

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

by

ELISE WOOD

A Dissertation submitted to the
Graduate School Newark,
Rutgers, State University of New Jersey
in partial fulfillment of the requirements

for the degree of

Master of Arts

Graduate Program in Jazz History and Research

written under the direction of

Dr. Lewis Porter and Dr. Henry Martin

and approved by

Newark, New Jersey

May 2017

2017

Elise Wood

ALL RIGHTS RESERVED

ABSTRACT OF THE DISSERTATION

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

by

ELISE WOOD

DISSERTATION DIRECTOR
DR. HENRY MARTIN

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 of 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.

Table of Contents

| | |
|--|------------|
| ABSTRACT OF THE DISSERTATION | III |
| PREFACE | IV |
| INTRODUCTION | 1 |
| 1. EARLY HISTORY AS TOLD TO ME BY JOHN HICKS | 3 |
| 2. LICKETY SPLIT | 9 |
| 3. JAPAN - STRINGS ATTACHED | 13 |
| 4. NEW YORK UNIT | 20 |
| 5. MAPLESHADE AND MERLOT | 25 |
| 6. ITALIA | 29 |
| 7. FLYING DUTCHMAN | 33 |
| 8. JOHN HICKS AS A BANDLEADER | 36 |
| 9. JOHN’S EPITAPH | 39 |
| 10. LEGACY: STREET CO-NAMING, ONGOING JOHN HICKS LEGACY BAND CONCERTS, CD RETROSPECTIVE | 42 |
| 11. INTERVIEW WITH RAY MANTILLA | 44 |
| 12. INTERVIEW WITH KENNY BARRON | 50 |
| 13. INTERVIEW WITH VICTOR LEWIS | 57 |
| 15. DISCOGRAPHY | 68 |

| | |
|---|-----|
| 16. BIBLIOGRAPHY | 148 |
| 17. APPENDIX: PHOTOGRAPHS, REVIEWS, ARTICLES, AND MEMORABILIA | 151 |
| TABLE OF FIGURES | 151 |

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 Band³ and to transcribe,

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.

⁴ Betty Carter, *It's Not About the Melody*, Verve C2370 513-870, 1992.

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*.⁴ 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.”⁵

⁵ “The John Hicks Papers” archived at Duke U. in the Music Archive, has a finder’s key online. “The John Hicks Papers,” RL.00537, David M. Rubenstein Rare Book & Manuscript Library, library.duke.edu.

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. Durrelle 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,⁶ 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).

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 to 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 Festival⁷ (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

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”, *The New York Times –Arts*, 1983

⁸ “Wikipedia, the Free Encyclopedia.” Web. 23 Nov. 2016

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,⁹ 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.”¹⁰

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

⁹ St. Peter’s Church, Jazz Vespers, 619 Lexington Ave. at 54th St., New York, NY.

¹⁰ Merod, Jim, and John Hicks. “A Little Itty Bitty Fly on the Wall: An Interview with John Hicks.” *Boundary 2*.22.2 Jim Merod, 1995, 151, 153-154, 157.

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

¹¹ John Hicks/Elise Wood, Inc, *Luminous* Evidence ECD 22033-2, 1988.

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 Bleeker 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.¹³ 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!”¹⁴ 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"¹⁶ 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.¹⁷ 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.¹⁸

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*.¹⁹ While in the booth, I was listening to the conversation between the Japanese producers, so I was the first one to know when

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!"

²⁰ John Hicks, *Madame Jazz*, Leslie Gourse, 69, Oxford University Press, 1995.

²¹ John Hicks, *John Hicks- In Concert*, Theresa Records, TR-123, 1986.

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,²² 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.

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.

²³ Arlo Guthrie, *Alice's Restaurant*, Sony /ATV, LLC, Warner/Chappell Music, Inc. 1967.

New York Unit first chose Hannibal Peterson on trumpet to replace George, and later James Carter on tenor saxophone and Javon Jackson on tenor.²⁴ 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 Toshiigi, 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

²⁴ The selection of new Tenor players was made by the Nakamura's during their annual trips to the United States.

falling waterfalls.²⁵ 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

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.²⁶ 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

²⁶ It is hard to describe John's demeanor...

²⁷ 8/27 *Suzie plus John Hicks: Japan Tour '97*.

5. Mapleshade and Merlot

Pierre Sprey...Who was he?²⁸ 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.²⁹ 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

²⁸ Founded in 1986 Pierre Sprey's home recording studio and the label *Mapleshade* was launched in 1990. "Wikipedia-The Free Encyclopedia," Web. 23 November, '16.

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.”³⁰ 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

³⁰ John Hicks, *Single Petal of a Rose*, H5817.10. Shirley’s song remains un-released because of a Verve Records exclusivity clause.

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.³¹

The first album that we recorded was called *Single Petal of a Rose*,³² 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.³³

Mike Joyce of the Washington Post says about this recording:

³¹ The Mapleshade Store - Music Without Compromise, Mapleshade Records, 1990.

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."³⁴

³⁴ Joyce, Mike, *John Hicks Trio Plus Strings Mapleshade The Washington Post*, September, 1998.

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! ³⁵ 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."³⁵

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

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 Wigt, 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

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 sing³⁷. 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.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

³⁷ *Lover Man: Tribute to Billie Holiday* – JK53748 Red Baron, 1993

³⁸ A beautiful program of Holiday Ballads by JSA, Dec. 25, 2011

and was called *Power Trio*.³⁹

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 Quintets⁴⁰ and Sextets that happily kept him with his own core group of musicians.⁴¹ 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*

⁴⁰ John Hicks *In the Mix*, Landmark Records, 1998.

⁴¹ John Hicks *Piece for My Peace*, Landmark Records 1996 LCD 1545.

Clark.⁴²

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.⁴³

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."⁴⁴

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:

⁴² John Hicks, *Music in the Key of Clark*, HighNote 7083, 2001.

⁴³ Stewart, Zan, "Music in the Key of Clark," *Downbeat*, Sept. 2002 p. 71.

⁴⁴ Stewart, Zan, "Musicians faithfully keep the Beat," *The Star Ledger*, Oct. 2003.

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.

⁴⁵ *Time Out*, New York, April 22-29, 2004.

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.⁴⁷ 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

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

⁴⁸ This information is incorrect as the concert was held at the church on May 10th at 2:00 p.m.

⁴⁹ Perkins, Terry, "Pianist John Hicks Dies," *Downbeat*, August 2006.

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: *Together*. 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?

⁵¹ The Jazz Tribe, Red Records via Milano, 1992, with Jack Walrath, Bobby Watson, Steve Grossman, Walter Bishop Jr., Charles Fambrough, Joe Chambers, and Ray Mantilla.

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, Al!" 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 Cielo.” 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."⁵²

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

with Yusef [Lateef] playing at a club, “Helen’s Black Eagle.”

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*??? ⁵³
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!

⁵³ Kenny Barron-John Hicks Quartet *Rhythm-A-Ning*, Candid. Sept. 3, 1990, with Walter Booker and Jimmy Cobb.

EW: Chelsea Bridge?

KB: No, not Chelsea Bridge - uhhhhh, 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”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.)

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 Hmmm... 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!"⁵⁵

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

⁵⁵ "Pharoah Sanders/Journey to the One" Evidence Records ECD 22016-2, 1992. "You've Got to have Freedom" with Pharoah Sanders, John Hicks, Ray Drummond, Idris Muhammad, Eddie Henderson.

card!

VL: Yeah - