet there, and the next morning at breakfast, John calmly introduced me to “blood orange” juice as he expected Bartz to be walking in any minute. After sipping it I said, “Let’s go back to the room!” “No,” he said, “I will wait for Bartz right here.” That is what he did, sitting for hours at the bar until he saw Gary Bartz come through that door. That was it! The John Hicks Quintet was now together in Sicily and the next stop was the coastal city of Acireale at the foot of Mt. Etna, facing the Ionian Sea. Upon arrival, we all sat around on an outside patio with the local restaurant’s chef selecting fresh seafood to grill for us, right there. All we had to do was point a beckoning finger at our desired choice of the freshest seaside delicacy. We didn’t care about anything else at that moment, as it was all so good and then we individually strolled back to our modest rooms. All the rooms in Italy were decent, and our performances were in beautiful concert halls, at that time sponsored by the Italian government, and were packed each time with amazing audiences. We did a five-city concert tour on the island of Sicily and were continually implored by audience applause to do encores, actually a delicate subject because if our band declined it might have been mentioned in the press the next day! In the first concert with Bartz, I played “Day by Day” and later we sheltered ourselves in the hotel and the next day we were back on the bus. The John Hicks Quintet later played in Rome with different personnel (also in Leverkusen, Belgium and in Paris) with John Hicks, Gary Bartz, Elise Wood, Charles Fambrough and Victor Lewis.
7. Flying Dutchman

His name was Bob Thiele and during his time he was a mover and a shaker. He was an American record producer and significantly helped to shape the careers of Trane, Rollins, Shepp and others. It was frequently on the Impulse label where Bob enabled sessions that Trane made what he viewed as some of his most important work, with his core-group McCoy, Garrison and Jones. Trane could call up Bob and make it over to the studio without any rehearsals, producers and personnel disputes in his way, and just start recording. Bob Thiele later made a similar offer to John as he wanted to have John unfurl his wings and try his hand at teaming up with Jazz artists “on the map.” By playing the time-honored material of great composers and songwriters John Hicks would have a chance to show off his musical skills. This can be heard in all of the recordings of this period with select personnel, choice material and varying musical themes.

Bob Thiele launched a label in 1969, after John Coltrane’s death; it was called The Flying Dutchman. The three of us began to meet with him regularly over a period of a few months at O’Neill’s (now PJ Clarke's in the Empire Hotel, NYC). The first album was called *Friend’s Old and New*,\(^{36}\) and was recorded in a mid-town studio with Ron Carter on bass, Clark Terry on trumpet, and Grady Tate on drums, joined by up-and-coming tenor player, Joshua Redman. Bob Thiele would shower John with published books of songwriters such as Cole Porter and Ira and George Gershwin, and placed us first row in

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\(^{36}\) John Hicks, *Friends Old and New* - 63141-2 Novus, BMG Music.
the audience of the Gershwin's’ Broadway musical, *Crazy For You*. The next album, *Lover Man*, was dedicated to Billie Holiday and featured songs that she loved to sing\textsuperscript{37}. John was now on the map, firmly established as a BMG artist, and was booked and sometimes double-booked all over New York City in popular venues such as the Village Vanguard, Sweet Basil and the Blue Note. *John Hicks - Lover Man* (1993) was on the Red Baron/Sony label and had Ray Drummond and Victor Lewis as personnel. It was a delicately crafted piece of work that showed off his lyricism, impeccable voice leading and often praised left-hand. A quote from an unknown fan who calls himself JSA with an album rating of 5 stars stated:

> There have been many fine tributes to Billie Holiday, ranging from Zoot Sims. *For Lady Day* to Hank Jones’s *Flowers for Lady Day*, but this beautiful album is one of the best of them. The songs Hicks has chosen to play are representative of Holiday, and like the great ballad singer, he moves forward gently, playing with character and color. His playing is like liquid gold matched by a recording sound that is perfect.\textsuperscript{38}

John was leading his own bands, teaming up with Stanley Turrentine at The Pennsylvania Friends of Jazz in Harrisburg, PA, and repeatedly booked in Europe where he played with Pharoah Sanders, Johnny Griffin, Kenny Barron, David Fathead Newman, Elvin Jones, and others. Touring and unsolicited bookings came pouring in, and the club engagement most frequently on John Hicks's calendar was Bradley’s. Another important recording that came through Bob Thiele was the John Hicks Trio recording that included his own composition “After the Morning.” This recording included Elvin Jones and Cecil McBee

\textsuperscript{37} Lover Man: Tribute to Billie Holiday – JK53748 Red Baron, 1993  
\textsuperscript{38} A beautiful program of Holiday Ballads by JSA, Dec. 25, 2011
and was called *Power Trio*.\textsuperscript{39}

\textsuperscript{39} John Hicks, *Power Trio* Novus, BMG Music 1991, with John Hicks, Elvin Jones, and Cecil McBee.
8. John Hicks as a Bandleader

After John Hicks began to be booked as a leader and included in many Jazz festivals and on many stages throughout the world, he began to appear with certain core bands that could not be changed, even with the opposition of a club owner or producer. It became clear that recordings with his own Quintet were needed. An option presented itself with drummer Cecil Brooks III, one of our band-members who was in partnership with Muse Records and producing in collaboration with the president Joe Fields. This was an opportunity not to be missed, so John, Cecil, and I got together in my apartment and by the end of the meeting John Hicks had signed a three-record contract with Muse, later called Landmark Records, when Fields partnered with Orrin Keepnews. From this contract came several recordings with John’s Quintets and Sextets that happily kept him with his own core group of musicians. The usual personnel included Bobby Watson, Vincent Herring, and sometimes Craig Handy along with Curtis Lundy, Cecil Brooks III and myself.

Cecil Brooks III and John Hicks later went on to record a number of Trio albums and used the Pittsburgh based musician Dwayne Dolphin on bass. One of the highly-acclaimed recordings of the series is *Music in the Key of Clark - Remembering Sonny*

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In a *Downbeat* review of the recording, Zan Stewart states:

Hicks’ tribute to the wondrous Sonny Clark has a personal touch: He and Clark hung out a bit in New York. The leader’s ballad “Angel with a Briefcase” alludes to the fact that Clark carried many of his songs around with him in a satchel. On “Pocket Full of Blues,” a motoring along, bop based number, Hicks works majestically in a smooth, flowing bent that recalls Clark’s no-rough-edges linear improv manner. He fills his lines with repeated notes, spinning phrases and stark chords made to sing.

Continuing to play in the small group format we performed at the Bethany Baptist Church in Newark and received another complimentary review from Zan Stewart in the *Star Ledger* where he states:

Hicks and Wood’s affinity for playing in churches goes back to their first performance together, Jazz vespers at St. Peter’s Church in Manhattan in 1985. “A church encourages a reflective, peaceful feeling.” says the Atlanta native, whose top-level career boasts tenures with Art Blakey, Sonny Rollins and Betty Carter and whose latest album with Wood is *Beautiful Friendship*, HiWood 46212. He later states, “With Elise’s flute sound, and the way Curtis works from the bass’ bottom, I can lay in the middle and let them surround me with sound.”

As Birdland got bigger in its present location on 44th Street, there became a need to present guest artists with the band including Joe Lovano, Gary Bartz, Nicholas Payton, and others. Birdland became a major venue in NYC to perform in and as mentioned in a *Time Out* preview, the reception to adding guest artists was positive and compelling:

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John Hicks and Elise Wood Sextet with special guest Nicholas Payton… They don’t refer to pianist John Hicks as New York’s finest for nothing. His playing is as melodically inventive as it is soulful - just like Phineas Newborn Jr.’s, Hicks’ idol. This Sextet features jazz flutist Elise Wood and fiery N’awlins trumpeter Nicholas Payton.45

Joe Lovano was a great asset to this aggregation because even though he was at the top of the charts in Jazz and heading up the music department at Berklee College of Music, he insisted on being a sideman in the John Hicks Sextet. As he was paired up alternately with Craig Handy and Gary Bartz this combination led John Hicks to include all of these great tenor players in a tribute to Billy Strayhorn. This concert was major stepping stone for John as he had an opportunity to arrange the music of composer Billy Strayhorn for his hand-picked ensemble. The concert was part of a series at Aaron Davis Hall, Harlem’s principal center for the performing arts at City College and the program was called “My Little Brown Book: The John Hicks Ensemble plays Billy Strayhorn.” The performance took place on December 6, 2003 at 8 PM with a half-filled hall, as there was a major winter blizzard that night. Footage of this concert was later included in a documentary called *Hicks Time*,46 and marks a special moment in the chronology of John Hicks, as in spite of the weather he was presented with a Certificate of Recognition from Deputy Chair Bill Perkins from the City of New York.

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46 John Hicks, *Hicks Time*, HiWood. This independent film includes footage of John Hicks with various legends such as Art Blakey, Betty Carter, and Pharoah Sanders.
9. John’s Epitaph

Nothing in particular seemed to be wrong that day, in fact it was typical of one of those days when John was making an effort to avoid alcohol. The real state of John’s health was that he was about to begin a lengthy treatment for infection of the liver, which was both an invasive and intense. He had previously rejected the proposed medical schedule because of work and he was seemingly indifferent to the inevitable afflictions that he was warned were to come. It is a serious condition, Hepatitis C, which to this day is most effectively treated by the one known effective drug, Interferon. John was a survivor, however, and had not succumbed to previous diseases that included hypertension, type two diabetes, and tuberculosis, so the doctors all felt that his proposed treatment and recovery plan would be successful. The name of the drug says it all, because instead of allowing the patient to go on with their lives it simply stops one in their tracks, especially devastating for a Jazz musician who requires explosive energy in order to perform. John Hicks always had a reputation of delivering and mesmerizing his audiences and was coined as one who knew no limits so this disease placed him in deep self-conflict.

John and his brother, Raiford, who was also infected, had at first decided not to reject the treatment but to try other remedies such as milk-thistle, not drinking alcohol and laying low with other activities. It clearly wasn’t working as John was steadily losing weight, and it was “unhealthy weight loss.” Finally, he agreed to treatment at Mt. Sinai Hospital and we went for his follow up appointment on the morning of May 9th, 2006 where his
doctor was waiting. A home phlebotomist had been arranged for and the treatment was to begin within several weeks.

On the following day, Sunday, we were to be performing at our church, St. Marks United Methodist Church in an afternoon concert. This was the annual Tribute to Duke Ellington, and it provided the audience with a musical treat that was unprecedented. The musicians with us were Lori Hartman, vocals, Aaron James, bass, and Victor Jones, drums. Reverend Walter Barton was presiding and the music soared. We were feeling optimistic and loved. Following the concert, we went to the “Men’s Meeting” hosted by Linda and Ron Guy in their home a few steps away from the church. Some church members were present and an unexpected thing happened as John was agreeing to join the Men’s group and be a part of those meetings. We had ironically just passed W. 139th Street and in fact taken a “selfie” right in front of the Parish house at 239 W. 139th Street, where he had once lived with his family. Going on, we went to the home of Devika Hubbard and Stan Ford back at Manhattan Plaza, 43rd and 10th, and found that we had missed the birthday party of bassist Mickey Bass. We took the easy solution, enjoying drinks and watching the sunset from their Eastern view of the Hudson River. We made our way downtown to Walkers in Soho where a birthday party was being held for Wendy Cunningham, widow of Bradley Cunningham and owner of Bradley’s, who unfortunately declined to attend. Tragically this is the last place that many members of the Jazz community saw John Hicks living, as he passed away the following day just before midnight, succumbing to internal bleeding. His family members and friends were around him, as I had summoned them to Roosevelt Hospital with the impending emergency. His

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47 49 Edgecombe Ave., New York, NY 10030.
personal doctor, Dr. Thomas Tupper, who attended to all the decision-making said that, even with the excessive loss of blood, he would live.

Terry Perkins stated in *Downbeat*;

Appropriately, the last public performance by John Hicks was in church. The Jazz pianist, who recorded more than 30 recordings as a leader and who played as a sideman on literally hundreds of more recordings, played May 7 at St. Mark’s United Methodist Church in Harlem three days before his death on May 10 from internal bleeding.48 St. Mark’s is the same church where the May 19 funeral for the pianist was held.49

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48 This information is incorrect as the concert was held at the church on May 10th at 2:00 p.m.
10. Legacy: Street Co-naming, ongoing John Hicks Legacy Band concerts, CD retrospective

John Hicks was to be remembered, and this fact became apparent when arranging the final services for his send-off. The wake at St. Marks United Methodist Church was fully attended, and his musicians were the pallbearers; Mickey Bass, Curtis Lundy, Bobby Watson, and Victor Lewis. The service was delivered by Reverend Clarence Barton, who referred to the recent concert in the church just several weeks before, the music, and the way that it had soared. Spoken testimonials were presented, and it was evident that John Hicks had begun his final journey in this church and found his resting place there. All of his family were in attendance, and they had requested an open coffin wake as his body was to be traveling to Atlanta, GA to be buried in the family plot alongside his mother and father. The service included words from his brother, his two sisters, and his daughter, and there was sobbing and spoken word after the two families (Hicks and Wood) united at the entrance to the sanctuary and entered to sit in the first pews.

It was a week later when the memorial services were about to begin at the Jazz Church – St. Peter’s Church, 54th and Lexington Ave. This was an event that was attended by everyone, and David Murray brought the Saxophone Quartet with Hamiett Blueitt and Oliver Lake. Cassandra Wilson sang “Bye Bye Blackbird” and Stanley Crouch spoke as well as Amiri Baraka. Mulgrew Miller played with the John Hicks Quintet with Bobby Watson and Curtis Lundy. The family members all spoke again and the send-off was
complete. It was followed by two days at Sweet Rhythm where all the piano players played, including George Cables, Cedar Walton (who had organized the event), Mulgrew Miller, and Randy Weston. Everyone who had been touched by John Hicks got up on that stage and played. The now defunct Jazz club was filled with fans, friends, and the family who stayed until they were gently thrown out of the club. This was officially a fundraiser for the costs of the funeral, which was held in Atlanta as John Hicks had not left a will or life insurance.

There have been a series of concerts and club appearances by the John Hicks Legacy Band, where the music of John Hicks is exclusively played. One was at the BMCC Tribeca Performing Arts Series, which presented “Celebrating Bradley’s: the Lost Jazz Shrines” on May 8, 2008 with a tribute to John Hicks with the John Hicks Legacy Band. This was presented to the late Mulgrew Miller, Curtis Lundy, Steve Williams and myself. Other venues to present the John Hicks Legacy Band have included Trumpets, La Maison D’Art, Twins Jazz Club, the Institute of Jazz Studies, Clement’s Place, and the Shanghai Jazz Club Series for the Jersey Jazz Society. A number of CD’s have been produced in his memory including a release from Highnote, *Mindwine;* The John Hicks Legacy Band, *I Remember You,* a solo recording, and John Hicks & Frank Morgan: *Twogther.* In 2007 the legacy continued with the 3rd Annual John Hicks Day at Rutgers University, New Brunswick, with the workshop of Victor Lewis.
11. Interview with Ray Mantilla

I have chosen include an interview Ray Mantilla, conga player and percussionist, as he is a leader and recording artist in the Latin scene and also an exponent of the phenomenon of a Latin musician accepting the challenge of performing with a leading instrumentalist in Jazz. John Hicks became an important collaborator with Ray Mantilla, a player who had previously teamed up with such leaders in the field as Bobby Watson, Cedar Walton, and Victor Lewis. It is further detailed in following interview what went on musically as well as the significant joining of forces as musicians blended genres. John Hicks included Ray Mantilla on his final recording “Sweet Love of Mine,” recorded at Rudy Van Gelder Studios.50

8/25/16 4:00 PM  Home of Elise Wood and  John Hicks
484 W. 43rd St., Apt. 39M, New York, NY

EW:  I have Ray Mantilla sitting with me across the table, and we’ve been friends for so many years and we’ve been neighbors. As musicians we’ve been in different bands and personal friends and that’s such a blessed thing to begin with – that your friends are musicians. In his interview of course we want to start with the beginning, so I’m putting it in your hands and how you want to touch on certain things. It doesn’t have to be in any kind of consecutive order. What was your relationship with John Hicks and how did it

50 Rudy Van Gelder Studios was located in Englewood Cliffs and was the jewel of recording studios. Rudy himself, as difficult as he was, had the best reputation for recording.
lead to performing together and later recording together?

RM: I got to tell you that the whole thing happened in this building, the great building that we live in and you know a lot of other famous musicians lived here. That’s how I got to know them for some reason and most of the time I was with Alberto Alberti. He introduced me to almost everybody! He met me through Cedar Walton.

EW: God bless his soul!

RM: God bless his soul! May he rest in Peace, God bless him – and he came to my house and, you know, Alberto Alberti was the kind of guy if he didn’t like you – he didn’t like you and he had a good impression of me from the first time we met.

EW: So, are you thinking about when John first came to your apartment and Alberto Alberti was there…?

RM: Yeah, I’m trying to get to this part and when we got there he knew John and he introduced me to John. I had a thing that was the “Jazz Tribe”\(^{51}\) – and I called him to do the tour with us – I remember I called you!

EW: I think so!

RM: Because I called John and I remember it was the first time. Dates, I’m very bad with dates … I called him for the recording, but he was busy…

EW: “Jazz Tribe” – that’s always been the name of your ensemble?

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RM: Yeah, yeah - that was the name.

EW: I have some cd’s from way back and I even have an LP that says “Jazz Tribe.”

RM: Yes.

EW: With you on the cover!

RM: See, the thing with Alberto Alberti was we hired that group one of the particular groups he had hired to do a concert it canceled out. I think it was but I can’t remember his name. Anyway, Albert was at my house at that time and he said, “Hey Ray, get a group together – call it anything you wanna call it Jazz “something!!!!!!!” I said,“Okay, Ali” At that particular time I told everybody in the building - that was the first trip - John was not on it – it was Walter Bishop, Jr!!!!

EW: Yes, the late, Walter Bishop Jr. another giant in the history book of Jazz.

RM: There was another guy who played bass and lived in the building too, Fred Hopkins!

EW: Fred Hopkins!

RM: Yeah “The” Fred Hopkins he used to live here too!

EW: That’s from the ensemble “Air”

RM: Yeah, right, right and then I got Gary Bartz, and he got Harold White and we went on this trip…

EW: Alto saxophone…Gary Bartz!

RM: So we went on this trip! It was great – and they loved it and I called it “Jazz Tribe” – and you know that was it! … and you know Albert saw me with my Latin band he wanted to see how I played with all the “Jazz Cats” so he added me so I
made it a group with me as the Latin leader and with Bobby Watson. It changed the thing around whatever they played - they played with us. It was a Jazz repertoire but the rhythm was Latino rhythm – Victor’s (Lewis) very good at that these days…

EW: What were some of the songs you played?

RM: I don’t remember! One of them was “Mantilla’s Jam” – that was an original but another one that I did was “A Ciello.” That’s another one! Everybody brought in a tune – that’s the way it was – everybody was sharing something. I really wanted to do a Latin kind of a thing but it worked out this way first. Deep down inside I really wanted to do a Latin thing and this was an experiment that worked out and we did three albums. It worked out very nice as everybody was a great player – it worked out!

EW: So that was the first time that you really mixed the two genres in a recording situation?

RM: The first one was called “Live n Bessia.” That was the only one that was recorded live. I think I had Ronnie Matthews at that time as Walter Bishop had passed away…”

EW: How did John fit into that picture?

RM: First it was the tour. We toured all over Italy and it was amazing! After Alberto Alberti passed away we were booked by the person he left behind. Alberto Alberti is from Bologna, and I knew him very well; in fact he was more like a father or more like a brother. It’s been said that you only find “five great people” in your lifetime, and John was one of them and Cedar Walton. They were interested in getting the rhythms, and it’s
not like the Jazz thing as there are 68 rhythms and I don’t know them all. I can mention about 20 of them, because when you go into different tribes from Africa they’ve all got beats, you know what I’m saying, and this is what happened when I joined “Oom Boom.”

EW: John wanted to know what they were doing!?

RM: I could only know what I am doing now…

EW: He wanted to hear you play those rhythms so when he would be visiting you John wanted you to play those rhythms?

RM: He would play a Montuno and I would put something with it. A lot of the guys are doing the ritual drumming and if you do it you have to change things around. I just wanted a taste of that, and I got it! Because you know drummers are very jealous people - very jealous - a lot of the old time drummers if you got a gig they would say “Oh Man, I should have had that gig and all that!” So we have our protections. We have our protections and the drummers bring out a lot of good – and the drummers can also bring out bad. Ok, most of the drum stuff that we play is good – because a different religion for Sanitaria is good, for “Goodness.” Ok, not for “Badness” It turns around on you but they have deeper sort of bad things – but you know I don’t deal with that you know! Then there’s the Brazilian rhythms, “Batata” and people use it to create “badness.” Maybe it gets straightened out or someone gets killed. All of that is true – the Voodoo situation is true – all of that stuff – you have to respect every rhythm.

EW: So how did you select the rhythms that you played with these four great pianists

52 This was a band led by the great Max Roach and a collaboration between drummers.
Cedar Walton, Walter Bishop Jr., John Hicks, and Ronnie Matthews? Is it because you had some conception of how this could work with Jazz?

RM: What happened is that I spent 20 years playing the Latin music - the Latin “Thing.” There’s a feel to that and you can’t just learn it. You know if you have the same people playing with the same feel you’ll see the difference opposed to having some Jazz cats. But the rhythm section has to be Latin. I mean I know that people don’t go for that – but the guy’s playing that “da-dum, da-bum” you have to have a background playing Latin music – these bass players don’t know how to play certain things.

EW: But how did you select these rhythms with John? You know one thing about John – he used to call himself a “frustrated drummer.” ‘Cause, you know he used to play so extraordinarily rhythmically as well as melodically and as well as harmonically. His rhythmic concept was so deep and it was just joy playing with his rhythm section.

RM: All of these piano players were great piano players - and I brought something to the table, which made them more comfortable. That’s why they used me for a lot of recordings because I did something as an accompanying instrument - they had the melodic and we’d play together and I’d put something together that brought the music up – see Latin music is all up! Up, up and this is the difference – it goes into the clave situation - not a soloist - the young people know how to play – there’s something missing? Listen to the Machito band - they played “deep rhythm."

EW: You did the last recorded album with John Hicks – do you remember that album?

RM: I would I have liked to had some gigs before recording. We played together with David “Fathead” Newman at the Charlie Parker Festival.
12. Interview with Kenny Barron

Kenny Barron is a leading Jazz pianist legend and in many ways his musical life and career paralleled that of John Hicks. I was fortunate in being able to interview him, as he has an extremely busy schedule. For me it was extremely important to take this opportunity to interview him, as he would be speaking from a pianist’s point of view about what made John so special musically. Kenny touched on this in his conversation and my only regret was that we did not have a piano nearby so that he could demonstrate the techniques he was speaking about that he considered unique to John Hicks.

January 22, 2015 5:00 PM
Porter House
10 Columbus Circle 4th floor (near Dizzy’s Coca Cola)
NYC, New York

EW: Test
KB: Can you hear me? Or does “it” hear me?

EW: Oh Yeah, it certainly does! All right! Hey, Kenny, good to see you today! It’s always an honor to be in your presence - and I’m going to have to hear some of your music again soon! So, I didn’t really prepare too many questions, and that way I thought you’d feel freer to talk to me and the universe about it - and about John. But, the first thing that I noticed is that you and John were very, very close.

KB: Yeah, yeah! The first time that I met John was in St. Louis! I was over there

EW: What part of St. Louis is that?

KB: I don’t know… but John was around the corner in the Coffee House.

EW: Ohhhh, a coffee shop!

EW: So, that’s where you met John - not in his birthplace?

but in St. Louis - like, his home city!

KB: Yeah! So - uh - we got to be friends! Especially when we got to New York. I was impressed by his playing… - and then when we played the Duo concert together - that was one of the times that I really felt intimidated!!

EW: By John Hicks? You, intimidated by John Hicks?? That’s hard to imagine!

KB: No, it’s true because John had his own way of playing that - you know…. and I felt like I should try and keep up with him which was a bad idea!

EW: (laughs)

KB: It’s very hard to verbalize… like - you know - but it was a very bad idea - you know?

EW: Can you describe what that way of playing was - I mean I see your hand motions right now - so I can also see John - but I’d like to hear you say it!

KB: It’s very hard to verbalize - other than to say - “dense!” I don’t know if dense is the right word - it was dense but he really got around the keyboard - and my playing was a little more sparse. So for some reason I felt compelled to try and keep up - which was actually a bad idea - so that meant trying to get into “John’s thing”…
EW: Right… so how did you approach that?

KB: Badly! That’s what I’m saying - It wasn’t really a good idea… I should have just - do what I do - I think it would have worked out better for me! Oh yeah, that would have been the best idea!

EW: So in this musical language which we share - how would you say … you were trying to get into the “matrix” of what John was doing - what his playing was… maybe you could speak about that?

KB: Yeah

EW: …And what part of it was… well, maybe you could speak about that, well, the heart of his playing so to speak… How were you attempting to do that?

KB: I don’t know … by just playing MORE!!!!!! BUT that wasn’t really ME! - you know?

EW: I see, I see….

KB: That wasn’t really me - and I tried to jump into John’s thing - and you know he played a lot more than I did - and uh… for me -that was really NOT a good idea!

EW: We all recall the intensity and the way he would build -I don’t know - I felt it but I never knew how to define it - I don’t think anybody ever has!!! He had an approach to chromatics that was lodged in the fundamentals of music so he could go back and forth -

KB: Yeah - That’s what it is - True! That’s True!

EW: … and how did he practice that? I don’t know - when he was with me he
wasn’t practicing that.

KB: I think it was more *intuitive*…. some things are just “hardwire,” so, in a certain situation when you play with a rhythm section or play alone - when John played with the rhythm section… I have something on my iPod right now!

EW: With some of John?

KB: mmmhmmm.

EW: With whom?

KB: I’m pretty sure it’s “Bulldog” (Ray Drummond) - I don’t know who the drummer was – Maybe…

EW: Idris? [Idris Muhammad]

KB: Might be…. what did they do - I can’t think of the song right now off the top of my head… But it’s JOHN!!!!!!! It’s the way he played - I know one that they do – they played a ballad - “Turn Out the Stars.”

EW: Wasn’t that a beautiful song - that’s a Bill Evan’s song? Correct?

KB: Bill Evans - he did record it - I don’t know who wrote it - It may have been his - and I can hear that as - hmmm You know when I first listen to it - IT’S JOHN!!! I always have my iPod on shuffle - I never want to know what’s coming on.

EW: mmm hmmm - right

KB: - and I heard that and - that’s John Hicks - Yeah!!!!!!! I can hear that and then I recognize “Bulldog’s” (Ray Drummond) sound you know and it’s a great CD - that’s a great CD!

EW: John… (he) somehow inspires people to say just that -
I mean I’ve heard it so many times, “Elise, I know that was John I mean I knew it was John” - and they get excited because he had that quality that - he was putting the signature on what he did!”

KB: Yeah, he did have that - he had a signature!

EW: All the key signatures - wow - (laughing) so then, so then what would be the place where somebody thought about putting the two of you together???

John only did piano duets with a few people….

KB: Really????

EW: He did it with Larry Willis and piano quartet with Mulgrew Miller and two other pianists; Randy Weston and Kenny Kirkland. He also did a piano duet with Jay McShann that’s recorded material.

KB: I actually played with Jay McShann but it wasn’t recorded - Jay McShann - that was one of those Jazz Parties - Yeah, he kind of “mopped up the floor with me” – playing Boogie Woogie - I mean John also was very good at that!!!!!

EW: Could you talk about that a little bit?

KB: Well, I think John was very conversant with - the “history of the music.” You know, he know about a lot of different styles - and that’s what is important - he knew Duke Ellington - I heard him play one of my favorite songs, too - I can’t think of the name of it!

EW: Chelsea Bridge?

KB: No, not Chelsea Bridge - uhhhh, God! It’ll come to me, it’ll come to me – ’cause I heard him do it a few times!

EW: He had a large Ellington repertoire.

KB: Yeah, yeah. It was “Single Petal of a Rose”\textsuperscript{54} - that’s what it was - Yeah, I heard him do that a few times!

EW: I would venture to say that he started everyone playing that in New York (This interview is cut off at this point because we digressed in the conversation and afterwards agreed to meet once again so that Kenny Barron can play some of the examples that he is talking about. This is presently to be arranged and looking forward to continue this interview process with him with a piano nearby.)

\textsuperscript{54} “Single Petal of a Rose” is a CD collaboration between John Hicks and myself: Mapleshade joined by Jack Walrath and Walter Booker.
Figure 1 Kenny Barron with Elise Wood at interview, January 22, 2015 5:00 PM, Porter House, 10 Columbus Circle 4th floor (near Dizzy’s Coca Cola).
13. Interview with Victor Lewis

Victor Lewis is a drummer, composer, and educator, who played in the bands internationally of John Hicks for many years. His contributions to all these ensembles were immense, as he has that particular perspective of being a drummer who works well with such a pianist as John Hicks, who had a very developed and complex rhythmic concept. Victor, who is a musical legend in his own right, encouraged me to archive the music of John and to make it available to the rest of the world. In this interview, he speaks in detail about what was happening on the bandstand between the two of them.

4/8/15, 12:30 – 3:30 PM
Rutgers University, New Brunswick
Rehearsal Room #209 - John Hicks Day at Rutgers, 201

EW: Yeah, so Victor! Expressing to you so how much I enjoyed playing with the ensemble that we just did with John’s music, and it’s been a dream of mine for a long time to share that music with aspiring Jazz performance student!

VL: Um Hmmm!

EW: … and you finally were able to arrange a “John Hicks Day” here…

VL: We hooked it up!!!

EW: We called it John Hicks Day…. 

VL: We hooked it up - We hooked it up!!!

EW: I love the enthusiasm of the students and their playing was excellent…

VL: Uh Huh.
EW: I especially loved their attentiveness to you when you were giving them directions as to what needed to make that music “happen” - when we were deciphering those chords, etc., and probably some of that is going to be notated on the music and changed - as a result of today’s session…

VL: Yeah, it was nice to be able to take it for a “test drive” - because you never know how the car is going to work until you “test drive” it!

EW: That’s right!

VL: …and like with these guys - you know - I’ve been - well, first of all - you know - I work hard - you know - to get their TRUST - you know to let them realize that - the only difference between me and them is that - you know - I’ve been doing it a little bit longer!!! - So, we’re all “comrades” here - another day trying to play some music!

EW: Right!

VL: …and, - I try to keep them enthused - and attentive - and - what’s the word I’m trying to think of - you know – and a good “attitude” - whenever I have somebody come I always say to them - you know - in other words, like “If you don’t treat them with Mother-Fuckin’ RESPECT - we gonna have some problems!!!

VL & EW: (laughing…)

EW: I hear you! …your guest artist’s with your ensemble?

VL: …uh huh!

VL: … and they always are - and I guess - like it’s not like I have to put a gun to their head - you know they’re enthused and respectful and like today they enjoyed
the music…….

EW: What do they know about John Hicks? - did you talk to them a little bit about John before I came over here?

VL: I usually start off by saying “Anybody heard of John Hicks?”

Anybody heard of “So and so” and of course a piano player raised his hand said “Yes” and I said to myself “You better - you better - you better! If you didn’t know about John Hicks before - now’s a good time for you to know - to have a revelation – and check him out!” and - so I had ‘em all primed - I had ‘em all pumped…

EW: Did they do some listening?

VL: Yep - yep - yep - and some of the guys told me what they already knew - you know - and the other guys were saying they’re gonna go look him up.

EW: Do the You Tube check and the Wikipedia?

VL: Right, right, right! Um Hmmmm… and uh - In fact, talking about it -us - the other day… this is down in DC - or was it down in DC? - it was either DC or here – but just recently in the last couple of days somebody mentioned to me that they were trying to get the two records that we did in Japan… Was that for Denon?

EW: …umm - It wasn’t King? Venus or King! - one of those…

VL: So. yeah - where we did a quartet with Bobby!

EW: Bobby [Watson] …

VL: …. and then we did a Trio -

EW: On the cover all looking’ at your watches!!! [CD cover photo of band]

VL: Right, Right! (laughter)
EW: Right, right - I remember that one - and Curtis - Curtis Lundy -

VL: … and he (the student) said he was trying to get those - and he asked me about it and I was “Oh, you hip to those records? “ and, is the record label “kaput?”

EW: I don’t know - I haven’t been back to Japan - I went eleven times with John and - and we went with YOU several times - you were on the same trip that we made to Osaka.

VL: Oh yeah, yeah, yeah - and those two records - I want to listen to them myself now!!

EW: Tell me what it was like for you to be playing with John? You know, you’re one of probably two drummers that I’m going to interview - and a percussionist - because I’m trying to establish what it was like - for each musician - and I’m Really, Really pleased to have you speak about it - and, it’s revealing to the whole world what you’ve experienced – can’t wait to hear what you have to say!!!

VL: Well, from “jumpstreet” - the thing that I loved about John - that I really felt a kindred spirit - was how he would *emote* - you know - when he would play – the dynamic spectrum - the emotion and the intellect - I think I might have said something to Stanley Crouch about John having the intellect and the *raw emotion* - you know and the combination is something that, you know, I really believe in – and I tell my students I say “you know - we study - we try to master the instrument but it’s not music until you put something behind it - it’s your heart!” You know I like to say that up in the sky - in the cosmos are beats, chords, notes, dynamics - all floating around in the cosmos as part of “public domain.”

Artistry is when someone pulls them down from the cosmos in some kind of order
and makes music out of it. Otherwise, they’re just notes and chords that anyone has access to - but what makes an artist an artist is when and what he pulls down - you know from that public domain in the sky of notes and beats - and that makes ARTISTRY! …but when we study we know that this is what gives us the tools for those notes and beats - but it’s how we articulate them - when we Do or Do Not play - the dynamic spectrum that fits the feeling behind it - and John, John and was a perfect example of INTELLECT and EMOTION - It’s like you know, know… - It’s like you can listen to TWO BARS!!! and you know I could tell – it’s John and that this guy is really quite educated and playing some STUFF!

EW: Two Bars!?

VL: …and I could tell that - you know - he’s really quite educated but just being educated is not enough! - it’s the emotion - it’s the heart that’s behind it! - it’s the feeling that makes those notes come alive and make sense - you know and triggers people’s hearts and raises their vibrations - and with John, John - I could always close my eyes and get emotional - and that’s the way that he played and that’s what he wanted from a drummer! John did NOT want a placid - play safe - take no chances - one volume -one dynamic drummer. That’s not what John wanted…!

EW: No! One thing he was known for was his intensity - could you speak about that?

VL: Yeah… His dynamics! …on the piano - and you know - that one thing - he displayed his abilities on the piano - but that’s just part of it - it’s the way that he displayed his ability on the piano to tell a story and have it peak
and, you know, and have the band the audience on the edge of their
seats, you know, their hearts and Chakras wide open! - …feeling the
intensity of the music. There’s an example that I hold dear when I called
from Osaka and I was walking down the street with the headphones on listening to
Pharoah’s record “You Gotta Have Freedom!”

EW: I think we were both crying…

VL: Oh Yeah - You know I had to put my shades on - and I’m in the
middle of the street in the state of Osaka and BOOM - it hit me - You
know it was like… (Tympani sounding in background) and you know like - that –
you know on the tune “You’ve Got to Have Freedom!”

EW: With Pharoah Sanders?

VL: Yeah, with Pharoah Sanders!

EW: Pharoah, Idris and Ray Drummond [Bulldog]

VL: Yeah! Before Pharaoh plays the melody - they start off with John
playing I guess what you would call your “intro-solo” (chuckles) ‘cause you know
that’s what it was.

EW: Introduction….

VL: It was so powerful with the way it led you for when Pharaoh would come in
even if you look and listen between the lines…he was setting it up for when Pharoah
comes in - because Pharaoh comes in STRONG!!! De-da-de-da-Te!!! De da de da
Te!!!

EW: His song!!! - he just played it at Dizzy’s - because that’s almost like his calling

VL: Yeah... and the way John sets it up - and the stuff that he plays
[tympani roll in background] Just his intro! - Just his intro to the tune is like a tune
in itself!! - You know it was like a masterpiece - you know - all by itself - you know
it makes the goose bumps come!

EW: How did he do that? - I mean what combination of chromatics and
dynamics? How did do that - can you begin to say how he did that - or what did that
make YOU do - as a drummer?

VL: What it made me do - is - it made me say “It’s OK - It’s OK to play like it’s your
last chance to play in life - that’s the way John played - and John played for his
LIFE - and I like playing with people who like playing for their life because I like
playing for my LIFE!!!!

EW: You know that’s it! - you know when I reflect on this experience that I am
very, very, very fortunate to have shared this time with him [voice trembling] and
played in the band!!! - so, I’m asking from the perspective of how it affected me
too...

VL: um hmm, um hmmm

EW: I mean, I couldn’t leave it!!!! - I mean, if he was POSSESSED by something?
I mean he brought us ALL into it! - would you say so?

VL: Oh yeah, oh yeah! He had a way of “sewing you in” because, because of the
emotion and content of what he was playing and how he built it! - even like –
without having to work at it - you know like sometimes you listen to someone
play and you’ll find yourself maybe “working hard to dig it!!” [chuckles]

[laughing together] ... and you’re working TOO hard to dig it - and with John -you didn’t have to WORK to dig it - you know it would SWOOP on you…

EW: It did !!!! He one time described himself as a “frustrated drummer!”

VL: Ohhhhhh, ohhhhhh, you just touched on something very important

about John’s playing - he played like a drummer - he “bounced

off” of what the drummer was playing! - and in turn the drummer would

be inspired - bouncing off of what John was playing - you know he’d be very-

rhythmically articulate - you know - I have my kind of picture of John (tympani

rolls in background) that every time I think of John - when he was really bearing
down he would really start “going for it!”! you know and his fingers were flying
down the keyboard!!! - he would raise his elbow up - you know? - and when I

thought about it and you know - that position gave him his access to -it’s like

a crane!!! It’s like he was put in a position so he could - he could go up and down the

keyboard!!! That position he was in makes sense - because if you’re like this

and you’re trying to do all that that’ll work - but up here the fingers are just

“playing the keys” with the elbow giving him access and covering the area…

EW: I would challenge anyone to transcribe what he was doing!!!

VL: I would challenge them too!! I would take it even further to say some things

you cannot write down with notation…

EW: Riiight…thank you! I think you touched on that! We were talking about that a

little bit in the workshop - where you and I knew how John sounded - and there

are a couple of little time values – note quality values - that the students were
questioning - a couple because we heard it for so many years like that - and yeah, it’s
going to be job to get some of that notation to be corrected. People listening to
examples of him - that’s probably the best - if I was to go forward with those
students they would have to listen to those tunes too if they were going to perform
them.

You know, something else that was going on with you and John - it is that you
would have to have eye-contact with one another - and he would be completely
disappointed if he didn’t have eye contact with his rhythm section!!!!!! – I’d like to
hear you talk about that - what that was like? - what were some of his signals? –
what were some of his “John Hicks” signals…

VL: There’s this look that John would get - you know - we’d be playing - and the
elbow would go up - and John would dip his head a little bit - and give me that look
like - are you ready to go to the next gear? - you know - and then he’d look back
down at the piano and then he’d look back at me again - you goin’ to the next
gear??? You know - and – then, then, the third time he would just raise his head and
turn it towards me - but his eyes would be closed because he knew that “I was
watching him - to watch me – to watch him - to watch me.” You know, to see
what the next move was?

You know, it’s like watching the catcher - when they’ve got these really subtle little
signals that they’ll do - you know?

EW: … and that’s between the pitcher and the catcher?

VL: Yeah - you know to see what kind of pitch you’re going to throw - or what the
catcher felt should be the next pitch - you know trying to read the “hitter” - and so John would have those looks … you know - going to UP the next gear and then he would have a look in his eye - you know? - Repeat - Let’s get it home safe! [tympani rolls in next room.]

EW: Yeah? So what did that make you do in terms of your cymbal? I know that you’re very, very precise about the sound that you’re getting on your cymbal for the different points in the music - or, of course, with your high-hat and sometimes on the rim of the drum…


EW: Naima’s Love Song!

VL: Yeah - now fundamentally it’s a sweet tune - it’s very pretty and it has a basic delicacy to the nature of the tune BUT when he wanted to shift gears it would be an intensity that would come in with that beauty - and so, and so what I would do is I would change the texture of my sound - for example - if I’m playing with the bead of the stick on the regular part of the cymbal - ok, that’s a that’s a clear sound…

EW: Which is like – like, you’re kind of in the middle of the cymbal?

VL: Right, right the middle part - with the bead - and so, it’s like tympani, we would get to like… [singing end of A section of Naima’s Love Song before release] the pedal!

EW: The release! - the part that we were having the students play as a background?

VL: Right, and so I would switch from the bead in the middle of the cymbal to more of like the shank part of the stick playing - more the rounded part to where it’s not
the bead really hitting the cymbal - it’s the shank which gives it a “dirtier” sound!

EW: That’s in the middle - the curve - like? (and Victor approaches the drums)

VL: So, it’s like I’m playing with the bead and I would want
to shift the texture with this part - which is a different sound than that - and a
different sound than that - and so the sound would go from “di-di-ding di-ding-ding
di-de-dong-de-wahhhhh!!!

EW: So, you’re pretty much like in the middle of the cymbal to start with and you’d bring it out towards the rim?

VL: Yeah, it makes it a dirtier sound and a fuller sound and I could do that without necessarily changing the volume dynamically - in terms of sound - I would change the intensity by changing the texture and so I could tell when John would say “It’s time to shift gears!”

You know, ‘cause one, when his elbow would go up and two, I’d see his left hand go down to hit those pedals (tones) that John would love to play… so, you’d get like “Ow!!!(sound) So, if you’re paying attention emotionally you’d have to change the sound to match the intensity of where he’s taking the music - and, so, as a drummer you can feel his love for the DRUMS.!!!
15. Discography

This discography is presented courtesy of the Jazzinstitut Darmstadt.

[Y 849] Webster Young
Plays And Sings The Miles Davis Songbook, Volume 3 : Webster Young (tp, vcl) John Hicks (p) John Mixon (b) Gene Gammage (d)
Live "Jorgies Jazz Club,” St. Louis, August 5, 1961
Shirley's horn VGM Records VGM0006
What's new ? (wy vcl) -
Note: See August 21, 1961 for more titles from VGM Records VGM0006.

[B8784] Art Blakey
'S Make It : Art Blakey And His Jazz Messengers : Lee Morgan (tp) Curtis Fuller (tb) John Gilmore (ts) John Hicks (p) Victor Sproles (b) Art Blakey (d)
Los Angeles, November 15, 16 & 25, 1964
31704 Waltz for Ruth Limelight LM82001
31705 'S make it -
31706 Lament for Stacy -
31707 Faith - , 3052, LM82002, LS86002
31708 Little Hughie -
31709 Olympia -
31710 One for Gamal - , 3052, Balkanton (Bul)BTA1502
Note: Limelight LM 82001(mono) = LS86001(stereo).
All titles from Limelight LM 82002 also on Limelight LS86002, (Jap)SMX-7004, 15PJ-23, Mercury (E)SMWL-21022, (Eu)220.012LMY.
All above titles also on Limelight LS86001, (Jap)EXPR-1022, (E)(S)LML 4000, (Jap)SMX-7003, 15PJ-25, Mercury (Eu)220.000LMY.

[B 8785] Art Blakey
Lee Morgan (tp) John Gilmore (ts) John Hicks (p) Victor Sproles (b) Art Blakey (d)
London, March 7, 1965
On the Ginza Moon (It)MCD 071-2 [CD]
Lament for Stacy -
Buhaina's delight [Buhaina chant] -
The Egyptian -
I can't get started -
Note: "Buhaina's delight" may be the same as "Bu's delight.”

[B 8786] Art Blakey
Soul Finger : Lucky Thompson (sop) John Hicks (p) Victor Sproles (b) Art Blakey (d)
New York, April 21, 1965
31781 Spot session Limelight LM 82018, Verve B0012555-02 [CD]
31782 Midtown strut (unissued)

[B 8787] Art Blakey
Lee Morgan, Freddie Hubbard (tp) Gary Bartz (as) John Hicks (p) Victor Sproles (b) Art Blakey (d)
New York, May 12, 1965
36219 Slowly but surely (lm out) Limelight LS86038
36220 Buh's bossa Limelight LM 82018, Verve B0012555-02 [CD]
36221 Soul finger - -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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[B 8788] Art Blakey
same pers.
New York, May 13, 1965
36222 Freedom one day (1) Limelight LM 82018, Verve B0012555-02 [CD]
36223 The hub - -
36224 A quiet thing - -
Note: (1) as "Freedom Monday" on LP's.
All titles from Limelight LM 82018(mono) also on Limelight LS86018(stereo),
(E)(S)LM 4012,
(Jap)SFX-7334, Mercury (Eu)210.017LML, 220.017LML, Trip TLP 5583, Jabb
(D)JABB 3, Universal
Music (Jap)UCCM-9128 [CD].

[S6700] Sonny Simmons
Staying On The Watch : Sonny Simmons Quintet : Barbara Donald (tp) Sonny Simmons
(as) John Hicks (p) Teddy Smith (b) Marvin Pattillo (perc)
New York, August 30, 1966
Metamorphosis ESP-Disk ESP-1030, ESP 1030-2 [CD]
A distant voice (bd,jump out) - -
City of David - -
Interplanetary travelers (jh out) - -
Note: All above titles also on ESP (Jap)TKCZ-79117 [CD].

[E3259] Booker Ervin
Structurally Sound : Charles Tolliver (tp) Booker Ervin (ts) John Hicks (p) Red Mitchell
(b)
Lennie McBrown (d)
Los Angeles, December 14, 1966
Boo's blues Pacific Jazz PJ 10119, Blue Note 5-27545-2 [CD]
You're my everything - -
Shiny stockings -
Note: Pacific Jazz PJ 10119(mono) = ST 20119(stereo).
Blue Note 5-27545-2 [CD] titled "Structurally Sound"; see flwg 2 sessions for rest of CD.
[E3259.10] Booker Ervin
same pers.
Los Angeles, December 15, 1966
Berkshire blues Pacific Jazz PJ 10119, Blue Note 5-27545-2 [CD]
Franess - -
Take the "A" train - -
Franess (alt take) –

[E3259.20] Booker Ervin
same pers.
Los Angeles, December 16, 1966
Dancing in the dark Pacific Jazz PJ 10119, Blue Note 5-27545-2 [CD]
Stolen moments - -
Deep night - -
White Christmas -
Deep night (alt take) -
Note: Pacific Jazz PJ 10119(mono) = ST 20119(stereo).

[H5407] Woody Herman
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Live In Seattle : Woody Herman And His Orchestra : Richard Cooper, John Madrid, Harry Hall, Bill Chase (tp) Vince Prudente, Bob Burgess (tu) Woody Herman (cl,as,sop) Ronnie Cuber (bar) John Hicks (p) Michael Moore (b) Jack Ranelli (d)
Live, Seattle, Wash, 1967
Hush Moon (It)MLP 002-1, (It)MCD002-2 [CD]
Watermelon man - -
GReasy sack blues - -
Jumpin' blue - -
Make someone happy - -
Four brothers - -

[B 11541] George Braith
George Braith (saxes) John Hicks (p) Herbie Lewis (b) Roy Haynes (d)
New York, October, 1967
Tara's theme (unissued) Prest
Fat man -
Too beautiful -
Untitled original –

[M9068] Hank Mobley
Hi Voltage : Blue Mitchell (tp) Jackie McLean (as) Hank Mobley (ts) John Hicks (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., October 9, 1967
1965 (tk 4) Two and one Blue Note BST 84273, CDP 7-84273-2 [CD]
1966 (tk 6) Bossa de luxe - -
1967 (tk 12) High voltage - -
1968 (tk 15) Flirty Gerty - -
1969 (tk 16) Advance notice - -
1970 (tk 18) No more goodbyes - -
Note: "Advance notice" incorrectly listed on Blue Note CDP 7-84273-2 [CD] as "Advance notion."
All above titles also on Blue Note (J)BNJ-71094, Blue Note 8-75262-2 [CD], 74386447623 [CD].

[M10719] Lee Morgan
Taru : Lee Morgan (tp) Bennie Maupin (ts) John Hicks (p) George Benson (g) Reggie Workman (b) Billy Higgins (d)
2043 (tk 2) Haeschen (unissued)
2043 (tk 6) Haeschen Blue Note LT 1031
2044 (tk 11) Avotcja one -
2045 (tk 22) Durem -
2046 (tk 24) Dee Lawd -
2047 (tk 28) Taru, what's wrong with you -
2048 (tk 29) Get yourself together -
Note: All issued titles also on Blue Note CDP 22670 [CD].

[M10721] Lee Morgan
Live In Baltimore 1968 : Lee Morgan/Clifford Jordan Quintet : Lee Morgan (tp) Clifford Jordan (ts) John Hicks (p) Reggie Workman (b) Ed Blackwell (d)
Live "Royal Arms,,“ Baltimore, Maryland, July, 1968
Introduction Fresh Sound (Sp)FSCD 1037 [CD]
Straight no chaser -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Like someone in love -
Solar -
The vamp -
Theme & announcements -
Note: All above titles also on Fresh Sound (Sp)FSR D824 [CD] titled "Live In Baltimore 1968.”

[H5414] Woody Herman
Light My Fire : Woody Herman And His Orchestra : James Bossert, Gary Grant, Nat Pavone, Harry Hall, Sal Marquez (tp) Bob Burgess, Henry Southall, Vince Prudente (tb) Woody Herman (cl,as,ss,vcl) Steve Lederer, Frank Vicari, Sal Nistico (ts) Tom Boras (bar)
John Hicks (p) Phil Upchuch (g) Arthur Harper (b) Ed Soph (d) Morris Jennings (perc)
Richard Evans (arr, cond)
Chicago, October, 1968
17190 Light my fire (re arr,*) Cadet LPS 819, 5634, Chess 2A CMJ-042
17191 Here I am, baby (re arr) - -
17192 Keep on keepin' on (re arr,*) - -
17193 Impressions of Strayhorn (re arr,*) - -
17194 Hard to keep my mind on you (re arr) - -
17356 I say a little prayer (re arr,*) - -
17357 Hush (re arr,*) - -
17358 Ponteio (re arr,*) - -
17359 For love of Ivy (re arr) - -
17360 MacArthur Park (re arr) - -
Note: Chess 2A CMJ-402 titled "Double exposure."

[H5415] Woody Herman
Somewhere : Woody Herman And His Orchestra : Bill Byrne, Richard Cooper, Bill Chase, John Madrid, Harry Hall (tp) Vince Prudente, Bob Burgess, Bruce Fowler (tb)
Woody Herman (as,sop,cl,vcl) Steve Lederer, Sal Nistico, Frank Vicari (ts) Ronnie Cuber (bar)
John Hicks (p) Michael Moore (b) Jack Ranelli (d)
Live, Rome, Italy, May, 1969
Say a little prayer Moon (It)MCD 030-2 [CD]
Woodchopper's ball -
(Medley :) -
Rose room -
Mellotone -
Don't get around much anymore -
The shadow of your smile -
Light my fire -
Hard to keep my mind -
Somewhere -
Hey Jude -
Caledonia -
Note: All above titles also on Fabulous (E)ABCD123 [CD] titled "Light My Fire."

[H5415.10] Woody Herman
Blue Flame : same pers.
private recording, Cologne, Germany, June 20, 1969
Blue flame (theme) Laserlight (G)17117 [CD]
I say a little prayer -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
Woodchopper's ball -
Make someone happy -
Keep on keepin' on (re arr) -
The shadow of your smile (re arr) -
Hard to keep my mind on you (re arr) -
GReasy sack blues (dr arr) -
Early autumn (rb arr) -
Four brothers (jg arr) -
Light my fire (re arr) -
Somewhere (bc arr) -
Free again (gb arr) -
Hey Jude -
Watermelon man -
Woody's whistle blues -
Theme

[H5416] Woody Herman
Heavy Exposure : Woody Herman And His Orchestra : Bill Chase (tp,arr) Bill Byrne, Harry Hall, Richard Murphy, Rigby Powell (tp) Bob Burgess, Pete Dalbis, Tom Malone (tb)
Woody Herman (vcl) Sal Nistico, Steve Lederer, Frank Vicari (ts) Alan Gauvin (bar)
John Hicks (p) Donny Hathaway (org) Phil Upchurch (g) Gene Perla (b) Ed Soph (d)
Richard Powell, Marshall Thompson (perc) Richard Evans (arr)
Chicago, September 2, 1969
18077 My cherie amour (*) Cadet 5669, LPS 835, Chess 2A CMJ-402
18078 Aquarius (unissued)
18079 The hutt Cadet 5669, LPS 835, Chess 2A CMJ-402
18080 Lancaster Gate (unissued)
18081 Close your eyes -
18082 It's your thing Cadet 5669, LPS 835
Note: (*) This title also on GRP GRD 818 [CD].

[H 5417] Woody Herman
same
Chicago, September 3, 1969
18083 Catch that bird Cadet LPS 835
18084 My idol fell behind (unissued)
18085 Cloud nine -
18086 Flying easy Cadet LPS 835, Chess 2A CMJ-402
18087 Sex machine - -
18088 Lancaster Gate (#2) (unissued)

[H 5418] Woody Herman
Morris Jennings (d) replaces Ed Soph
Chicago, September 17, 1969
18114 Memphis underground Cadet LPS 835, Chess 2A CMJ-402
18115 I can't get next to you Cadet 5659, Cadet LPS 835, Chess 2A CMJ-402
18116 Lancaster Gate - -
18117 Aquarius (*) - -
18118 The hut (unissued)
18119 It's your thing -
Note: (*) This title also on GRP GRD 818 [CD].

[H 5419] Woody Herman
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Woody Herman And His Orchestra : prob Bill Chase, Rigby Powell, Richard Murphy, Harry Hall, Bill Byrne (tp) Bob Burgess, Pete Dalbis, Tom Malone (tb) Woody Herman (cl,as)
Frank Vicari, Steve Lederer, Sal Nistico (ts) Alan Gauvin (bar) John Hicks (p) Donny Hathaway (org) Phil Upchurch (g) Gene Perla (b) Ed Soph (d) or Morris Jennings (d)
Richard Powell, Marshall Thompson (perc) Richard Evans (arr)
Chicago, 1969
High school hero Cadet LPS 835

[L550] Oliver Lake
NTU Point From Which CREation Begins : Baikida Carroll, Floyd LeFlore (tp,perc)
Joseph Bowie (tb,perc) Oliver Lake (fl,sop,as,perc) John Hicks, Clovis Bordeaux (p) Richard Martin (g) Don Officer (b) Famoudou Don Moye (cga) Charles "Bobo" Shaw (d)
St. Louis, summer 1971
Africa Arista AL1024
Tse Lane -
Electric freedom colours -
Eride -
Zip -
Note: All above titles also on Freedom (E)41024 titled "Passin' thru"; see flwg sessions for the rest of this LP. All above title also on Freedom (Jap)PA-6071.

[B 8796] Art Blakey
Child's Dance : Ramon Morris (fl) Buddy Terry (sop) John Hicks (piano) Stanley Clarke, Mickey Bass (b) Art Blakey (d) Nathaniel Bettis, Sonny Morgan, Richard "Pablo" Landrum (perc) Emanuel Rahim (cga)
New York, May 23, 1972
Song for a lonely woman Prest P 10047, Prestige PRCD-24130-2 [CD]
Note: Prestige PRCD-24130-2 [CD] titled "Child's Dance."
[T4151] Charles Tolliver
At The Loosdrecht Festival : Music Inc. : Charles Tolliver (tp) John Hicks (p) Reggie Workman (b) Alvin Queen (d)
Live "Café Van-Dijk,” Jazz Festival, Oud-Loosdrecht, The Netherlands, August 9, 1972
Grand Max Polydor (E)BLP 30131/2
Truth -
Prayer for peace -
Our second father -
Repetition -
Note: All above titles also on Strata-East SES 19740/1, Intercord/Black Lion (G)28433-1/2, Black Lion (E)2683 012, Black Lion (G)BLCD760145 [CD] (titled "Grand Max"), (Jap)PA-3001/2, TKCB-30173 [CD].

[B 11065] Lester Bowie
Fast Last : Lester Bowie (tp,flhn) Joseph Bowie (tb) Bob Stewart (tu) Julius Hemphill (as,arr) John Stubblefield (ts) John Hicks (p) Cecil McBee (b) Philip Wilson (d)
New York, September 10, 1974
Lonely woman Muse MR..5055, Camden Deluxe (E)74321-610902 [CD]
Banana whistle - -
Note: Camden Deluxe (E)74321-610902 [CD] titled "Mirage"; see flwg sessions to June 17, 1975 for more
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494 6 of 63 12/17/14 4:46 PM
titles; rest of CD by Charles "Bobo" Shaw.
Both above titles also on 32 Jazz 32139 [CD] titled "American Gumbo"; a 2 CD set.

[B 11066] Lester Bowie
Lester Bowie (tp) John Hicks (p)
New York, September 10, 1974
Hello Dolly Muse MR..5055, Camden Deluxe (E)74321-610902 [CD],
32 Jazz 32139 [CD]

[B 11067] Lester Bowie
Lester Bowie (tp,flhn) Julius Hemphill (as) John Hicks (p) Cecil McBee (b) Philip Wilson (d)
New York, September 10, 1974
Fast last Muse MR..5055, Camden Deluxe (E)74321-610902 [CD]
C -
Note: Both above titles also on 32 Jazz 32139 [CD].

[H 5790] John Hicks
Hells Bells : The John Hicks Trio : John Hicks (p) Clint Houston (b) Cliff Barbaro (d)
London, May 21, 1975
Hell's bells Strata-East SES8002, (Eu)660.51.002 [CD]
Avojca - -
Yemanja - -
Angies tune - -

[H 5791] John Hicks
Steadfast : John Hicks (p)
London, May 21, 1975
One for John Mixon Strata-East SEC 9008 [CD], Bellaphon (G)660-51-010 [CD]
Lush life same issues
Pensativa -
Sophisticated lady -
Hamp's dance -
My one and only love -
Steadfast -
Serenade -
Without a song -
In a sentimental mood -
Soul eyes -
A nightingale sang in Berkeley
Square
-
The bright eyes –

[F3111] Sonny Fortune
Awakening : Sonny Fortune (as) John Hicks (p) Wayne Dockery (b) Chip Lyle (d)
New York, August 28, 1975
For Duke and Cannon Horizon SP704, (F)985028, (Jap)GP 3504

[C2361] Betty Carter
I Didn't Know What Time It Was : Betty Carter & Trio Feat. John Hicks : Betty Carter (vcl) acc by John Hicks (p) Dennis Irwin (b) Cliff Barbaro (d)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Live concert, USA, 1976
Intro (bc out) Jazz Door JC 1261 [CD]
What's new ? -
Tight -
(Medley :) -
If I should lose you -
Just friends -
I didn't know what time it was -
Star eyes -
All the things you are -
My favorite things -
You're a sweetheart -
All through the day –

[P6511] Roland Prince
Randy Brecker (tp) John Hicks (p) Roland Prince (g) Bob Cranshaw (b) Eddie Moore (d)
Al Chalk (perc) Art Jardine (steel-d)
New York, 1976
Iron band dance Vanguard VSD 79371

[C2362] Betty Carter
Now It's My Turn : Betty Carter And Her Trio : Betty Carter (vcl) acc by John Hicks (p)
Walter Booker (b) Cliff Barbaro (d) or Eddie Moore (d)
New York, March 9-10 & June 21-22, 1976
(Medley :) Roulette SR5005, (G)RA 20243
Music, maestro, please - -
Swing, brother, swing - -
I was telling him about you - -
Wagon wheels - -
New blues [You purr] - -
Most gentlemen don't like love - - , Verve 314.511.070-2 [CD]
Making dReaMs. come true - -
Open the door - -
(Medley :) - -
Just friends - -
Star eyes - -
No more words - -
Note: Verve 314.511.070-2 [CD] titled "I get a kick out of you - the Cole Porter songbook"; rest of this CD by others.
All above titles also on Roulette (Jap)YX-7562, Ariola (G)800.369.365.

[F4152] Chico Freeman
The Outside Within : Chico Freeman (b-cl,ts) John Hicks (p) Cecil McBee (b) Jack DeJohnette (d)
New York, 1978
Undercurrent India Navigation IN 1042, IN 1042 [CD]
The search - -
Luna - -
Ascent - -

[L5331.10] Mike Longo
New York '78 : Randy Brecker (tp) Jon Faddis, Slide Hampton, Curtis Fuller (tb) Junior
Cook, Bob Mintzer (ts) Mike Longo (p,el-p) John Hicks (clavinet) Ben Aronov (synt)
George
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Davis (g) Bob Cranshaw (b) David Lee (d) Steven Kroon (cga,latin-perc)
New York, 1978
New York '78 Consolidated Artists CAP 915 [CD]
The party -
Sand in your blues -
A point beyond -
Down under -
Keep searchin'
-

[J 2970] Carter Jefferson
Shunzo Ono (tp) Carter Jefferson (sopranino,ts) John Hicks (p) Clint Houston (b) Victor Lewis (d)
New York, December 27, 1978
Changing trains Timeless (Du)SJP126, (Du)CDS JP126 [CD]
Song for Gwen - -
Blues for Wood - -
Note: All titles from Timeless (Du)SJP 126 also on Timeless/Muse (Du)TI 309, Timeless (Jap)RJL-8050,
ALCR-58 [CD].

[H 5792] John Hicks

After The Morning : John Hicks (p)
New York, January 5 & 6, 1979
Serenata West 54 WLW8004
Some other spring -
The Duke -
Until the morning -

[H 5793] John Hicks
Walter Booker (b) added
same dates
After the morning West 54 WLW8004
Deirdre de samba -
Night journey -

[H 5794] John Hicks
Clifford Barbaro (d) added
same dates
Impact West 54 WLW8004

[F4154] Chico Freeman
Spirit Sensitive : Chico Freeman (ts) John Hicks (p-2) Jay Hoggard (vib-4) Cecil McBee (b)
Billy Hart (d-3) Famoudou Don Moye (d-1)
New York, September, 1979
Autumn in New York India Navigation IN 1045, IN 1045 [CD]
Peace (2,3) - -
A child is born (2,3) - -
Lonnie's lament -
You don't have to say you're sorry -
Wise one -
It never entered my mind (2,3) - -
Close to you alone (2,3) - -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Carnival (1,4) -
Don't get around much anymore (1,2,*)
- -
Note: All above titles also on Paddle Wheel (Jap)K25P-6016.
(* This title also on Franklin Mint GJR 100.

[C2363] Betty Carter
The Audience With Betty Carter : Betty Carter (vcl) acc by John Hicks (p) Curtis Lundy (b)
Kenny Washington (d)
Live "GReat American Music Hall,” San Francisco, CA, December 6, 7 & 8, 1979
Sounds [Movin' on] Bet-Car MK1003
I think I got it now -
Caribbean sun -
The trolley song -
Everything I have is yours -
I'll buy you a star -
I could write a book -
(Medley :) -
Can't we talk it over ? -
Either it's lover or it isn't -
Deep night -
Spring can Really hang you up the most -
Tight -
Fake -
So.. -
My favorite things -
Open the door (theme) -
Note: The above is a double LP.
All above titles also on Verve 835684-1, 835684-2 [CD], (Jap)J48J-20266/67.
[C2363.10] Betty Carter
Betty Carter Concert (GReat American Music Hall, San Francisco, CA Dec 8, 1979 1st Set) : Betty Carter (vcl) acc by John Hicks (p) Curtis Lundy (b) Kenny Washington (d)
Live "GReat American Music Hall," San Francisco, CA, December 8, 1979
Unknown title Wolfgang's Vault (No #340) [DL]
Moment's notice -
Song intro -
Spring can Really hang you up the most -
I could write a book -
Caribbean sun -
Banter -
I was telling him about you -
Tight -
(Medley:) -
Just friends -
I should care -
Star eyes (part 1) -
Star eyes (part 2) -
Banter -
Most gentlemen don't like love -
Intro -
This is always -
Intro -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Fake -
Please do something -
I think I got it now -
My favorite things -
Open the door -
By the bend in the river -

[S830] Pharoah Sanders

Journey To The One, Pharoah Sanders (ts) John Hicks (p) Carl Lockett (g) Ray Drummond (b) Idris Muhammad (d)
San Francisco, CA, 1980
Greetings to Idris Theresa TR 108/109, TRCD 108/109 [CD]

[S831] Pharoah Sanders

Eddie Henderson (flhr) Pharoah Sanders (ts) John Hicks (p) Ray Drummond (b) Idris Muhammad (d)
San Francisco, CA, 1980
Doktor Pitt Theresa TR 108/109, TRCD 108/109 [CD]

[S835] Pharoah Sanders
Eddie Henderson (flhpr) Pharoah Sanders (ts) John Hicks (p) Ray Drummond (b) Idris Muhammad (d) Vicki Randle, Ngoh Spencer, Dee Dee Dickerson, Bobby McFerrin (vcl)
San Francisco, CA, 1980
You've got to have freedom Theresa TR 108/109, TRCD 108/109 [CD]

[S836] Pharoah Sanders
Pharoah Sanders (ts) John Hicks (p) Carl Lockett (g) Ray Drummond (b) Idris Muhammad (d)
San Francisco, CA, 1980
Yemanja Theresa TR 108/109, TRCD 108/109 [CD]

[S837] Pharoah Sanders
Pharoah Sanders (ts) John Hicks (p) Ray Drummond (b) Idris Muhammad (d)
San Francisco, CA, 1980
It's easy to remember Theresa TR 108/109, TRCD 108/109 [CD]

[S839] Pharoah Sanders
Pharoah Sanders (ts) John Hicks (p) Chris Hayes (g) Ray Drummond (b) Idris Muhammad (d)
San Francisco, CA, 1980
Bedria Theresa TR 108/109, TRCD 108/109 [CD]
Note: All titles from Theresa TR 108/109 also on Evidence ECD 22016-2 [CD], Baybridge (Jap)UPS-2160/61, ULS-6121/22, Theresa (Yap)BRJ-7004 [CD].

[B 9596] Arthur Blythe
Illusions : Arthur Blythe (as) John Hicks (p) Fred Hopkins (b) Steve McCall (d)
New York, 1980
Miss Nancy Col JC 36583, CBS 84475
My son Ra - -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494 11 of 63 12/17/14 4:46 PM
As of yet - -
The Christmas song FC 37531 –

[F2916] Ricky Ford
Flying Colors : Ricky Ford (ts) John Hicks (p) Walter Booker (b) Jimmy Cobb (d)
Englewood Cliffs, N.J., April 24, 1980
Jordanian walk Muse MR..5227
Chelsea bridge -
Take the Coltrane -
Bye-ya -
Olympic glaze -
Portrait of Mingus -
Flying colours -
Note: All above titles also on Seven Seas (Jap)K26P-6088.

[C 6824] Richie Cole
Side By Side : Richie Cole With Phil Woods : Richie Cole (as,vcl) Phil Woods (as) Eddie
"Lockjaw" Davis (ts-1) added, John Hicks (p) Walter Booker (b) Jimmy Cobb (d)
Live (*), Denver, Colorado, July 25 & 26, 1980
Save your love for me (1) Muse MR..5237, MCD 6016 [CD]
Naugahyde Reality (2) - -
Scrapple from the apple - -
Rain go away -
Donna Lee - -
Polka dots and moonbeaMs. (pw out) - -
(Medley :) - -
Eddie's mood - -
Side by side - -
Note: (*) recorded live at "The Historic Paramount Theatre."
(2) Woods (as), Cold (as,vcl) only.
All titles from Muse MR..5237 also on Seven Seas (Jap)K26P-6055, 32 Jazz 32065 [CD].
All above titles also on Muse (Jap)BRJ-4514 [CD].

[B 3971] Mickey Bass
Sentimental Mood : Oliver Beener (tp,flhn) Kiane Zawadi (tb) Chico Freeman (ts,sop)
(sop-3) John Hicks (p) (1) Mickey Tucker (p) (2) Lee Oddis "Mickey" Bass (b) Michael
Thabo Carvin (d) Ray Mantilla (cga)
1981
Caravan (1) Chiaroscuro CR2031
In a sentimental mood (2,3) -
Bahama mama (1) -
Alone together (2) -
For B.T. and me (2) -
Sagittarius rising (2) -
Note: All above titles also on Early Bird EBCD-105 [CD] titled "Sentimental Mood."

[H 5795] John Hicks
Some Other Time : John Hicks (p) Walter Booker (b) Idris Muhammad (d)
San Francisco, 1981
Naima's love song Theresa TR115
Mind wine -
Peanut butter in the desert -
[S842] Pharoah Sanders
Danny Moore (tp) Steve Turre (tb) Pharoah Sanders (ts) Bobby Hutcherson (vib) John Hicks
(p) Art Davis (b) Billy Higgins (d) Lois Colin (harp-1) Flame Braithwaite, Sakinah Muhammad, Yvette S. Vanterpool, Bobby London, Carroll Wilson Scott (vcl-2) William Fischer (vcl arr-2) George V. Johnson, Jr. (vcl-3)
Origin (2) Theresa TR112/113, TRCD 112/113 [CD]
Moment's notice (3) -
Central Park West (1,2) -

[S843] Pharoah Sanders
Danny Moore (tp) Steve Turre (tb) Pharoah Sanders (ts) John Hicks (p) Art Davis (b)
Billy Higgins (d)
When lights are low Theresa TR112/113, TRCD 112/113 [CD]

[B 9599] Arthur Blythe
Arthur Blythe (as) John Hicks (p) Fred Hopkins (b) Steve McCall (d)
New York, 1981
Misty Col FC 37427, CBS 85194

The New York-Montreux Connection '81: Phil Woods, Arthur Blythe, Paquito D'Rivera (as) John Hicks (p) Art Davis (b) Steve McCall (d)
(Ballad medley :) Col FC 37652
Lover man -
You leave me Breathless -
Lush life -
Ornithology –

[Q105] Alvin Queen
Ashanti: Dusko Goyjkovich (tp,flh) James Spaulding (as,fl) Bill Saxton (tssop) John Hicks (p) Ray Drummond (b) Alvin Queen (d)
White Plains, N.Y., August 18, 1981
One for Booker Nilva (Swi)NQ 3402, Divox Jazz (Swi)CDX48703 [CD]
Ashanti
From way back
Song of courage
Queen's final touch
Naima's love song
Riff raff
Third world express
Caminha para bebê
Beneath the surface

Note: All titles from Nilva (Swi)NQ 3402 also on DIW (Jap)DIW-1012.
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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All above titles also on Divox Jazz (Jap)AND-6001 [CD].

[M12080.95] Tisziji Munoz
Visiting This Planet : David Liebman (sop) Pharoah Sanders (ts) John Hicks (p) Tisziji Munoz (g) Art Davis (b) Idris Muhammad (d) Guilherme Franco (perc)
unidentified location, November, 1981
To be Anami AM001, AM001 [CD]

[F2918] Ricky Ford
Interpretations : Wallace Roney (tp-1) Bobby Watson (as-1) Ricky Ford (ts) John Hicks (p)
Walter Booker (b) Jimmy Cobb (d)
Interpretations opus 5 (1) Muse MR..5275
Moon mist
Se AABBA (1) -
Fix or repair daily (1) -
Lady A -
Bostonova -
Dexter -
Note: All above titles also on Muse (Jap)K26P-6209.

[S850] Pharoah Sanders
Live : Pharoah Sanders (ts,vcl) John Hicks (p) Walter Booker (b) Idris Muhammad (d)
Live "Maiden Voyage,” Los Angeles, April 19, 1982
You've got to have freedom Theresa TR116, Baybridge (Jap)30CP-37 [CD]
It's easy to remember - -

[S851] Pharoah Sanders
same pers.
"Kuumbwa Jazz Center,” Santa Cruz, April 20, 1982
Blues for Santa Cruz Theresa TR116, Baybridge (Jap)30CP-37 [CD]
Pharomba - -
Note: All titles from Theresa TR116 also on Bay Bridge (Japan)UPS-2190. See also under Latin Jazz Quartet.

[M 10785] Mark Morganelli
Live On Broadway : The Jazz Forum All Stars : Mark Morganelli (tp,flhn) James Spaulding (as,fl) Vic Juris (g) John Hicks (p) Ray Drummond (b) Billy Hart (d) Guilherme Franco (perc)
Live "Jazz Forum,” New York, September 5, 1982
Well you needn't Jazz Forum JFR 001
Nardis -
You are too beautiful -
Caravan -
Silver quarter -
All of you -

[B9551] Hamiet Bluiett
Bearer Of The Holy Flame : Bluiett 5 : Hamiet Bluiett (bar,cl,alto-fl) John Hicks (p) Fred TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Hopkins (b) Marvin "Smitty" Smith (d) Chief Bey (African-d,perc)
Footprints Black Fire BF 19931 [CD]
EBU -
Song song -
Headless blues -
I'll close my eyes -
Gumbo [Vegetarian style] –

[M12418] David Murray
Morning Song : David Murray (ts,b-cl) John Hicks (p) Reggie Workman (b) Ed Blackwell (d)
New York, September 25, 26 & 30, 1983
Morning song (*) Black Saint (It)BSR 0075, 120075-2 [CD]
Body and soul - -
Jitterbug waltz - -
Duet (dm, eb only) - -
Light blue frolic - -
Off season - -
Note: Black Saint (It)BSR 0075 = (It)120075-1.
(*) This title also on Musica Jazz (It)BSRM 002 [CD].
All above titles also on DIW (Jap)DIW-1160, Black Saint (Jap)BSR-0075 [CD].

[H 5796] John Hicks
John Hicks : Bobby Hutcherson (vib-1) John Hicks (p) Olympia Hicks (p-3) Walter Booker
San Francisco, early 1984
Pas de trois [Dance for three] (1,2) Theresa TR119
Steadfast -
For John Chapman (1,2) -
Star-crossed lovers -
Littlest one of all (1,2) -
After the morning (3) -
That ole devil called love -
Gypsy folk tales (1,2) –

[B9552] Hamiet Bluiett
Ebu : Hamiet Bluiett (bar,alto-cl) John Hicks (p) Fred Hopkins (b) Marvin "Smitty" Smith (d)
New York, February 1,2 & 13, 1984
Ebu Soul Note (It)SN1088, 121088-2 [CD]
New bones - -
NU tune - -
Gumbo [Vegetarian style] - -
Things will never be the same - -
A night in Tunisia - -

[S 1841] Bill Saxton
Beneath The Surface : Bill Saxton (ts,sop) John Hicks (p) Ray Drummond (b) Alvin Queen
(d)
White Plains, N.Y., April 12 & 16, 1984
Beneath the surface Nilva (Swi)NQ 3408
Simone -
Riff raff -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Third world express -
Teminka pra bebe -
Ladies blues -
Note: All above titles also on DIW (Jap)DIW-1172.

[D6685] Ray Drummond
Susanita : Emanuel "Manny" Boyd, Branford Marsalis (sop,ts) John Hicks (p) Ray Drummond (b,pic-b) Alvin Queen (d)
New York, July 17 & 19, 1984
Susanita Nilva NQ 3409
Oh Jay -
I can't get started -
Leanin' and preenin' -
Nardis -
Bobby's blue Sunday -
Manha de carnaval –

[H 5797] John Hicks
John Hicks In Concert: Elise Wood (fl-1) Bobby Hutcherson (vib-2) John Hicks (p)
Walter
Booker (b) Idris Muhammad (d)
Live *, San Francisco, August, 1984
(Medley :) Theresa TR123, Evidence ECD 22048-2 [CD]
Some other time - -
Some other spring (jh solo) - -
Paul's pal (2) - -
Pas de trois [Dance for three] - -
Say it (over and over again) (1) - -
Soul eyes - -
Take the Coltrane -
Oblivion -
Note: (*) The above recorded live in August 1984 at "Sacramento State University,"
"Half Moon Bay" and
"Kimball's."
All titles from Teresa TR123 also on Theresa TRCD 123 [CD].
All above titles also on Theresa (Jap)BRJ 700 [CD].

[L'2794] Peter Leitch
Exhilaration: Pepper AdaMs. (bar) John Hicks (p) Peter Leitch (g) Ray Drummond (b)
Billy
Hart (d)
Englewood Cliffs, N.J., November 17, 1984
Exhilaration Uptown UP 27.24, Reservoir RSR CD 118 [CD]
'Round midnight - - , RSR CD 103 [CD]
Trinkle tinkle - -
Slugs in the Far East - -
How deep is the ocean? - -
Played twice - -
Note: See December 6, 1988 for additional tracks on Reservoir RSR CD 118 [CD].
Reservoir RSR CD 103 [CD] titled "Red zone"; see November 16, 1985, July 20, 1988
for the rest of this
CD.

[H 5798] John Hicks
Inc.1 : John Hicks (p) Walter Booker (b) Idris Muhammad (d)
Tokyo, Japan, April 4, 1985
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Ruby my dear DIW (Jap)DIW 817 [CD]
Bookie please DIW (Jap)DIW8004, (Jap)DIW 817 [CD]
For heaven's sake - -
Book's bossa - -
Inc.1 - -
Avotcja - -
'Round midnight - -

[H 5799] John Hicks
Sketches Of Tokyo : John Hicks/David Murray : David Murray (ts,bcl) John Hicks (p)
Tokyo, Japan, April 11, 1985
Epistrophy (solo-p) DIW (Jap)DIW8006, (Jap)DIW 812 [CD]
Blues in the pocket - -
Naima - -
New life - -
God bless the child - -
Sketches of Tokyo - -
New life (alt take) (unissued)
Note: All titles from DIW (Jap)DIW 8006 also on DIW (Jap)DIW 10 CD [CD].

[H5800] John Hicks
Luminous : John Hicks/Elise Wood, Inc. : Elise Wood (fl) John Hicks (p)
New York, July 31, 1985
Blue in green Nilva NQ 3419, Evidence ECD 22033-2 [CD]
Upper Manhattan Medical Group –

[H5801] John Hicks
John Hicks/Elise Woods Quartet : Walter Booker (b) Jimmy Cobb (d) added
same date
Ojos de rojo Nilva NQ 3419, Evidence ECD 22033-2 [CD]
I'm getting sentimental over you –

[H 5802] John Hicks
John Hicks/Elise Wood Quintet : Clifford Jordan (ts) added
same date
Luminous Nilva NQ 3419, Evidence ECD 22033-2 [CD]
Yemanja - -
Osaka -
Note: See September 1988 for more titles from Nilva NQ 3419 and Evidence ECD 22033-2 [CD].

[Q111] Alvin Queen
Jammin' Uptown : Terence Blanchard (tp) Robin Eubanks (tb) Emanuel "Manny" Boyd
(ts,as,sop) John Hicks (p) Ray Drummond (b) Alvin Queen (d)
White Plains, NY, August 24 & 25, 1985
Mind wine Nilva (Swi)NQ 3413
Resolution of love -
Hassan -
Europia -
Jammin' uptown -
After liberation -
Note: All above titles also on DIW (Jap)DIW-1208.
All above titles also on Just a Memory (Can)JAM 9164-2 [CD] titled "Jammin' Uptown."
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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[D147] Paquito D'Rivera
Manhattan Burn : Coll. pers. Claudio Roditi (tp,flhn,perc) Paquito D'Rivera (as,cl)
George Coleman (ts) John Hicks (p) Daniel Freiberg (keyboards) Eddie Martinez (synt) Fareed Haque (g) Rufus Reid (b) Paul Socolow (el-b) Sergio Brandao (el-b,perc) Ignacio Berroa
(d) Sammy Figueroa, Daniel Ponce, Cyro Baptista (perc)
New York, September 30 & October 1, 1985
Manhattan burn Columbia FC 40583
For Leny [Andrade] -
Guataca City (to David AMram) -
Paquito -
Paquito's samba -
Feelings of the heart -
Two Venezuelan waltzes -
A lo Tristano -
All the things you are –

[D1247] Art Davis
Life : Art Davis Quartet : Pharoah Sanders (ts) John Hicks (p) Art Davis (b) Idris Muhammad (d)
Live, New York, October 5, 1985
Life Soul Note (It)SN1143, 121143-2 [CD]
Duo (jh,im out) - -
Blues from concert piece for bass - -
Add - -

[B 9610] Arthur Blythe
Da-Da : Olu Dara (cnt) Arthur Blythe (as) Bob Stewart (el-tu,special effects) Cecil McBee (b)
John Hicks (p) Bobby Battle (d) Geri Allen (keyboards) Vincent Henry (b,keyboard,g)
Bruce Purse (keyboard) Eric Rehl (synth-prog) Gayl Dixon, Akua Dixon (strings) Bernard Davis
(d-prog) coll pers.
New York, c. 1986
Odessa CBS 40237, 26888
Splain thang - -
Esquinas - -
Crescent; bReak tune - -
After Paris - -

[B4160] Abdul Zahir Batin
Live At The Cultural Theatre : Abdul Zahir Batin & The Notorious Ensemble : Cecil Bridgewater (tp) Robin Eubanks (tb) Bobby Watson (as) John Hicks (p) Curtis Lundy (b)
Abdul Zahir Batin (d)
New York, February 2, 1986
Libra Ahora (1) Cadence Jazz CJR 1029
Mine wine -
Grand ummi -
Classic medley -
Libra Ahora (2) -
369 in the Dunya –

[M 12423] David Murray
I Want To Talk About You : David Murray (ts,bcl) John Hicks (p) Ray Drummond (b)
Ralph
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Peterson (d)
Live "Charlie's Tap,” Boston, Mass., March 1, 1986
Heart to heart Black Saint (It)120105-1, 120105-2 [CD]
Quads - -
Red car - -
I want to talk about you - -
Morning song - -

[C 10563.0.10] Thomas Crosby
Thomas Crosby : Steve Grossman (ts-1) John Hicks (p) James Benton (b) Thomas Crosby (d)
April, 1986
Taurus people (1) Thomas Crosby (No #) [DL]
Central Park West (1) -
Yemenja –

[] Vincent Herring
American Experience : Tex Allen (tp) Clifford AdaMs. (tb) Vincent Herring (as) John Hicks (p) Marcus McLaurine (b) Beaver Harris (d)
New York, April 17, 1986
American experience Music Masters 5037-2-C [CD]
You know my eyes -
Metropolis blues -
Note: See October 12, 1989 for the rest of Music Masters 5037-2-C [CD].

[H 5803] John Hicks
Two Of A Kind : John Hicks & Ray Drummond : John Hicks (p) Ray Drummond (b)
San Francisco, CA, June 14, 1986 & August 4, 1987
I'll be around Theresa (G)TR128, Evidence ECD 22017-2 [CD]
Take the Coltrane - -
Very early - -
I'm getting sentimental over you - -
For heaven's sake - -
Come rain or come shine - -
A rose without a thorn - -
Without a song - -
A nightingale sang in Berkeley
Square (1)
- -
Parisian thoroughfare (1) -
Springtime fantasy (1) -
Note: (1) John Hicks (p) solo only.
All above titles also on Theresa (G)TCD128 [CD], (Jap)BRJ 7007 [CD].

[H3709] Jon Hazilla
Chiplacity : The John Hazilla Trio : John Hicks (p) Ray Drummond (b) Jon Hazilla (d)
New York, July 1, 1986
Chicplacity Cadence Jazz CJR 1035
On a misty night -
10 little indians -
What is this thing called love ? -
Hoodoo -
Yemenja -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Jeepers creepers –

[W2192] Bobby Watson
Love Remains : Bobby Watson (as) John Hicks (p) Curtis Lundy (b) Marvin "Smitty" Smith (d)
New York, November 13, 1986
The mystery of Ebop Red (It)NS212, RR 123212-2 [CD]
Love remains - -
Blues for alto - -
Ode for Aaron - -
Dark days (for Nelson Mandela) - -
Sho thang - -
The love we had yesterday - -

[S852] Pharoah Sanders
Africa : Pharoah Sanders/John Hicks/Curtis Lundy/Idris Muhammed : Pharoah Sanders (ts) John Hicks (p) Curtis Lundy (b) Idris Muhammad (d)
Monster, Holland, March 11, 1987
You've got to have freedom Timeless (Du)SJP 253, CDSJ P253 [CD]
Naima (*) - -
Origin - -
Speak low - -
After the morning - -
Africa (*) - -
Heart to heart -
Duo -
Note: (*) These two titles also on World Wide Jazz (Du)WWJ 3005 [CD] titled "Great moments with Pharoah Sanders"; see October 12 & 13, 1989 and July 17, 18 & 19, 1990 for more titles; remainder of CD by Benny Golson, December 20 & 21, 1983.
All above titles also on Timeless (Du)CDS P 253/326/358 [CD] titled "On Timeless"; see October 12 & 13, 1989 and July 17, 18 & 19, 1990 for rest of this 3 CD set.
All above titles also on Timeless (Jap)30R2-22 [CD], AL CR 214 [CD].

[H 5804] John Hicks
I'll Give You Something To Remember Me By : John Hicks (p) Curtis Lundy (b) Idris Muhammad (d)
Monster, Holland, March 12, 1987
Hold it down Limetree (G)LPML P0023, MCD 0023 [CD]
Pas des trois - -
Monk's mood - -
I didn't know what time it was - -
Airegin - -
My foolish heart - -
Blue in green - -
Coral keys - -

[S854] Pharoah Sanders
A Prayer Before Dawn : Pharoah Sanders/William Henderson : Pharoah Sanders (ts)
Bill Henderson (piano) John Hicks (p-1) Brian McLaughlin (tabla-2) Lynn Taussig (sarod-
2, chandrasarang-2) Alvin Queen (d-2)
San Francisco, CA, September, 1987
The light at the edge of the world Theresa TR127, Evidence ECD 22047-2 [CD]
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Dedication to James W. Clark - -
Softly for Shyla - -
The greatest love of all - -
Midnight at Yoshi's (2) - -
Living space - -
After the rain (1) - -
In your own sweet way - -
Christmas song - -
Note: All above titles also on Theresa TR127 [CD].

[B 9611] Arthur Blythe
Basic Blythe : Arthur Blythe (as) John Hicks (p) Anthony Cox (b) Bobby Battle (d) + 8 strings
Astoria, N.Y., c. 1988
Autumn in New York (pt 1) Columbia FC 40884
Lenox Avenue Breakdown - -
Heart to heart - -
As of yet - -
Ruby my dear - -
Faceless woman - -
Autumn in New York (pt 2) – -

[H 5805] John Hicks
East Side Blues : John Hicks Trio : John Hicks (p) Curtis Lundy (b) Victor Lewis (d)
Tokyo, Japan, April 8, 1988
East side blues DIW (Jap)DIW8028, (Jap)DIW 828 [CD]
Yemenja - -
Never let me go - -
Out of somewhere - -
Mou's move - -
Is that so ? - -
Samditty - -
A beautiful friendship - -
Ballad II (unissued)
Dark days –

[H 5806] John Hicks
Naima's Love Song : John Hicks Quartet : Bobby Watson (as) John Hicks, Curtis Lundy (p) Victor Lewis (d)
Tokyo, Japan, April 8 & 9, 1988
Elementary my dear Watson DIW (Jap) DIW8023, (Jap) DIW 823 [CD]
Some day soon - -
Soul eyes - -
On the one - -
Pent-up house - -
Naima's love song - -
Crossroad (unissued)
Shorty George -
Always near –

[W 2194] Bobby Watson
No Question About It : Bobby Watson And Horizon : Roy Hargrove (tp) Frank "Ku-umba" Lacy (tb) Bobby Watson (as) John Hicks (p) Curtis Lundy (b) Victor Lewis (d)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Kenny Washington (d-1)
New York, May 1, 1988
Country corn flakes Blue Note B1-90262, CDP 7-90262-2 [CD]
Forty acres and a mule - -
What can I do for you (1) - -
Blood count (1,*) - -
No question about it (1) - -
Moonrise - -
And then again - -
Note: (*) This title also on Blue Note (Eu)520809-2 [CD] titled "Blue Note Plays Ellington & Strayhorn"; rest of CD by others.
All above titles also on Blue Note (Japan) CJ32-5027 [CD].

[M 12435] David Murray
Ming's Samba : David Murray (ts,bcl) John Hicks (p) Ray Drummond (b) Ed Blackwell (d)
New York, July 20, 1988
Ming's samba Portrait OR 44432, OR 44432 [CD]
Rememberin" Fats - -
Nowhere ever after - -
Spooning - -
Walter's waltz - -
Note: All above titles also on Portrait (Jap) 288P-5229 [CD].

[] John Hicks
Elise Wood (fl) John Hicks (p)
New York, September, 1988
Chelsea bridge Nilva NQ 3419, Evidence ECD 22033-2 [CD]
[H 5808] John Hicks
John Hicks/Elise Woods Trio : Walter Booker (b) added
same date
Once in awhile Evidence ECD 22033-2 [CD]

[H 5809] John Hicks
Alvin Queen (d) added
same date
Motivation Nilva NQ 3419, Evidence ECD 22033-2 [CD]
Expectation - -

[N1554] New York Unit
Oleo : Tatsuya Nakamura's New York Unit : George Adams (ts) John Hicks (p) Richard Davis (b) Tatsuya Nakamura (d)
New York, January 29, 1989
Jumonji CBS/Sony (Japan)32DH-5265 [CD]
Oleo -
Dance of the matador -
Hick's time -
Ballad #4 -
C jam blues –

[F4173] Chico Freeman
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Luminous : Chico Freeman/Arthur Blythe : Chico Freeman (sop,ts,keyboard) Arthur Blythe (as) John Hicks (p,keyboards) Don Pate (b) Victor Jones (d) Norman Hedman (perc)
Footprints Ronnie Scott's Jazz House (E)JHR 010 [CD]
Luminous -
Naima's love song -
Avotja -
You are too beautiful –

[M8416] Charles Mingus
Concert "Alice Tully Hall - Lincoln Center," New York, June 3, 1989
Main score (part 1) Columbia C2K45428 [CD]
Percussion discussion -
Main score (part 2) -
Started melody -
The soul -
Ballad [In other words I am three] -
Moods in mambo -
(Medley :) -
Self portrait -
Chill of death -
O.P. -
Please don't come back from the moon
-
Monk, Bunk and vice versa
[Osmotin']
-
Peggy's blue skylight -
Wolverine blues -
The children's hour of dReam -
Freedom -
Interlude [The underdog rising] -
Better get it in your soul -
Noon night -
Main score (reprise) -
Note: The above listing of tunes is in the original concert order. Gunther Schuller, in the CD brochure, admits to changing the concert order for the issued records because at the concert "Better get it in your soul" had made the finale seem like an anti-climax.
All above titles also on CBS (Au)466631-2 [CD] titled "Epitaph."
All above titles also on Sony (Jap)CSCS-5211/12 [CD], Columbia Legacy 88697-97959-2 [CD].

[B3172] Kenny Barron
Rhythm-A-Ning : Kenny Barron/John Hicks : Kenny Barron, John Hicks (p) Walter Booker (b) Jimmy Cobb (d)
Live "Riverside Park Arts Festival," New York, September 3, 1989
Sunshower Candid CCD 79044 [CD]
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Naima's love song -
Blue Monk -
After the morning -
Ghost of yesterday (jc out) -
Rhythm-a-ning –

[H 1914] Roy Hargrove
Roy Hargrove (tp) Antonio Hart (as) John Hicks (p) Scott Colley (b) Al Foster (d)
New York, December 1989
Ruby my dear Novus 3082-2 [CD]
A new joy -
Confidentiality -
Whisper not -
It's easy to remember -
Wee -
Note: All titles on Novus 3082-2 [CD] also on Novus (G)PD 90471 [CD], (Japan)BVCJ-3 [CD].

[C 2591] Michael Carvin
Revelation : Claudio Roditi (tp,flhn) Cecil Bridgewater (tp) Sonny Fortune (as,fl) Cyrus Chestnut (p) John Hicks (p-1) David Williams. (b) Michael Thabo Carvin (d)
Englewood Cliffs, N.J., December 12, 1989
Revelation Muse MCD 5399 [CD]
It might as well be spring -
Morning -
Effi -
Thabo [To Michael Carvin] -
Body and soul -
Avotcjia (1) -
We three kings –

[A4318] Ray Anderson
What Because : Ray Anderson (tb,vcl-1) Allan Jaffe (el-g) John Hicks (p) Mark Dresser (b)
Pheeroan Aklaff (d)
New York, December 16-18, 1989
Alligator crocodile Gramavision 79453 [CD]
Let's fall in love -
The warm up (jh out) -
Intro -
I'm just a lucky so and so (1) -
What because -
Off peak (jh out) -
Raven-a-ning (jh out) -
Waltz for Phoebe (aj out) –

[L2800] Peter Leitch
Mean What You Say : The Peter Leitch Quartet : John Hicks (p) Peter Leitch (g) Ray
Drummond (b) Marvin "Smitty" Smith (d)

New York, January, 1990
I've never been in love before Concord Jazz CCD 4417 [CD]
Blues on the East Side -
Stairway to the stars -
Like someone in love -
Hick's time -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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In a sentimental mood -
Mean what you say -
This is new -
Virgo -
Note: All above titles also on Concord Jazz (Jap)KICK-7019 [CD].

[B 3376] Gary Bartz
West 42Nd Street : Claudio Roditi (tp,flhn) Gary Bartz (as,sop) John Hicks (p) Ray
Drummond (b) Al Foster (d)
West 42nd Street Candid (G)CCD 79049 [CD]
Speak low -
It's easy to remember -
Cousins -
The night has a thousand eyes –

[H5810] John Hicks
Power Trio : John Hicks/Cecil McBee/Elvin Jones : John Hicks (p) Cecil McBee (b)
Elvin
Jones (d)
New York, May 10, 1990
Cousin Mary Novus 3115-2-N [CD]
After the rain -
"D" bass-ic blues -
Duke's place [C jam blues] -
Chelsea bridge -
After the morning -
Note: Novus 3115-2 [CD] = (Eu)PD90547 [CD] = (Japan)BVCJ-104 [CD] = RCA
(G)PD-90547 [CD].

[H 5811] John Hicks
Is That So? : John Hicks (p) Ray Drummond (b) Idris Muhammad (d)
Monster, Holland, July 10, 1990
Is that so ? Timeless (Du)CD SJP 357 [CD]
Autumn leaves -
How insensitive [How insensitive] -
April eyes -
Yesterdays -
Emily -
I'll remember April -
Never let me go -
Softly, as in a morning sunrise -
Sonnymoon for two -
Note: All above titles also on Timeless ALCR 120 [CD].

[H 5812] John Hicks
Live At Maybeck Recital Hall, Vol. 7 : John Hicks (p)
Live "Maybeck Recital Hall," Berkeley, CA, August, 1990
Blue in green Concord Jazz CCD 4442 [CD], (Jap)KICK-7031 [CD]
All of you - -
After the rain - -
Speak low - -
Blues for Maybeck Recital Hall - -
Heroes - -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Rhythm-a-ning - -
Duke Ellington's sound of love - -
Oblivion - -
Contemplation - -
Straighten up and fly right - -
Note: All above titles also on Concord Jazz (Jap)VICS-8026 [CD].

[R2723] The Reunion Legacy Band
The Legacy : Charles Tolliver (tp) Grachan Moncur, III (tb) Gary Bartz (as,sop) John Hicks
(p) Mickey Bass (b) Billy Hart (d)
New York, November 18, 1990
I'm getting sentimental over you Early Bird EBCD-102 [CD]
Do a funny dance -
"A" for Pops -
Avotcja -
Franess -
The juggler -
Brother Rick –

[R290] Michael Rabinowitz
Bassoon On Fire : Michael Rabinowitz (bassoon) John Hicks (p) Rufus Reid (b) Victor Lewis (d)
New York, November 19, 1990
Four no more Cats Paw CPD-7101 [CD]
Take a chill pill -  
Blues for Friday -  
Bop goes the weasel -  
Summertime swing –  

[N1555] New York Unit  
Blue Bossa : George Adams (ts) John Hicks (p) Richard Davis (b) Tatsuya Nakamura (d)  
Live "Music Inn,” Tokyo, Japan, December 16, 1990  
Blue bossa Paddle Wheel (Jap) KICK-55 [CD]  
The everywhere calypso -  
I thought about you -  
Monk's mood -  
A minor melody -  
Blues for moment -  
Masko and beautiful shores -  
Take the "A" train –  

[T2170] Bob Thiele  
Sunrise Sunset : The Bob Thiele Collective : David Murray (ts) John Hicks (p) Cecil McBee (b) Andrew Cyrille (d) Bob Thiele (dir)  
New York, December 28, 1990  
Sunrise, sunset Red Baron AK 48632 [CD]  
Body and soul -  
'Round midnight -  
Old folks -  
We'll be together again -  
You don't know what love is -  
Goodbye (cm,ac out) -  
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494  
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Note: All above titles also on Sony (Japan) SRCS-5934 [CD].  

[M8429] Mingus Dynasty  
The Next Generation : Jack Walrath (tp,perc-1,backing vcl-1,arr) Craig Handy (ts,fl,perc-1,backing vcl-1) Alex Foster (sop,ts,cl,pic,backing vcl-1,perc-1) George Adams (ts,narration-1) John Hicks (p) Benny Green (p-1) replaces Hicks, Ray Drummond (b)  
Marvin "Smitty" Smith (d) Victor Lewis (d-2) replaces Smith, Charles Mingus (vcl-3) Eric Mingus (vcl-1)  
New York, 1991  
Sketch four (3) Columbia CK 47405 [CD]  
Portrait -  
Opus four -  
Harlene -
Opus three -
Farewell, Farwell -
Wham bam -
Noon night -
Bad cops (1) -
Pilobolus (2) -
Note: (3) Charles Mingus' vocal at the start of this title was recorded in 1978. All above titles also on CBS (Eu)468387 [CD].

[B 12481] Teresa Brewer
Memories Of Louis : Teresa Brewer & Friends : Teresa Brewer (vcl) acc by Nicholas Payton (tp-2) Freddie Hubbard (tp-4) Ruby Braff (cnt-3) Clark Terry (f hrn-1) John Hicks (p)
Cecil McBee (b) Grady Tate (d)
New York, January 15, 1991
I'm confessin' (1) Red Baron AK 48629 [CD]
Ain't misbehavin' (2) -
Wrap your troubles in dReaMs. (3) -
Stardust (4) –

[N1556] New York Unit
St. Thomas - Tribute To Great Tenors : John Hicks (p) Richard Davis (b) Tatsuya Nakamura (d)
Tokyo, Japan, January 25, 1991
St. Thomas Paddle Wheel (Jap)KICK-68 [CD]
Softly, as in a morning sunrise -
The shadow of your smile -
Fee-fi-fo-fum -
Dear old Stockholm -
A child is born -
Impressions -
My one and only love -
Note: Each title above is a tribute to the following artists in the same order as the tunes :
Sonny Rollins
Sonny Rollins
Archie Shepp
Wayne Shorter
Stan Getz
Stan Getz
John Coltrane
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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John Coltrane
All above titles also on Bellaphon (G)KICK-68 [CD].
[L577] Oliver Lake
Again And Again : Oliver Lake (as,sop) John Hicks (p) Reggie Workman (b) Pheeroan ak
Laff (d)
New York, April, 1991
Again and again Gramavision R2-79468 [CD]
Anyway -
Cross river -
Touch -
Aztec -
Mask -
Re-cre-ate -
M.I.L.D. -
Note: All above titles also on Rhino 79468-2 [CD], Gramavision GRV 74682 [CD],
(Japan)TKCB-30454 [CD],
TDCN-5103.

[H 5813] John Hicks
A Merry Jazzmas : John Hicks (p) Cecil McBee (b)
New York, July 2, 1991
Jingle bells Jazz Heritage 513159T [CD]
Jingle bell rock -
Note: The rest of Jazz Heritage 513159T [CD] by others.

[M 12443] David Murray
David Murray-James Newton Quintet : David Murray (ts,bcl) James Newton (fl) John Hicks (p) Fred Hopkins (b) Andrew Cyrille (d) Billy Hart (d-1) replaces Cyrille
New York, August 19 & 20, 1991
Valerie (1) DIW (Jap)DIW-906 [CD]
Moon over sand II -
Muhammad Ali -
Inbetwixt -
Akhenaten -
Blues in the pocket -
Doni's song -
Note: "Don’s song" is dedicated to Murray's brother Donald.

[] David Murray
Ballads For Bass Clarinet : David Murray Quartet : David Murray (b-cl) John Hicks (p)
Ray Drummond (b) Idris Muhammad (d)
New York, October 14 & 15, 1991
Waltz to Heaven DIW (Jap)DIW-880 [CD]
New life -
Chazz -
Portrait of a black woman -
Lyons street -
Elegy for Fannie Lou –

[M 12446] David Murray
Fast Life : David Murray Quartet + 1 : David Murray (ts) Branford Marsalis (ts-1) John
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Hicks (p) Ray Drummond (b) Idris Muhammad (d)
New York, October 16 & 17, 1991
Crucificado (1) DIW (Jap)DIW-861 [CD]
Calle Estrella -
Fast life (1) -
Luminous -
Intuitively -
Off season -
Waiting for John (unissued)
Note: All above titles also on DIW/Columbia CK 57256 [CD].

[N1557] New York Unit
Tribute To George Adams : George Adams (ts) John Hicks (p) Richard Davis (b) Tatsuya
Nakamura (d)
Tokyo, Japan, December 16, 1991
Georgia on my mind Paddle Wheel (Jap)KICK-156 [CD]
Note: See June 15 & November 17, 1992 for the rest of Paddle Wheel (Jap)KICK-156
[CD].

Naima's love song (3,4,9,10) Verve 314-513870-2 [CD]
Stay as sweet as you are (2,5,8) -
Make him believe (1,4,7) -
I should care (1,4,7) -
Once upon a summertime (2,5,8) -
You go to my head (1,4,8) -
In the still of the night (1,4,8) -
When it's sleepy time down south
(2,5,8)
-

The love we had yesterday (3,6,9,10) -
Dip bag (1,4,7) -
You're mine, you (1,4,7) –

[L532] Sofia Laiti
Inspira : Sofia Laiti (vcl) acc by Craig Handy (sax) John Hicks (p) Essiet Essiet (b) Cecil
Brooks, III (d)
New York, 1992-1993
I will never leave again Midnight Sun Music 2707-2 [CD]
Full moon -
Bossa de Bahia -
You've changed -
I thought about you -
How did he look ? -
Why am I treated so bad ? -
You've changed my life -
Darn that Dream -
Sometimes I'm happy -
Turn off the light -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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[H 5814] John Hicks
John Hicks (p) Ron Carter (b) Grady Tate (d)
New York, January 14, 1992
Hicks tone Novus 63141-2 [CD]
I want to talk about you -
Bop scotch -
True blue -
It don't mean a thing -
Nutty -
Makin' whoopee -
Rosetta -
Note: All above titles also on Novus (Japan)BVCJ-125 [CD].

[N1558] New York Unit
Now's The Time : Hannibal Marvin Peterson (tp,vcl) John Hicks (p) Richard Davis (b)
Tatsuya Nakamura (d)
Tokyo, Japan, March 15, 1992
Nothing ever changes my love for you
Paddle Wheel (Jap)KICK-108 [CD]
In a sentimental mood -
Now's the time -
Smoke gets in your eyes -
South of the border -
Only you (hmp out) -
Turquoise -
Glory glory hallelujah (hmp vcl) -
When the saints go marching in –
[H 5815] John Hicks  
Crazy For You : John Hicks (p) Wilbur "Dud" Bascomb, Jr. (b) Kenny Washington (d)  
New York, April 3, 1992  
K-ra-zy for you (part 1) Red Baron AK52761 [CD], JK53821 [CD]  
K-ra-zy for you (part 2) - -  
Embraceable you -  
I got rhythm - -  
They can't take that away from me -  
Bidin' my time -  
Someone to watch over me -  
Nice work if you can get it -  
But not for me -  
I got rhythm (reprise) -  
Note: Red Baron JK 53821 [CD] titled "The Red Baron Jazz sampler"; rest of this CD by others.

[L2802] Peter Leitch  
From Another Perspective : Gary Bartz (as) Jed Levy (ts,sop,alto-fl) John Hicks (p) Peter Leitch (g) Ray Drummond (b) Marvin "Smitty" Smith (d)  
New York, June 10, 1992  
For Elmo, Sonny and Freddie Concord Jazz CCD 4535 [CD]  
911 -  
If you could see me now -  
Con alma -  
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494  
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Somewhere in the night -  
Yemenja -  
Ruby my dear -  
Elda -  
Embraceable you -  
A blues for Ivan Symonds –

[N1559] New York Unit  
Over The Rainbow : Pharoah Sanders (ts) John Hicks (p) Richard Davis (b) Tatsuya Nakamura (d)  
New York, June 15, 1992  
Greensleeves Paddle Wheel (Jap)KICK-136 [CD]  
Naima -  
Summertime -  
Stormy Monday blues (ps out) -  
I've never been in love before (ps out) -  
Skylark (jh,rd duo) -
Mara -  
Over the rainbow (ps,jh duo) -  
Note: All above titles also on Evidence ECD 22107 [CD] titled “Naima.”

[N1560] New York Unit  
Dan Faulk (ts) John Hicks (p) Richard Davis (b) Tatsuya Nakamura (d)  
New York, June 15, 1992  
When something is wrong with my baby  
Paddle Wheel (Jap) KICK-156 [CD]  
Mr... P.C. –

[H 5815.10] John Hicks  
After The Morning - John Hicks At The Montreal International Jazz Festival : John Hicks (p) solos  
Live (*), Montreal, July 8, 1992  
That ole devil called love DSM (Can) DSM 3011 [CD]  
(Medley :) -  
A flower is a lovesome thing -  
Chelsea bridge -  
Mt. Royal blues -  
Embraceable you -  
(Medley :) -  
Monk's mood -  
Reflections -  
Ruby my dear -  
After the morning -  
Meditation -  
Oblivion -  
(Medley :) -  
Moment to moment -  
Never let me go -  
(Medley :) -  
Some other spring -  
Some other time -  
Moments notice -  
Midwest blues [Blues on the river] -  
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494  
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Note: (*) Recorded live at the Festival International de Jazz de Montreal.

[M5520] Jay McShann  
The Missouri Connection : Jay McShann & John Hicks : Jay McShann (p,vcl) John Hicks (p)  
Englewood Cliffs, N.J., September 14 & 15, 1992
The Missouri connection Reservoir RSR CD 124 [CD]
I'm getting sentimental over you -
I'm just a lucky so and so -
Jumpin' the blues -
Sweet Lorraine (jh out) -
Reflections (jmcs out) -
What am I here for? -
Fiddlin' around -
All of me -
In a sentimental mood -
There will never be another you –

John Hicks (p) Fred Hopkins (b) Victor Lewis (d)
New York, September 25, 1992
MX Red Baron JK53224 [CD], JK53821 [CD]
Icarus -
El Hajj Malik El-Shabazz -
A dReam deferred -
Blues for X -
Hick's time -
Harlemite -
Note: The above session dedicated to the memory of Malcolm X.
All above titles also on Sony (Japan)SRCS-6638 [CD].
For a session from October 25, 1992 see JazzBaltica Ensemble.

[N1531] New York Rhythm Machine
Blues March : Portrait Of Art Blakey : John Hicks (p) Marcus McLaurine (b) Victor Lewis (d)
New York, October 19, 1992
No problem-1 Venus (J)TKCV-79007 [CD]
Whisper not -
Like someone in love -
Blues march -
Some other spring -
A night in Tunisia –

[N1532] New York Rhythm Machine
Moanin' : Portrait Of Art Blakey : John Hicks (p) Marcus McLaurine (b) Victor Lewis (d)
New York, October 19, 1992
Moanin' Venus (J)TKCV-79008 [CD]
Nica's dRiam -
'Round midnight -  
Caravan -  
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494  
I remember Clifford - 
No problem - 2 –

[H5815.20] John Hicks  
Moanin': John Hicks Trio: John Hicks (p) Marcus McLaurine (b) Victor Lewis (d)  
New York, October 19, 1992  
No problem Venus (J)TKCV-35032 [CD]  
Whisper not -  
Nica's Dream -  
Moanin' -  
Blues march -  
A night in Tunisia -  
Note: All above titles also on Venus (Jap)TKCV-35364 [CD], VHCD-78179 [CD], both titled "Moanin'.”

[N1561] New York Unit  
Javon Jackson (ts) John Hicks (p) Santi DeBriano (b) Tatsuya Nakamura (d)  
New York, November 17, 1992  
Exodus Paddle Wheel (Jap)KICK-156 [CD]  
A nightingale sang in Berkeley Square  
-  
Fly me to the moon (jj out) -  
Moritat -  
Straight no chaser -  
Moment's notice -  
Gospel blues –

[H5816] John Hicks  
Lover Man: John Hicks (p) Ray Drummond (b) Victor Lewis (d)  
New York, 1993  
Lover man Red Baron JK 53748 [CD]  
What a little moonlight can do -  
Fine and mellow -  
God bless the child -  
Easy living -  
Billie's blues -  
Some other spring -  
I thought about you –
[B6802] Dick Berk  
East Coast Stroll: Dick Berk & The Jazz Adoption Agency: Jay Collins (ts) John Hicks (p) Dan Faehnle (g) Ray Drummond (b) Dick Berk (d)  
Englewood Cliffs, N.J., February 3, 1993  
Bathrobe blues Reservoir RSR CD 128 [CD], Pillar PPCD 9401 [CD]  
East coast stroll -  
Everything happens to me -  
That party upstairs -  
The things we did last summer -  
SOS -  
Workin' with Berk -  
We'll be together again -  
Klactoveedsetene -  
Note: Pillar PPCD 9401 [CD] titled "Portland Jazz, Volume 1"; rest of CD by others.  
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494  
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[M1829] Steve Marcus  
Smile: Steve Marcus (ts,sop) John Hicks (p) Christian McBride (b) Marvin "Smitty" Smith (d)  
New York, February 16, 1993  
Oleo Red Baron JK 53751 [CD]  
Hillary -  
Confirmation -  
Smile -  
Woody'n you -  
My one and only love -  
Like Sonny - , JK 64602 [CD]  
Note: Red Baron JK64602 [CD] titled "What a wonderful world"; rest of CD by others.

[B 9613] Arthur Blythe  
Retroflection: Arthur Blythe (as) John Hicks (p) Cecil McBee (b) Bobby Battle (d)  
Jana's delight Enja (G)ENJ-8046-2 [CD]  
JB blues -  
Peacemaker -  
Light blue -  
Lenox Avenue Breakdown -  
Faceless woman -  
Break tune -  
Note: All above titles also on Enja (Jap)CRCJ-1048 [CD].

[B 9614] Arthur Blythe  
Calling Card: Arthur Blythe (as) John Hicks (p) Cecil McBee (b) Bobby Battle (d)
Live "Village Vanguard," New York, June 26, 1993
As of yet Enja (G)ENJ-9051-2 [CD]
Blue blues -
Naima's love song -
Hip dripper -
Odessa -
Elaborations -
Jitterbug waltz -
Break tune -
Note: All above titles also on Enja (Jap)CRCJ-1078 [CD].

[M5103] Chris McNulty
A Time For Love : Chris McNulty (vcl) acc by Gary Bartz (as) Jed Levy (ts,alto-fl,c-fl)
John Hicks, Rob Bargad (p) Peter Leitch (g) Harvie Swartz (b) Tony Reedus (d)
Englewood, N.J., July, 1993
I thought about you Amosaya MC4545 [CD]
A time for love -
Nice and easy -
I'm old fashioned -
I loves you Porgy -
The lamp is low -
Lost in the stars -
Hey there -
Three little words -
Crazy he calls me -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Centerpiece -
I will say goodbye –

[L2803] Peter Leitch
A Special Rapport : Peter Leitch Quartet : John Hicks (p) Peter Leitch (g) Ray
Drummond
(b) Marvin "Smitty" Smith (d)
Englewood Cliffs, New Jersey, July 1, 1993
Relaxin' at Camarillo Reservoir RSR CD 129 [CD]
Naima's love song -
New rhumba -
Goodbye -
Avenue "B" -
Blues on the West Side -
Jitterbug waltz -
(Strayhorn medley :) -
A flower is a lovesome thing -
Lotus blossom -
Lazy bird –

[P5201] Valery Ponomarev
Live At Sweet Basil : Valery Ponomarev (tp) Don Braden (ts) John Hicks (p) Peter Washington (b) Victor Jones (d)
Live "Sweet Basil,” New York, July 16, 1993
Announcement Reservoir RSR CD 131 [CD]
Valery's changes -
Be careful of dReaMs. -
Friend or foe -
Theme for Ernie (db out) -
My alter ego (db,jh,pw out) -
Shocking news –

[M 12456] David Murray
Jazzosaurus Rex : David Murray (ts) John Hicks (p) Ray Drummond (b) Andrew Cyrille (d)
G'ra (narration-1)
New York, August 18, 1993
Eternal triangle Red Baron JK 57336 [CD]
Chelsea bridge -
Jazzosaurus Rex -
Mingus in the Poconos -
Dinosaur Park blues -
Ballad for David -
Now he's miles away (1) –

[M 12457] David Murray
Saxmen : David Murray (ts) John Hicks (p) Ray Drummond (b) Andrew Cyrille (d)
New York, August 19, 1993
Lester leaps in Red Baron JK57758 [CD], JK64602 [CD]
St. Thomas -
Billie's bounce -
Bright Mississippi -
Broadway -
Central Park West -
Note: Red Baron JK64602 [CD] titled "What a wonderful world"; rest of CD by others.
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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All above titles also on Sony (Japan)SRCS-7378 [CD]

[H5817] John Hicks
Beyond Expectations : John Hicks (p) Ray Drummond (b) Marvin "Smitty" Smith (d)
Englewood Cliffs, N.J., September 1, 1993
Expectations Reservoir RSR CD 130 [CD]
Once I loved -
Every time we say goodbye -
There is no Greater love -
Up jumped spring -
Peace -
Stella by starlight -
Au privave -
Turn out the stars -
Bouncing with Bud –

[M 12458] David Murray
For Aunt Louise : David Murray Quartet : David Murray (ts,b-cl-1) John Hicks (p) Fred Hopkins (b) Idris Muhammad (d)
New York, September 14-17, 1993
Fantasy rainbow DIW (Jap)DIW-901 [CD]
Hick's time -
Asiatic Raes -
Fishin' and missin' you - For Aunt Louise (1)
Boogie Rial slow -
Autumn of the patriarch - for Fred Hackett
Cancion de amor en Espanol
[Spanish love song]

[M12458.10] David Murray
Love and Sorrow : David Murray Quartet : David Murray (ts) John Hicks (p) Fred Hopkins (b) Idris Muhammad (d)
New York, September 14-17, 1993
You'd be so nice to come home to DIW (Jap)921 [CD]
Old folks -
Forever I love you -
Sorrow song -
A flower is a lovesome thing -
You don't know what love is –

[H 1918.10] Roy Hargrove
Approaching Standards : Roy Hargrove (tp) Antonio Hart (as) John Hicks (p) Scott Colley (b) Al Foster (d)
New York, 1994
Easy to remember Novus 01241-63178-2 [CD]
Ruby my dear -
Whisper not –

[H5817.10] John Hicks
Single Petal Of A Rose : John Hicks Trio with Jack Walrath : Jack Walrath (tp) Elise
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Woods (fl) John Hicks (p) Walter Booker (b)
Upper Marlboro, MD, 1994
Sometime ago Mapleshade 02532 [CD]
Infant eyes -
Yes or no -
Ballad of black man -
Ghosts of yesterday -
Portraits -
Topaz -
A child is born -
Single petal of a rose -
Embraceable you -
Virgo –

[M440] Kevin Mahogany
Songs And Moments : Kevin Mahogany (vcl) acc by Michael Philip Mossman (tp-4)
Robin
Eubanks (tb-4) Phil Brenner (alto-fl,sop-5) Steve Wilson (cl,as-3) Willie WilliaMs. (cl,ts-3)
Gary Smulyan (b-cl,bar-3) Arthur Blythe (as-1) John Hicks (p) Kevin Eubanks (g-2) Ray
Drummond (b) Marvin "Smitty" Smith (d) Jennifer Pollakusky, Lara Marcantonio, Kate
Fennelly (backing-vcl-6) Slide Hampton, Freddie Hubbard, Maria Schneider (arr) Kate
Sullivan (backing-vcl dir-6)
Brooklyn, NY, March 29 & 30, 1994
The coaster (3,4,5,sh arr) Enja (G)ENJ-8072-2 [CD]
West Coast blues (km acc by ke only) (2)
-
The city lights (rd out) -
Night flight (3,4,5,sh arr) -
Next time you see me (1) -
Songs and moments (2,6,Ms. arr) -
Caravan (4,fh arr) -
My foolish heart (rd,Ms.s out,1) -
Red top (3,4,5,sh arr) -
Jim's ballad (5) -
Take the "A" train -
When I fall in love –
[H5817.20] John Hicks
Gentle Rain : John Hicks (p) Walter Booker (b) Louis Hayes (d)
New York, May 10 & 11, 1994
Solar Sound Hills (Jap)SSCD-8062 [CD]
Gentle rain - 
We'll be together again - 
Hi fly - 
That ole devil called love - 
I'll take romance - 
Goodbye pork pie hat - 
Countdown - 
Missing you - 
Ruby my dear –

[B 12596] Nick Brignola
Like Old Times : Claudio Roditi (tp,flhn-1) Nick Brignola (bar,soap-2,cl-3) John Hicks (p)
George Mr..az (b) Dick Berk (d)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
Englewood Cliffs, N.J., May 19, 1994
Like old times Reservoir RSR CD 133 [CD]
When lights are low - 
Lambari (2) - 
More than you know (crdb out,3) - 
The night has a thousand eyes - 
Y's way (1) - 
You go to my head (1) –

[L2804] Peter Leitch
Duality : Peter Leitch/John Hicks : John Hicks (p) Peter Leitch (g)
Englewood Cliffs, N.J., June 1 & 2, 1994
Pas de trois Reservoir RSR CD 134 [CD]
Epistrophy - 
For B.C. - 
H&L - 
O'grand amour - 
Dancing in the dark - 
Last night when we were young - 
Duality - 
After the morning - 
Chelsea bridge - 
I hear a rhapsody –
[N1562] New York Unit
Akari : Hannibal Marvin Peterson (tp) John Hicks (p) Richard Davis (b) Tatsuya Nakamura
(d)
Tokyo, August 3, 1994
Manha de carnaval Apollo (Jap)APCS-8020 [CD]
Tenderly -
Willow, weep for me -
Gentle rain -
Smile -
Lover man -
Moonlight in Vermont -
Reminiscing –

[G5910] Thurman Green
Dance Of The Night Creatures : Thurman Green (tb) Hamiet Bluiett (bar,contrabass-cl)
John Hicks (p) Walter Booker (b) Steve Novosel (b-1) Steve WilliaMs. (d)
Baltimore, MD, December, 1994
Minor blue Mapleshade 06032 [CD]
Passion flower -
Dance of the night Creatures-
Daughter of Cochise (1) -
Lately -
Searching for peace -
Struttin' with some barbecue -
Cross currents (1) -
Dem folks –

[W681] Barry Wallenstein
In Case You Missed It : Arthur Blythe (as-1) John Hicks (p-1) John Fischer (p-2) Wilber TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Morris (b-1) Mike Richmond (b-2) Barry Wallenstein (poetry)
New York, December 9 & 16, 1994
Blues 1 & 2 (1) Sky Blue CD106 [CD]
Anger, personal plea (1) -
Tony poeMs. (1) -
Androgyne, this quiet moment (1) -
And now for the music, they say, a lonely tree (2) -
The war (2) -
Two 14 year olds, living the life (1) -
Tears, life of the mole, sleep (1) -
Peach pie, monkey talk (2) -
Before and after (1) -
In case you missed it (1) –

[G7388] Russell Gunn
Young Gunn : Russell Gunn (tp) Sam Newsome (ts-1) John Hicks (p) Peter Washington (b)
Cecil Brooks, III (d) Chef Word (rap-2) [Real name Derek Washington (rap-2)]
Englewood Cliffs, N.J., December 19, 1994
East St. Louis Muse MCD 5539 [CD]
Fly me to the moon (1) -
Wade in the water -
D.J. (1) -
You don't know what love is (1) -
The concept (2) -
The message -
There is no Greater love (1) -
Blue gene -
Pannonica –

[F4181] Chico Freeman
Still Sensitive : Chico Freeman (ts,sop-1) John Hicks (p) Cecil McBee (b) Winard Harper (d)
New York, 1995
Answer me, my love India Navigation IN 1071 [CD]
Angel eyes -
When I fall in love -
Nature boy -
If I should lose you -
In her eyes -
Time after time -
Someone to watch over me -
After the rain -
San Vicente (1) –

[H 1918.60] Roy Hargrove
Family : The Roy Hargrove Quintet : Roy Hargrove (tp,flhn) Ron Blake (ts,sop) Stephen Scott (p) Rodney Whitaker (b) Gregory Hutchinson (d) Special guests: Wynton Marsalis (tp)
Jesse Davis (as) David "Fathead" Newman (ts,fl) John Hicks, Ronnie Mathews, Larry Willis (p) Walter Booker, Christian McBride (b) Jimmy Cobb, Lewis Nash, Karriem Riggins (d)
New York, January 26-29, 1995
Trilogy: Verve 314-527630-2 [CD]
Velera -
Roy Allan -
Brian's bounce -
The nearness of you -
Lament for love -
Another level -
A Dream of you -
Pas de trois -
Polka dots and moonbeams -
The challenge -
Ethiopia -
Nostalgia -
Thirteenth floor -
Firm roots -
The trial -
Note: All above titles also on Jazz Heritage 514131F [CD].

[Y610] Dave Young
Cedar Walton (p-1) Tommy Flanagan (p-2) John Hicks (p-3) Dave Young (b)
New York, February 21, 1995
N.P.S. (1) Justin Time (Can)JUST 76-2 [CD]
Smoke gets in your eyes (1) -
Milestones (2) -
In a sentimental mood (2) -
Stablemates (3) -
Passion flower (3) –

[Y611] Dave Young
Cedar Walton (p-1) Tommy Flanagan (p-2) John Hicks (p-3) Dave Young (b)
New York, February 21, 1995
Joshua (1) Justin Time (Can)JUST 91.2 [CD]
Milestones (alt take) (2) -
Is that so? (3) –

Lilac, Vol. 1 : Freddie Washington (ts) John Hicks (p) Neil Kane (b) Billy Hart (d)
New York, June 1, 1995
Contemplation Passin Thru 41207 [CD]
Autumn in New York -
Lilac I -
Stablemates -
Sometime ago –
Crescent -
Sing song –

[L2804.10] Peter Leitch
Colours & Dimensions : Claudio Roditi (tp,flhn-1) Gary Bartz (as,sop-2) Jed Levy (ts-3,sop-3,alto-fl-4) John Hicks (p) Peter Leitch (g,el-g) Rufus Reid (b) Marvin "Smitty" Smith (d)
Englewood Cliffs, N.J., July 7 & 8, 1995
Blues View Reservoir RSR CD 140 [CD]
Song for Jobim (1,4) -
I concentrate on you -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
Round lake burnt hills (1,3) -
Rift valley Lucy -
Moment of truth (2,4) -
Ursula -
Duke Ellington's sound of love -
Presumed lost –

[H5817.30] John Hicks
Piece For My Peace : Elise Wood (fl-1) Bobby Watson (as-2) Vincent Herring (ts-3,as-4) John Hicks (p) Curtis Lundy (b) Cecil Brooks, III (d)
New York, August 8, 1995
Faith (1,2,3) Landmark LCD-1545 [CD]
Piece for my peace (1,2,3) -
Mood swings -
Diane -
Mudd's mode (1,2,3) -
Don't let it go (1,2,3) -
So in love -
I should care (1,2,3) -
My shining hour (2,4) -
Star-crossed lovers (1) –

[R292] Michael Rabinowitz
Gabrielle's Balloon : The Michael Rabinowitz Quartet : Michael Rabinowitz (bassoon) John Hicks (p) Ira Coleman (b) Steve Johns (d)
New York, November 16, 1995
Gabrielle's balloon Jazz Focus (Can)JFCD 011 [CD]
Eronel -
Bernie's tune -
Monk's mood (Mr.JH only) -
Nica's blues -
The night has a thousand eyes -
Have you met Miss Jones?
Again, again -
Bergen express -
Spoons –

[S5638] Archie Shepp
Blue Ballads : Archie Shepp Quartet : Archie Shepp (ts,sop,vcl) John Hicks (p) George Mr..az (b) Idris Muhammad (d)
New York, November 24 & 25, 1995
Little girl blue Venus (Jap)TKJV-19002 [CD]
More than you know (as vcl) -
Blue in green -
Blue and sentimental -
Cry me a river (as vcl) -
If I should lose you (as vcl) -
Alone together (as vcl) -
Note: All above titles also on Venus (Jap)TKJV-19002, TKJY-19052, TKCV-79307 [CD], TKCV-35004 [CD],
TKCV-35387 [CD], VHCD-2086 [CD], VHCD-78147 [CD].

[K 1889.10] Keystone Trio
Heart Beats : John Hicks (p) George Mr..az (b) Idris Muhammad (d) Freddy Cole (vcl)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
New York, December 4, 1995
Speak low Milestone MCD-9256-2 [CD]
I fall in love too easily -
If I should lose you -
It had to be you (fc vcl) -
How deep is the ocean ? -
Bewitched, bothered, and bewildered -
Dancing in the dark -
Two hearts -
Stay as sweet as you are –

[M8420.10] Mingus Big Band
Live In Time : Randy Brecker, Philip Harper, Ryan Kisor, Alex Sipiagin, Earl Gardner (tp)
Frank "Ku-umba" Lacy, Robin Eubanks, Britt Woodman, Conrad Herwig, David Taylor (tb)
Gary Bartz (as) Steve Slagle (as,sop,fl) John Stubblefield (ts,sop,fl) Seamus Blake (ts,sop)
Mark Shim (ts,cl) Ronnie Cuber, Gary Smulyan (bar) Kenny Drew, Jr., John Hicks (p)
Andy McKee (b) Adam Cruz, Tommy Campbell (d)
New York, 1996
Number 29 Dreyfus Jazz (F)FDM 36583-2 [CD]
(Medley :) -
Diane -
Alice's wonderland -
Boogie stop shuffle -
Sue's changes -
This subdues my passion -
Children's hour of Dream -
Baby take a chance with me -
So long Eric -
Moanin' mambo -
Chair in the sky -
E's flat, Ah's flat too -
The shoes of the fisherman's wife are some jive-ass slippers -
Us is two -
(Medley :) -
The man who never sleeps -
East coasting -
Wednesday night prayer meeting -
Note: The above is a 2 CD set.

[L1410.10] Phil Lasley
JASI : Phil Lasley feat. John Hicks/Rodney Whitaker : Phil Lasley (as) John Hicks (p)
Rodney Whitaker (b)
Live "Kerrytown Concert House," Ann Arbor, MI, January 20, 1996
You stepped out of a Dream Plushbottom Productions (No #) [CD]
My wild rose of Alberta -
Nkenge's blues -
If you could see me now -
Jasi -
Bass blues –

[F3126] Sonny Fortune
From Now On : Eddie Henderson (tp-1) Sonny Fortune (as) Joe Lovano (ts-2) John Hicks
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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(p) Santi Debriano (b) Jeff "Tain" Watts (d) Steve Berrios (perc-3)
Glue fingers (1,2) Blue Note 8-38098-2 [CD]
From now on (1,3) -
On Second and Fifth (2) -
Thoughts (1,2,3) -
This side of infinity -
Come in out of the rain -
Suspension -
Gift of love –

[A5211] Ray Appleton
Killer Ray Rides Again: The Ray Appleton Sextet: Jim Rotondi (tp) Slide Hampton (tb) Charles McPherson (as) John Hicks (p) Peter Washington (b) Ray Appleton (d) Dumah Saafi (cga)
Englewood Cliffs, N.J., April 1, 1996
Blue ambiance Sharp Nine CD 1004-2 [CD]
Horizons -
I sold my heart to the junkman -
Blues a la carte -
The peanut butter song -
Alexandria -
Blue gardenia -
Buddy's tune –

[H 5459.10] The Woody Herman Orchestra
A Tribute to the Legacy of Woody Herman: Roger Ingram, Peter Olstad, George Rabbai, Bryan O'Flaherty, Greg Gisbert, Pete Candoli (tp) Tom Harrell (fh) John Fedchock, Paul McKee, Urbie Green (tb) Mark Lusk (b-tb) Buddy DeFranco (cl) Frank Tiberi (tssop) John Nugent, John Gunther (ts,fl) Frank Foster (ts) Mike Brignola (bar) Terry Gibbs (vib) John Hicks, Alan Broadbent (p) David Finck (b) Jim Rupp (d)
New York, June 21 & 22, 1996
Blue flame NY Jam 1196 [CD]
Four brothers -
Laura -
Woodchopper's ball -
Sail away -
Make someone happy -
Bijou -
The good Earth -
Woody 'n me -
Lemon drop -
Body and soul -
Woody's whistle –

[H5817.40] John Hicks
In The Mix: Elise Wood (fl-1) Vincent Herring (as,sop) John Hicks (p) Curtis Lundy (b)
Cecil Brooks, III (d)
Brooklyn, NY, November 13, 1996
In the mix Landmark LCD-1542-2 [CD]
Yemenja -
Elation -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Soul eyes -
Motivation (1) -
Weaver of Dreams. -
Mind wine (1) -
Once in Awhile –

[S5640] Archie Shepp
True Ballads : Archie Shepp (ts) John Hicks (p) George Mr..az (b) Idris Muhammad (d)
New York, December 7, 1996
The thrill is gone Venus (Jap)TKJV-19031, TKCV-35024 [CD]
The shadow of your smile - -
Everything must change - -
Here's that rainy day - -
La Rosita - -
Nature boy - -
Yesterdays - -
Violets for your furs - -
Note: All above titles also on Venus (J)TKCV-35026 [CD], VHCD-2002 [CD], VHGD7 [CD], VHCD-78063 [CD].

[S5641] Archie Shepp
Something To Live For : Archie Shepp Sings : Archie Shepp (vcl,ts) acc by Eddie Henderson (tp,flhn) John Hicks (p) George Mr..az (b) Idris Muhammad (d) Steve McCraven (d-1)
New York, December 26 & 27, 1996
A flower is a lovesome thing Timeless (Du)CDSJ P439 [CD]
My foolish heart -
Strange fruit -
You're blase -
Something to live for -
Georgia on my mind -
Hello young lovers -
California blues (i'm out,1) –

[P 5191.10] Jimmy Ponder
James Street : John Hicks (p) Jimmy Ponder (g) Dwayne Dolphin (b) Cecil Brooks, III (d)
c. 1997
JP HighNote HCD 7017 [CD]
They can't take that away from me -
September song -
God bless the child -
James Street - , HCD 6002 [CD]
Love theme from Spartacus -
My one and only love -
The end of a beautiful friendship -
In a sentimental mood -
Mr... Magic -
NYC –

[H 1918.80] Roy Hargrove
Habana : Roy Hargrove (tp,flhn) Frank "Ku-umba" Lacy (tb) Gary Bartz, David Sanchez (ts,sop) Jesus "Chucho" Valdez, John Hicks (p) Russell Malone (g) John Benitez (b) Jorge Reyes (el-b) Horacio "El Negro" Hernandez, Idris Muhammad (d) Jose Luis "Changuito"
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Quintana (timb) Miguel "Anga" Diaz (cga)
Orvieto, Italy, January 5 & 6, 1997
O my seh yeh Verve 537563 [CD]
Una mas -
Dream traveler -
Nusia's poem -
Mr... Bruce -
Ballad for children -
Mountains -
Afrodisia -
Mambo for Roy -
O my seh yeh (reprise) –

[K1889.20] Keystone Trio
Newklear Music : John Hicks (p) George Mr..az (b) Idris Muhammad (d)
New York, February 19, 1997
O.T.O.G. Milestone MCD-9270-2 [CD]
Times slimes -
Wynton -
Here's to the people -
Airegin -
Tell me you love me -
Silk 'n' satin -
Kids know -
Love note for Sonny –
[M11688.10] Bob Mover
Television : Jake Wilkinson (tp) Bob Mover (as,ts,vcl) John Hicks (p) Eric Lagace (b) Lorne Ellen (d)
Live "Maison de la Culture Frontenac," Montreal, PQ, Canada, February 23, 1997
Gerre AdaMs. DSM (Can)DSM 3010 [CD]
This is new -
Something to remember me by (bm vcl)
- Airegin -
Emilie's happy blues -
Television -
You're right I don't –

[M12080.110] Tisziji Munoz
River Of Blood : Pharoah Sanders (sax-1) David Liebman (sax) John Hicks (p) Tisziji Munoz (g,synt,shenai) Don Pate (b) Rashied Ali (d,perc)
New York, March 10, 1997
Spirit Anami AM010 [CD]
River of blood -
Only if you love -
Orbital reversals (astro-magnetic anomalies)
-
Purgatory earth
(planetary suffering and handling
the levity/
gravity factor) -
With nothing to lose -
The joy of good spirits (1) -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Visiting this planet –

[H5817.50] John Hicks
Something To Live For - A Billy Strayhorn Songbook : John Hicks (p) Dwayne Dolphin (b) Cecil Brooks, III (d)
Pittsburgh, PA, June 17, 1997
Something to live for HighNote HCD 7019 [CD]
Day Dream -
(Medley :) -
Lotus -
Blossom -
Blood count -
A flower is a lovesome thing -
Chelsea bridge -
Lush life - , HCD6001 [CD], HCD6008 [CD]
UMMG -
Minor blues -
Passion flower -
Satin doll -
Summary -
Note: Highnote HCD 6008 [CD] titled "Jazz Piano After Hours"; other titles by other artists.

[H5817.60] John Hicks
An Erroll Garner Songbook : John Hicks (p) Dwayne Dolphin (b) Cecil Brooks, III (d)
Pittsburgh, PA, June 21, 1997
Tribute to EG Highnote HCD 7035 [CD]
Misty -
Paris cries -
Paris lover -
Nightwind - , HCD6003 [CD], HCD6008 [CD]
Left Bank swing -
Passing through -
Something happens -
Solitaire -
It gets better everytime -
DRiamy –

[H5817.70] John Hicks
Cry Me A River : John Hicks Trio : John Hicks (p) Dwayne Burno (b) Victor Lewis (d)
New York, June 27, 1997
Witchcraft Venus (J)TKCV-35035 [CD], VHCD-78085 [CD]
Softly as in a morning sunrise - -
Beautiful love - -
I'm getting sentimental over you - -
Cry me a river - -
Alone together - -
You don't know what love is - -
Moon and sand - -
C jam blues - -
Note: All above titles also on Venus (Jap)VHCD-2051 [CD] titled "Cry Me A River."

[H5817.80] John Hicks
John Hicks Trio Plus Strings : Elise Wood (alto-fl) John Hicks (p) Steve Novosel (b)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Ronnie Burrage (d) Steve Williams (d-1) Rick Schmidt String Quartet : Charles Olive, Tom Ginsberg (vln) Debbie Baker (viola) Rick Schmidt (cello) Larry Willis (arr) Upper Marlboro, MD, September 23, 24 & 27, 1997 Heart to heart (lw arr) Mapleshade 05532 [CD] Minor collaboration - Peace for E.H. (lw arr) - Two heart beats (1) - The wandering soul - Naima's love song (lw arr) - Passion flower - After the dawn - West side winds - No more regrets –

[H5817.90] John Hicks
Hicks Time : John Hicks (p) solos New York, c. 1998 Naima's love song Passin' Thru 41211 [CD] Peanut butter - Hick's time - April eyes - Redd's blues - Jest a little - Two heartbeats - Heart to heart - Steadfast - After the morning –

[C6208.10] Jimmy Coe
The Jimmy Coe Big Band : Pharez Whitted, Lenny Foy, Grant Manhart, William "Whitey" Harris (tp) Mark Cravens, Betty Lucas, Reginald Duvalle, John Hicks (tb) Jimmy Coe (as,arr) Alonzo "Pookie" Johnson (as) David Young, Russell Webster (ts) William Boyd (bar) Don White (p) Oliver Eubanks (g) Ratzo B. Harris (b) Earl Coe (d) Bobby Martin (perc) James Bell (vcl) Indianapolis, IN, late 1990s Say what? Time (No #) [DL] Portrait of Jenny - Third bossa nova - Ceora - Someone to watch over me - Reunion riff - The very thought of you (jb vcl) –
[B 13758] Jeri Brown
I've Got Your Number : Jeri Brown (vcl) acc by David Murray (ts-1) Don Braden (ts-2)
John
Hicks (p) Avery Sharpe (b-3) Curtis Lundy (b-4) Wali Muhammad (d-5) Sangoma
Everett
(d-6) Leon Thomas (vcl)
Midnight sun (1,3,6) Justin Time (Can)JUST 122-2 [CD]
The nearness of you -
Joy (1,3,6) - , JUST223-2 [CD]
Echoes (lt vcl,3,6) -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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As long as you're living (lt vcl,2,4,6) -
Note: See November 27, 1998 for further titles from Justin Time (Can)JUST 122-2 [CD].

[B 13759] Jeri Brown
Zaius : Jeri Brown With Leon Thomas : Jeri Brown (vcl) acc by David Murray, Don
Braden (ts) John Hicks (p) Avery Sharpe, Curtis Lundy (b) Sangoma Everett (d) Leon
Thomas (vcl)
New York, January 26, 27 & 28, 1998
Oo-shoo-bee-doo-bee Justin Time (Can)JUST117-2 [CD], JUST 223-2 [CD]
The cReator has a master plan -
Be natural -
Sun song -
Uncle from Ghana -
Be mine -
Zaius -
(Blue skies medley :) -
Blue skies -
In walked Bud -
It don't mean a thing –

[G3265.10] Mac Gollehon
Smokin' Section Live At The Blue Note : Mac Gollehon (tp) Ronnie Cuber (bar) John
Hicks (p) Jeff Golub (el-g-1) Ron McClure (b) Victor Jones (d)
Live "Blue Note," New York, April 13, 1998
Blue note intro Half Note 4902 [CD]
Sticks -
Short count (1) -
Boulevard -
Little princess -
Unchanged (1) -
The shocker (1) -
May this be love (1) -  
Sunshine of your love –

[A2239] Eric Alexander
Solid : Jim Rotondi (tp-1) Eric Alexander (ts) Joe Locke (vib-2) John Hicks (p) George Mr..az  
(b) Idris Muhammad (d)  
New York, April 25 & May 1, 1998  
Solid Milestone MCD-9283-2 [CD]  
Little Melonae (1) -  
Theme for Ernie -  
Fire waltz (ea out,2) -  
Four -  
Star-crossed lovers (ts & p duo) -  
My conception -  
Light blue (p solo) -  
Straight street (1) –

[C 9179] Larry Coryell
Monk, Trane, Miles & Me : Willie WilliaMs. (ts-1) John Hicks (p-2) Larry Coryell (g)  
Santi  
Debriano (b) Yoron Israel (d)  
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494  
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Star eyes (2) HighNote HCD 7028 [CD], HCD7211 [CD], HCD6001 [CD]  
Alone together -  
Trinkle tinkle (1) - , HCD 6023 [CD]  
Fairfield county blues (2) -  
Patience (2) -  
Up against the wall (1) - , HCD 7189 [CD]  
Naima (2) - , HCD 6018 [CD]  
All blues -  
Almost a waltz -  
Note: Highnote HCD 7211 [CD] titled "Prime Picks: The Virtuoso Guitar Of Larry Coryell."
Highnote HCD 7189 [CD] titled "Early Trane: The John Coltrane Songbook"; other titles by other artists.
Highnote HCD 6018 [CD] titled "Jazz After Midnight"; other titles by other artists.

[P 5191.20] Jimmy Ponder
Ain't Misbehavin': Don Braden (ts) John Hicks (p) Jimmy Ponder (g) Dwayne Dolphin (b)  
Cecil Brooks, III (d)  
Pittsburgh, PA, June 16, 1998
On Broadway HighNote HCD 7041 [CD]
Sunny -
I'll remember April -
Who can I turn to? -
Three little words -
My one and only love -
Summertime - , HCD6003 [CD]
The man ain't got nothin on me -
Wave -
All blues - , HCD6022 [CD]
Ain't misbehavin' –

[P 5191.30] Jimmy Ponder
Guitar Christmas : same pers
Pittsburgh, PA, June 17, 1998
Jingle bells HighNote HCD 7034 [CD]
Frosty the snowman -
Do you hear what I hear -
Silent night -
Have yourself a merry little Christmas -
We three kings -
Merry Christmas baby -
All I want for Christmas is you -
The Christmas song –

[H5817.100] John Hicks
Impressions Of Mary Lou : John Hicks (p) Dwayne Dolphin (b) Cecil Brooks, III (d)
Pittsburgh, PA, June 19, 1998
Lord have mercy (from "Music for peace")
Highnote HCD 7046 [CD]
Ballad for Mary Lou -
O.W. -
Old time spiritual -
Mary Lou's interlude -
Medi II -
Not just your blues - , HCD6005 [CD]
Intermission -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Not too straight -
Two for you - , HCD 6006 [CD]
Zodiac suite: excerpt from "Aries" -
The Lord says from "Music for peace"
Note: Highnote HCD 6006 [CD] titled "Jazz For The Two Of You"; other titles by other artists.

[S5641.5] Archie Shepp
True Blue : Archie Shepp Quartet : Archie Shepp (ts,vcl) John Hicks (p) George Mraz (b)
Billy Drummond (d)
New York, September 13, 1998
Lonnie's lament Venus (J)TKCV-35067 [CD], VHCD-78110 [CD]
Everytime we say goodbye - -
Time after time - -
All or nothing at all - -
But beautiful - -
Que reste-t-il de nos amours - -
Blue train - -
A little surprise for the lady - -
I want to talk about you - -
Note: All above titles also on Venus (Jap)VHCD-2023 [CD] titled "True Blue."

[B 13760] Jeri Brown
Jeri Brown (vcl) acc by John Hicks (p) Curtis Lundy (b) Wali Muhammad (d)
MontReal, Canada, November 27, 1998
I've got your number (4,5) Justin Time (Can)JUST 122-2 [CD]
Softly, as in a morning sunrise (4,5) -
You must believe in spring (4,5) -
What goes around (4,5) –

[N1702] David "Fathead" Newman
Chillin' : David "Fathead" Newman (sop,as,ts,fl) Bryan Carrott (vib) John Hicks (p)
Steve Novosel (b) Winard Harper (d) Casino Newman (vcl)
Take the Coltrane HighNote HCD 7036 [CD], HCD 6021 [CD]
Return to paradise -
Whole tzimmes -
These foolish things -
Invitation - , HCD 7230 [CD]
Chillin' - , HCD6003 [CD], HCD6013 [CD]
Caravan -
Red top -
Note: Highnote HCD 7230 [CD] titled "The Soulful Mr... Newman"; a 3 CD set.
[A6585] Harold Ashby
Just For You : Harold Ashby (ts) John Hicks (p) Keter Betts (b) Jimmy Cobb (d)
Upper Marlboro, MD, December 29 & 30, 1998
Reminiscing Mapleshade 06232 [CD]
Stampash -
Lotus blossom -
Forever -
Tasty -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Just for you -
Neat -
The intimacy of the blues -
Sultry serenade -
Sweet nuthins –

[M8420.20] Mingus Big Band
Blues And Politics : Randy Brecker, Earl Gardner (tp) Alex Sipiagin (tp,flhn) Akili Jamal
Ms.hauri Haynes, Conrad Herwig (tb) David Taylor (tb,b-tb,tu) Alex Foster (as,fl) Bobby
Watson (as-1) Vincent Herring (as-2) Seamus Blake, John Stubblefield (ts) Mark Shim
(ts-3)
Ronnie Cuber (bar) John Hicks (p) Andy McKee (b) Gene Jackson (d) Eric Mingus (vcl-4)
Charles Mingus (vcl-5) dubbed on.
New York, January 25 & 26, 1999
Pussy cat dues (1) Dreyfus Jazz (F)FDM 36603-2 [CD]
Freedom (is out,1,3,4,5,*) -
Oh Lord, don't let them drop that
atomic bomb on me (2,4)
-
Note: (*) See session of May 13, 1965. "It was a lonely day in Selma Alabama" was
used as an intro to
"Freedom." Charles Mingus' opening narration to "Freedom" has been edited.

[L6221.10] Curtis Lundy
Against All Odds : Peven Everett (tp) Roy Hargrove (tp-1,f hrn-2,fl-3) Bobby Watson
(as)
Shelley Carrol (ts) John Hicks (p-4) Anthony Wonsey (p-5) Curtis Lundy (b) Winard
Harper
(d) Carmen Lundy (vcl)
New York, April 1 & 2, 1999
Player's anthem (1,2,3,4) Justin Time (Can)JUST 129-2 [CD]
Long journey (cl vcl,4) -
Where it'd go (cl vcl,4) -
Sweet Audrey (5) -
Blue woman (cl vcl,1,2,3,4) -
Do I ever cross your mind (5) -
Groydology (4) -
Teardrops (1,5) -
All things being equal are not (5) –

[S10348.5] James Spaulding
Escapade : Don Sickler (tp,flhn) James Spaulding (as,fl,b-fl) John Hicks (p) Ray
Drummond (b) Kenny Washington (d)
Englewood Cliffs, NJ, April 28, 1999
Escapade HighNote HCD 7039 [CD], HCD6006 [CD]
Cheesecake -
Warm valley - , HCD 6021 [CD]
Madeline -
Just one of those things -
Grant's tune -
High modes -
The bReakthrough -
It could happen to you -
La mesha - , HCD 6018 [CD]

[L2804.16] Peter Leitch
California Concert : John Hicks (p) Peter Leitch (g) David WilliaMs. (b) Billy Higgins
(d)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Fresno, CA, May 1, 1999
Relaxin' at Camarillo Jazzhouse 7004 [CD]
Isfahan -
Book's bossa -
After the morning -
In a sentimental mood -
A blues for Ivan Symonds (into) -
Theme –

[F 3127] Sonny Fortune
In The Spirit Of John Coltrane : Sonny Fortune (sop,as,ts) John Hicks (p) Santi Debriano
(b) Reggie Workman (b-1) Ronnie Burrage (d) Rashied Ali (d-1) Steve Berrios, Julio
Collazo
(bata-d-2)
New York, July 9 & 10, 1999
Trane and things Shanachie 5063 [CD]
Hangin' out with JC -
Africa -
In the spirit -
Mr... Jones -
Hangin' out with JC again -
Ole (2) -
Say what -
For John (1) -

[L'5773.10] Joe Lovano
52nd Street Themes : The Joe Lovano Nonet : Tim Hagans (tp) Conrad Herwig (tb) Steve Slagle (as) Joe Lovano (ts,arr) Ralph Lalama (ts) George Garzone (ts-1) Gary Smulyan (bar) John Hicks (p) Dennis Irwin (b) Lewis Nash (d)
New York, November 3, 1999
(tk.2) On a misty night Blue Note 4-96667-2 [CD]
(tk.2) Whatever possess'd me -
(tk.3) Tadd's delight (see note at end of Nov. 4 session)
(tk.3) Deal Blue Note 4-96667-2 [CD]
Embraceable you (rejected)
(tk.1) Charlie Chan (1) Blue Note 4-96667-2 [CD]
(tk.2) Sippin' at bell's (2) -
(tk.2) Passion flower (3) -
Note: (1) George Garzone (ts) added with Lovano, Lamama, Garzone, Hicks, Irwin & Nash only.
(2) Hagans, Slagle, Lovano, Hicks, Irwin & Nash only.
(3) Lovano & Hicks only.

[L'5773.20] Joe Lovano
Tim Hagans (tp) Conrad Herwig (tb) Steve Slagle (as) Joe Lovano (ts,arr) George Garzone
(ts) Gary Smulyan (bar) John Hicks (p) Dennis Irwin (b) Lewis Nash (d)
New York, November 4, 1999
(tk.1) Abstractions on 52nd Street (1) Blue Note 4-96667-2 [CD]
(tk.4) Embraceable you -
On a misty night (rejected)
(tk.4) Tadd's delight (see note) Blue Note 4-96667-2 [CD]
(tk.3) 52nd Street theme -
(tk.3) If you could see me now -
(tk.3) Theme for Ernie (2) -
(tk.3) The scene is clean (3) -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Note: (1) Lovano only.
(2) Lovano, Hicks, Irwin & Nash only.
(3) Lovano, Irwin & Nash only.
The issued version of "Tadd's Delight" consists mainly of tk. 4 from Nov. 4 session with
the closing
ensemble from tk. 3 of Nov. 3 and an insert from Nov. 4.

[B8520] Alex Blake
Now Is The Time : The Alex Blake Quintet Featuring Pharoah Sanders : Pharoah Sanders (ts) John Hicks (p) Alex Blake (b,el-b-1,perc,vcl) Victor Jones (d) Neil Clark (perc)
On the spot Bubble Core BC-030 [CD]
Intro (Neil Clark) -
The chief -
Little help solo -
Intro (Alex Blake) -
Now is the time -
Mystery of love –

[B9223] Johanne Blouin
Everything Must Change : Johanne Blouin (vcl) acc by Terell Stafford (tp) Bobby Watson (cl,as,arr) John Hicks (p) Curtis Lundy, Jason Jackson (b) Victor Lewis (d)
MontRial, 2000
Angel eyes Justin Time (Can)JUST 141-2 [CD]
Desperately -
Agua de beber -
Everything must change -
The dry cleaner from Des Moines -
The island -
When I look in your eyes -
Lullaby of Birdland -
My funny Valentine -
Air mail special (a tribute to Ella) -
You don't know what love is -
Goodbye pork pie hat -
Note: Other recordings by Blouin have no Jazz content and are not included.

[B16581] C. Anthony Bush
David Murray (ts) John Hicks (p) Ernie Barnes (b) C. Anthony Bush (d)
2000
In the spirit Spirit Records (No #) [CD]
[B 16583] C. Anthony Bush
Oliver Lake (as) David Murray (ts) John Hicks (p) Ernie Barnes (b) C. Anthony Bush (d)
2000
Resolution Spirit Records (No #) [CD]
[B16584] C. Anthony Bush
Oliver Lake (as) John Hicks (p) Ernie Barnes (b) C. Anthony Bush (d)
2000
Reflections Spirit Records (No #) [CD]
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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[B16585] C. Anthony Bush
Oliver Lake (as) David Murray, Craig Alston (ts) John Hicks (p) Ernie Barnes (b) C. Anthony Bush (d)
2000
Dear Lord Spirit Records (No #) [CD]
[B16586] C. Anthony Bush
David Murray (b-cl) John Hicks (p) Ernie Barnes (b) C. Anthony Bush (d)
2000
The Lord's prayer Spirit Records (No #) [CD]

[H 5818] John Hicks
Beautiful Friendship : John Hicks & Elise Wood : Elise Wood (fl) John Hicks (p)
New York, February 20 & November 15, 2000
Autumn in New York Hiwood 46212 [CD]
Beautiful friendship -
But beautiful -
Corcovado -
Sophisticated lady -
April in Paris -
My romance -
Skylark -
Bewitched, bothered and bewildered -
Afternoon in Paris -
Some other time –

[C9182] Larry Coryell
Inner Urge : Don Sickler (tp-1) John Hicks (p) Larry Coryell (g) Santi DeBriano (b) Yoron Israel (d)
Compulsion (1) Highnote HCD 7064 [CD], HCD 7211 [CD]
Abra cadabra -
Inner urge - -
Tonk (sd out) - -
Dolphin dance -
Allegra's ballerina song -
In a sentimental mood - , HCD 6006 [CD]
Turkish coffee (jh,sd,yi out) -
Terrain (1) –
[N1703] David "Fathead" Newman
Keep The Spirits Singing : Steve Turre (tb-1) David "Fathead" Newman (as,ts,fl) Bryan Carrot (vib) John Hicks (p) Steve Novosel (b) Winard Harper (d) Steven Kroon (perc-1)
New York, March 21, 2000
Keep the spirits singing (1) HighNote HCD 7057 [CD], HCD7230 [CD]
Mellow-D for Mr... C (1) -
Cousin Esau -
Karen my love - , HCD6005 [CD]
Willow weep for me - , HCD 7230 [CD]
Life -
Asia beat (1) - -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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[W681.5] Barry Wallenstein
Tony's Blues : Barry Wallenstein (vcl) acc by Michael Leonhart (tp) Vincent Chancey (fhr)
John Hicks (p) Evan Hause (g) Jay Leonhart (b)
New York, April 26, 2000
Little bestiary Cadence Jazz CJR1124 [CD]
New York to London -
Fancy takes me home -
Hotel splendide -
Blues -
Another salesman -
In the boardroom -
Tony's sequence -
Postmodernism -
Blue smoke -
Dr. Trope -
Ghosts -
The invitation -
Under the branches -
Waking to the dark -
Serving the state -
Devil design -
Sara Jones -
Leisure time out -
Death -
Failure -
Rabbits –

[M12463.5] David Murray
Like A Kiss That Never Ends : David Murray Power Quartet : David Murray (ts,bcl)
John
Hicks (p) Ray Drummond (b) Andrew Cyrille (d)
New York, June 5 & 6, 2000
Blues for Felix Justin Time (Can) JUST 153-2 [CD]
Like a kiss that never ends -
Dedication -
Suki suki now -
Ruben's theme song -
Mo' bass (for the bulldog) -
Let's cool one –

[B 13243] Cecil Brooks, III
Live At Sweet Basil : Riley Mullins (tp) Don Braden (ts) John Hicks (p) Dwayne
Dolphin (b)
Cecil Brooks, III (d)
Live "Sweet Basil,” New York, August 11 & 12, 2000
Bounce Savant SCD 2034 [CD]
Mood swings -
Chelsea bridge -
But beautiful -
Vamp for Cho –

[B 13244] Cecil Brooks, III
Live At Sweet Basil, Vol. Two : Riley Mullins (tp) Don Braden (ts) John Hicks (p)
Dwayne
Dolphin (b) Cecil Brooks, III (d)
New York, August 11 & 12, 2000
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
Sweet summer breeze -
DRiamy -
The voice of the saxophone -
Prelude to Yvette [Attacca] -
Yvette -
Spontaneous percussion -
Hill district –

[D1855] Richard Davis
The Bassist, Homage To Diversity : John Hicks (p) Richard Davis (b,vcl)
New York, 2001
(Medley :) Palmetto PM 2071 [CD]
Come Sunday -
Warm valley -
Simone -
Estate [Summer] -
A flower is a lovesome thing -
Eccles sonata -
Lift every voice and sing -
Go down Moses -
Little Benny -
Skylark -
C.C. rider –

[B 9618.10] Arthur Blythe
Blythe Blythe : Arthur Blythe (as) John Hicks (p) Dwayne Dolphin (b) Cecil Brooks, III (d)
Paramus, N.J., March 17, 2001
Hardly Savant SCD 2036 [CD]
Besame mucho -
Blue Monk -
Light blue - , Highnote HCD 6023 [CD]
And one -
My little brown book -
Naima -
Ruby my dear -
Blythe byte -
What a friend we have in Jesus –

[H 5818.10] John Hicks
Music In The Key Of Clark - Remembering Sonny Clark : John Hicks (p) Dwayne Dolphin (b) Cecil Brooks, III (d)
Paramus, N.J., March 18, 2001
Pocket full of blues HighNote HCD 7083 [CD]
My conception - prelude (attacca) -
My conception -
Cable car -
Sonny's ballad -
Minor meeting -
Ideal -
Sonny's mood -
Sonny's crib -
Angel with a briefcase -
Clark bar blues -
Sonny side up -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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A sunny day –
[B1700] Billy Bang
Lawrence
"Butch" Morris (cond-4)
New York, April 13 & 14, 2001
Yo! Ho Chi Minh is in the house Justin Time (Can)JUST 165-2 [CD]
Moments for the KIAMIA -
Tunnel rat [Flashlight and a 45] -
Bien Hoa blues (2) -
Mystery of the Mekong (3) -
Fire in the hole (1) -
TET offensive (2,3,4) -
Saigon punk (1,2,3) –

[S6718] Sonny Simmons
Mixolydian: Eddie Henderson (tp) Sonny Simmons (as,eng-hrn) John Hicks (p) Curtis Lundy (b) Victor Lewis (d)
Echoes of Eric Dolphy Marge (F)29 [CD]
Mixolydian -
The lady from Trinidad -
Benedictina -
Reverend Church -
Blues in the pocket -
The voodoo stomp -
The promise –

[B 3972.10] Mickey Bass
Live at the Jazz Corner of the World: Mickey Bass New York Powerhouse Ensemble:
Antonio Hart (as) Craig Handy (ts) John Hicks (p) Mickey Bass (b) Eric Allen (d)
One for Trane Early Bird EBCD-106 [CD]
Suite 2c -
Soul eyes -
Sensation –

[L6222] Curtis Lundy
Purpose: Mark Shim (ts) Steve Nelson (vib) John Hicks, Anthony Wonsey (p) Curtis Lundy
(b) Billy Hart (d)
New York, October 1 & 2, 2001
Snake eyes Justin Time (Can)JUST 175-2 [CD]
Shape shifting -
A walk in serendipity -
Love transforms -
Two heartbeats -
Oueuda -
Pas de trois -
Blues for J.A. -
Carmen -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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[L'5777] Joe Lovano
On This Day At The Vanguard : Barry Ries (tp) Larry Farrell (tb) Steve Slagle (as) Joe
Lovano, George Garzone, Ralph Lalama (ts) Scott Robinson (bar) John Hicks (p) Dennis
Irwin (b) Lewis Nash (d)
Live "Village Vanguard," New York, September 29, 2002
At the Vanguard Blue Note 43277 [CD]
Focus -
After the rain -
Good bait -
Laura -
On this day (just like any other) -
My little brown book -
Note: All above titles also on Blue Note (E)7243-90950-2 [CD].

[N1704] David "Fathead" Newman
The Gift : David "Fathead" Newman (ts,fl,sop,as) Bryan Carrott (vib) John Hicks (p)
Buster
WilliaMs. (b) Winard Harper (d)
New York, October 2, 2002
The gift HighNote HCD 7104 [CD]
Don't let the sun catch you crying -
Off the hook - , HCD 6011 [CD]
Unspeakable times - , HCD7230 [CD]
Little Sonny's tune - -
Lady Day -
Unchain my heart - -
KSUE –

[B9620] Arthur Blythe
Exhale : Arthur Blythe (as) John Hicks (p,org) Bob Stewart (tu) Cecil Brooks, III (d)
Paramus, N.J., October 14, 2002
Cousin Mary Savant SCD 2050 [CD], Highnote HCD 7189 [CD]
Come Sunday -
Exhaust suite -
Nonette -
Surrender -
LC -
Phase two -
Night train -
7/4 thang -
Equinox -
Just friends -
CJ -
All blues - , Highnote HCD 6022 [CD]
Straighten up and fly right -
Exhale –

[B 15025.10] Paul Brusger
Go To Plan B : George Allgaier (ts) Ronnie Cuber (bar) John Hicks (p) Paul Brusger (b) John Jenkins (d)
New York, November 26, 2002
Don't stop now Consolidated Artists CAP 998 [CD]
Enough's enough -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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Waltz for Lady Nancy -
Is what it is -
Peaceful moments -
You don't say ? -
Ponta grossa -
Love letters -
Listen today for tomorrow's answer
-

[C2420] James Carter
Gardenias For Lady Day : Jeff Nelson (b-tb-1) Phil Myers, Erik Ralske (fhr) James Carter
(ts,bar,sop,F-mezzo sax,contrabass-cl,b-cl) John Hicks (p) Sandy Park, Sharon Yamada, Lisa Kim, Myung Hi Kim, Ann Kim, Sarah Kim (violin) Robert Rinehart, Tom Rosenthal (viola)
Elizabeth Dyson, Sarah Seiver (cello) Eileen Moon, Jeanne LeBlanc, Mina Smith, Bruce Wang (cello-1) Peter Washington (b) Victor Lewis (d) Erik Charlston (wind machine-1,vib-2)
Michael Braden (vcl)
New York, February, 2003
Gloria Columbia 89032 [CD]
Sunset -
(I wonder) Where our love has gone -
I'm in a low down groove -
Strange fruit (mb vcl,1) -
A flower is a lovesome thing (2) -
Indian summer -
More than you know (mb vcl)

[B2984] Piotr Baron
Reference: Eddie Henderson (tp, flhn) Piotr Baron (sop, ts) John Hicks (p) Darek "Oles" Oleszkiewicz (b) Victor Lewis (d)
New York, May 10 & 11, 2003
Reference Sony (Pol) 5164052 [CD]
Moja i twoja nadzieja -
Blue butterfly -
Dense dance -
Amen –

[H 5819] John Hicks
Father's Day: John Hicks (p) Dwayne Dolphin (b) Cecil Brooks, III (d)
Rosetta HighNote HCD 7110 [CD]
Almost spring -
Remembering Earl and Marva -
Serenata -
Poor butterfly -
My Monday date -
Fatha's bedtime story -
Sweet and lovely -
Rhythm run (uphill) -
You can depend on me -
Twelve bars for Linton -
Synopsis –

[B16587] C. Anthony Bush
Gospel-Jazz Mass: Hamiet Bluiett (bar) John Hicks (p) Ben WilliaMs. (b) C. Anthony Bush
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
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(d) Okyerema Asante (perc) & his African drummers, Judy Bady, Rev. Sandra Prather, Rusty Mason (vcl) collective pers.
Landover Hills, MD, July 12, 2003
Acknowledgement Spirit 3829 [CD]
The Lord's prayer -
Come Sunday -
I want to talk about God -
Acts 1.1-11 -
Doll baby - song service -
A flower is a lovesome thing -
His eye is on the sparrow -
Peace -
Let us break bread together -
A child is born -
Benediction -
Recessional -
Lotus blossom –

[N1705] David "Fathead" Newman
Song For The New Man : Curtis Fuller (tb) David "Fathead" Newman (ts,fl-1) John Hicks
(p) John Menegon (b) Jimmy Cobb (d)
Visa HighNote HCD 7120 [CD]
Time after time (cf out) -
Shakabu -, HCD7230 [CD], HCD6014 [CD]
Song for the new man (cf out,1) - -
Passing through (cf out) -
Fast lane -
Lonesome head - -
When I fall in love -
This I dig of you –

[B1700.5] Billy Bang
Vietn*rm:Reflections : Ted Daniel (tp-1) Henry ThReadgill (fl-3) James Spaulding (as,fl-2)
John Hicks (p-4) Billy Bang (vln) Curtis Lundy (b-4) Michael Carvin (d-5) Ron Brown
(perc-6)
Co Boi Nguyen (vcl-7) Nhan Thanh Ngo (dan tranh-7) Lawrence "Butch" Morris
(conduction-8)
New York, May 18 & 19, 2004
Reflections (1,2,3,4,5) Justin Time (Can)JUST 212-2 [CD]
Ru con (7) -
Lock and Load (1,2,4,5,6) -
Ly ngua o (5,7) -
Doi moi (4,5) -
Reconciliation (1,2,4,5,7,8) -
Waltz of the water puppets (2,4,5) -
Trong com (6,7) -
Reconciliation 2 (1,4,5) -
Note: The * & : are in the record title

[N1706] David "Fathead" Newman
I Remember Brother Ray : David "Fathead" Newman (ts) Steve Nelson (vib) John Hicks
(p) John Menegon (b) Winard Harper (d)
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
Englewood Cliffs, N.J., August 14, 2004
Hit the road Jack HighNote HCD 7135 [CD], HCD6015 [CD], HCD6019 [CD]
Drown in my own tears -, HCD 7230 [CD]
Ruby -
Deed I do -
Georgia on my mind -, HCD 6018 [CD]
When your lover has gone -
It had to be you -, HCD 6020 [CD]
Them that got -

[B5614.10] Roni Ben-Hur
Signature: John Hicks (p) Roni Ben-Hur (g) Rufus Reid (b) Leroy WillisMs. (d) Steven Kroon (perc)
New York, September 12, 2004
Mama bee Reservoir RSR CD 181 [CD]
Bachianas Brasileiras no. 2, aria -
Blues in the night -
Eretz -
Slowly but surely -
Choro no. 1 -
Time on my hands -
Luiza -
So in love –

[M8421.5] Mingus Big Band
I Am Three : Mingus Big Band/Mingus Orchestra/Mingus Dynasty: Jeremy Pelt, Kenny Rampton, Jack Walrath, Walter White, Randy Brecker (tp) Conrad Herwig, Frank "Kuumba"
Lacy (tb) Earl McIntyre (tb,tu,arr) Bobby Routch (frh-1) Michael Rabinowitz (bassoon-1)
Douglas Yates (b-cl-1) Alex Foster, Craig Handy, Jaleel Shaw, Miguel Zenon (as)
Seamus Blake, Wayne Escoffery, Abraham Burton (ts) Ronnie Cuber, Scott Robinson (bar) John Hicks, Orrin Evans, George Colligan (p) Jack Wilkins (g-1) Boris Kozlov (b,arr)
Jonathan Blake, Donald Edwards (d) Sy Johnson, John Stubblefield, Robin Eubanks (art)
collective
pers.
Brooklyn, NY, October 10 & Union City, N.J., November 7, 2004
(Mingus Big Band) Sunnyside 3029 [CD]
Song with orange (js arr) -
Orange was the color of her dress (js arr)
-
Pedal point blues (js arr) -
MDM (re arr) -
Wednesday night prayer meeting
(spontaneous arr)
-
Paris in blue (emc arr) -
(Mingus Orchestra) -
Chill of death (sj arr,1) -
Todo modo (sj arr,1) -
(Mingus Dynasty) -
Cell Block F, 'tis Nazi U.S.A. (bk arr) -
Tensions (bk arr) –

About The Soul : Ed Wiley, Jr. (ts) John Hicks, Kenny Barron, John Ozment (p) Kevin McNeal, Jimmy Ponder (g) Keter Betts, Mike Boone, Corcoran Holt (b) Ben Riley, Mickey
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
61 of 63 12/17/14 4:46 PM
Roker, Mark Prince (d) collective pers.
c. 2005
Without a song Swing 02 [CD]
Too close for comfort -
Till there was you -
Play Ray -
Giselle -
I couldn't hear nobody pray -
Somebody stole my gal -
B man -
Bay aRea blues -
Send me someone to love -
Bye bye blackbird -
St. Theresa's blues –

[B3383.10] Gary Bartz
Soprano Stories : Gary Bartz (sop) George Cables (p) John Hicks (p-1) Greg Bandy (g)
James King (b)
Bushey, Herts, United Kingdom, 2005
Soprano story (1) OYO Recordings (E)OYO 10022 [CD]
When your lover has gone -
The touch of your lips -
Coming back -
I get along without you very well (1) -
I wish I knew -
Smile -
(Medley :) -
Concierto de aranjuez -
My ship -
Nobody else but me (1) –

[A2247.10] Eric Alexander
Sunday In New York : Eric Alexander Quartet : Eric Alexander (ts) John Hicks (p) John Webber (b) Joe Farnsworth (d)
New York, March 18, 2005
Sunday in New York Venus (J)TKCV-35350 [CD], VHCD-78156 [CD]
Avotcja - -
Dearly beloved - -
Like someone in love (jw, jf out) - -
Watch what happens - -
My girl is just enough for me - -
Alone together - -
My romance - -
Note: All above titles also on Venus (Jap)VHCD-2042 [CD] titled "Sunday In New York."

[W681.10] Barry Wallenstein
Pandemonium : Barry Wallenstein (vcl) acc by Vincent Chancey (frh) Daniel Carter (sop, tp)
John Hicks (p) Serge Pesce (g) Curtis Lundy (b)
New York, May 19, 2005
Blues again Cadence Jazz CJR1194 [CD]
Lorelei -
A little bunch of could haves -
Ballad -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
62 of 63 12/17/14 4:46 PM
Drinking -
At thoer ballylee -
Pandemonium -
The job 2008 -
Days of the week -
Backstage (to be spoken with brass) -
"Lify / death" : Sewer and tree -
Commitment to a fog -
Insinuation -
Crime -
Bigs and little -
Prayer -
How the day begins -
Footprints -
A little bunch of could haves (alt track)
To the job 2008 (alt track) –

When I Look In Your Eyes : Amy London (vcl) acc by Richie Vitale (tp) John Mosca (tb)
Chris Byars (as,ts,fl,arr) Dan Greenblatt (tssop) John Hicks (p) Lee Musiker (p,arr) Roni Ben-Hur (g,arr) Rufus Reid (b) Leroy Williams. (d) Steven Kroon (perc)
Englewood, N.J., August 8 & 9, 2005
There's a boat that's leavin' soon for
New York
Motema Music MTM-11 [CD]
Wonderful, wonderful -
Wouldn't you? -
Such eyes, so beautiful -
(Medley :) -
Ohio -
Anyplace I hang my hat is home
-
It could be so nice -
When I look in your eyes -
Swingin' the blues -
With every Breath I take -
Lazy Susan -
Passarim -
The best is yet to come –

[W6983.10] Steve Williams.
New Incentive : Roy Hargrove (tp-1) Donvonte McCoy (tp,flhn) Gary Bartz (as-1)
Antoine
Roney (ts) John Hicks (p-2) Olivier Hutman (p,el-p) Michael Bowie (by) Steve Williams. (d)
Brooklyn, NY, September 6 & 7, 2005
Fulton and Lafayette (1) Elizabeth (F)621057 [CD]
Dom's song -
In the moment
Late nite rap -
Along my way (1,2) -
Song for the petty ones -
Fluid exchange -
The body of your mind -
New incentive -
TJD-Online: John Hicks http://www.lordisco.com/tjd/MusicianDetail?mid=5494
16. Selected Bibliography

This is a selected bibliography drawn from Rutgers Institute of Jazz Studies online indexes and databases (http://libguides.rutgers.edu/ijs/web/databases), and my personal collections.


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Primack, Bret. “In Walked Monk.” *Jazz Times*, 24/1 1994, 36-41, 104-105-.


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Figure 20 John Hicks on the cover of Jazz Hot. This occurred during one of the engagements that he had at the famed Duc des Lombards. John was much loved in France and after he first performed at the Duc it became a tradition to have him there. Many jazz musicians, both French and those living there from America, would stop in to see him. Courtesy of The John Hicks Estate.

Figure 21 Portrait of John Hicks taken on the terrace of Apartment 39M, Manhattan Plaza, NY estimated date 2000. This became his home after occupying several bachelor apartments in Chelsea, NY and his final dwelling place. Photo courtesy the John Hicks Estate.

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Figure 25 “Elise Wood, a jazz flutist, and John Hicks Jr., a jazz pianist, are to be married today at the home of their friends Marjorie and Sherwood Sumner in Great Barrington, Mass. The Rev Gilbert Caldwell, a United Methodist Minister, will officiate.” New York Times, June 24, 2001. Pg. ST11. Photo courtesy of The John Hicks Estate.

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Naima's Love Song

John Hicks

Figure 2 Page 1 of Naima's Love Song
Heart To Heart
Comp./Arr. - John Hicks
Lyrics - Elise Wood

© 1995 Hagamia Publishing (BMI)

Figure 3 Heart to Heart – Music by John Hicks – Lyrics by Elise Wood
Concert Part

MindWine

John Hicks

Figure 4 Mind Wine by John Hicks Page 1
MIND WINE by John Hicks

If you use complicated lines with complicated harmony – then you wouldn’t hear the complicated Harmony - John Hicks

The following is an analysis of the song Mind Wine. Originally this song was called Slowly but Surely and can be heard on many recordings. The following analysis of the song comes from a conversation between Radam Schwartz, pianist and organist, and myself as he demonstrated on the piano. (Bradley Hall practice room, Rutgers University-Newark.)

RS: The tune is in F, and G flat 7 (which is a tritone substitution of the C7) and wants to go to F, which starts off at Bar 5. So, the whole thing is leading harmonically to Flat7- because that’s going to get you to where he wants you go! But you don’t initially hear that, you definitely don’t hear it. You hear this II-V, which when you think of it in any key would be like this, for example. Here’s the III-VI-II-V of III and the II-V of III, II-V of II, II-V- of I. The I chord, which is the G flat, which is the tritone substitution of the C7 gets you to F. When you get to F he gets you into the chromatic major descending chords. He’s showing you two ways of getting to F-E-E flat, to D, to D flat, to G flat7, which is just another way to get to Flat7, and to get to F. Two ways of getting to F; but the difference is, here he’s resolving on the 8th bar, on the actual 8th bar, but on the fourth bar of that section he’s actually suspending it and just hitting the F. So the thing is – it’s the progression, and then II-V of G flat which is the tritone substitution of the flatted II, then of I. Then from D flat he finally goes to the V-VII. But they’re both going G flat to F. His destination, both places, is to get to the G flat so they return to I.

EW: John liked to do a lot of things with alternate chords. It sounds like you’re saying that the second four bars in a way mirror the first four bars in a different fashion?

RS: It mirrors it in the fact that his destination. the G flat. will bring you to the I chord. Now, the tritone sub of the V-VII – and the VII which is C. V-VII in F wants to resolve and you have those same two tritones in C. That’s why it shares the same two tritones, which will get you to F. It also, by the way, will get you to E if you go the opposite way.

RS: So that’s what hit me about this. Because it’s Flat to F, and G Flat to F. And, also in terms, of the melody, it’s a very simple melody and it almost sounds like Are You Real? It’s a “D.C.” It’s a defining the chord pattern and he’s just defining this chord, and then, actually, this is an F9 chord (plays chromatic progression) - all 9’s.

EW: …but its Major 9’s …

RS: … but it’s a 9th. When you say Major 9 it assumes that it’s a Major 7 …

EW: … so Major 9 …

RS: No one says Major 7 - 9…a series of 9 chords chromatically – It’s a II-V-I , but it’s a sub II–V. But what he’s doing… It’s all chord tone, passing tone chord tones,
enclosure…

RS: It’s a II-V-I, but it’s a II-V-I, but it’s a sub-II. Because it’s subbing for the C minor - but what he’s doing … It’s all chord tone, neighbor tone - the first phrase is all C7 but it encloses.

EW: It’s a simple progression like we did in class?

RS: Yes, the harmony is complex but the melody is simple. He’s outlining chords, very specifically.

EW: He doesn’t resolve until the very end - so this keeps going around …

RS: The same exact thing

EW: It’s the same exact thing – this is just outlining chords --- until the final 2 chords …

RS: The way it’s written is this – the chord symbols suggest it’s this – E over an F – seems to me that should be an E – I was wondering if I couldn’t see the symbol correctly – there’s a slash through – but it would be an E anyway, it would be a half-diminished. Personally that’s what I think it would be.

EW: Sounds Right!
Pianist deserves top billing

By Lois Moody
Citizen correspondent

Jazz polls are too often popularity contests instead of reflections of genuine talent. There are some winners who deserve the honors conferred and one of them is a key figure in this week's Ottawa Jazz Festival.

For pianist John Hicks, one can only regret that it took so long to top the Down Beat list of Talent Deserving Wider Recognition, a milestone achieved in the 1983 poll.

He is one of the most complete, articulate pianists in jazz.

With his trio of bassist Dennis Irwin and drummer Lorrie Ellen, Hicks was the main attraction at Astrolabe last evening.

A program focusing on Hicks originals and compositions of other pianists was consistently high in imaginative content.

Listener interest was held at peak level by superb musicianship, careful pacing and the ability to be convincing in any tempo or mood.

For musicians with so much of value to communicate, they were remarkably restrained. Mind and heart were of equal importance.

The directness of their music's appeal was evident in the responsiveness of a crowd that stayed with them in defiance of unfriendly weather.

Figure 5 Moody, Lois, "The Citizen" Ottawa. July 6, 1983, 78. Courtesy of the John Hicks Estate.
Figure 6 “For pianist John Hicks, one can only regret that it took so long to top the Down Beat list of “Talent Deserving Greater Recognition,” a milestone achieved in the 1983 poll.”
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Pianist John Hicks may be one of the unsung giants in jazz, but he certainly isn’t under-recorded. The discography he’s compiled over the years, as both a leader and a sideman, is extensive, and it no doubt will always serve as a source of great inspiration for aspiring pianists and composers.

Nevertheless, “Trio Plus Strings” easily stands out as one of Hicks’s finest recordings, for not only do the arrangements amply illustrate his skills as a composer, improviser and interpreter, they consistently flatter his touch with an elegant blend of flute and strings. To hear Hicks perform his own ballad “No More Regrets” or Billy Strayhorn’s “Passion Flower” alone, as he does here with characteristic soulfulness and lyricism, is enough to convince anyone that he should be left to his own splendid devices.

And certainly when he collaborates with his trio mates—bassist Steve Novosel and alternating drummers Ronnie Burrage and Steve Williams, nothing appears to be missing from the mix.

Arranger Larry Willis, however, proves that he has the ear and imagination to create a warmly affecting musical environment for the pianist, using Elise Woods’ flute and the Rick Schmidt String Quartet to shade, brighten and enhance Hicks’ performances. Never intrusive or unduly busy, Willis’s deft handiwork is perhaps best revealed on Hicks’s well-known ballad, “Naima’s Love Song,” which fully integrates the sound of the trio, flute and string section, creating a lovely weave of colors and texture and heartfelt emotion.

— Mike Joyce

Figure 12 “Trio and Strings” was a totally rewarding experience for John Hicks playing with his own ensemble and the Rick Schmidt String Quartet. Larry Willis did all of the string arrangements, and two drummers were present for the engagement, Steve Williams and Ronnie Burrage. Courtesy of The John Hicks Estate.
Musicians faithfully keep the beat

Jazz Vespers with the John Hicks/Ellis Wood Trio
When: Saturday, 6:30 p.m.
Where: Bethany Baptist Church, 275 W. Market St., Newark
How much: Free; donations accepted. Call (973) 652-8941
What else: John Hicks Trio, with Curtis Lundy and Victor Lewis, plays Oct. 24, 25, 26, 9 p.m., at Swedish Jazz Club and Cafe, 2781 Broadway at 106th Street, New York, $10 music charge, $10 minimum. Call (212) 694-6602 or visit www.swedishjazz.com.

BY ZAN STEWART
Stewart reviews jazz.

Jazz and the music of the church have a deep connection. Just as their close relationship, the blues, was deeply impacted — rhythmically, emotionally and spiritually — by church music of many denominations and faiths.

For example, the rich harmony in Presbyterian hymns found its way into big band charts, while the rhythmic aspects of African-American Baptist services helped give birth to jazz's unique swing feeling.

Hicks and Wood's affinity for playing in churches goes back to their first performance together, jazz vespers at St. Peter's Church in Manhattan in 1966. They've since performed at several other locations.

The vespers include spirituals, hymns and gospel music, the traditional and spiritual. The vespers conclude with "Let Us Break Bread Together." Hicks, a pianist who taught at Juilliard, has recorded with the likes of Art Blakey, Johnny Griffin and Betty Carter. His trio, with bassist Eddie Harris and guitarist Snake Reuel, played Thursday at the Continental Jazz Club.

"You have to see the way they play," said one audience member. "The way they interact, the way they move and the way they work with the audience. They make you feel good. You feel the music."
Figure 14 This was an important concert for John, as he had an opportunity to write music for the ensemble of his choice which included horn players Joe Lovano, Gary Bartz, Craig Handy, and rhythm section players Victor Lewis, Ray Mantilla, and Curtis Lundy. He was awarded a Certificate of Recognition that evening from the City of New York, presented by Assemblyman Bill Perkins. Courtesy of The John Hicks Estate.
Figure 15 John Hicks was asked to perform in Bucharest after a lengthy multi country tour of Europe. We left him in the airport in Italy and he went on by himself. He said besides the young wives going to meet their future husbands for the first time, there were chickens on the plane. Courtesy of The John Hicks Estate.
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Figure 25 John Hicks in Concert, estimated date St. Louis, 1961. Photo courtesy of The John Hicks Estate.
John Hicks, internationally known jazz pianist, writer and composer, has joined the music staff at SIUE.

Hicks, since coming to SIUE, has compiled an enormous repertoire of musical performances which have led him to perform with many jazz greats such as Art Blakely, Miles Davis, the late John Coltrane, Lucky Thompson, Betty Carter, Woody Herman and Dizzy Gillespie.

Hicks studied as the Berkley School of Music in Boston. From 1962 to 1970, Hicks made four world tours which, complemented by numerous recordings, placed his name at the top in the jazz world.

Concerning the future of the black musician, Hicks feels that it is a challenging role. He added that the current music of our time clearly expresses the anxieties and moods of the society in which we live.

Figure 26 “John Hicks Joins Faculty of SIUE.” John Hicks was very pleased to be included as member of the Faculty of SIUE. Because of his busy performance schedule he wasn’t able to be in residence, but his appointment was of great personal pride to him. Photo courtesy of The John Hicks Estate.
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John Hicks Memorial - St. Peter's Church  May, 2006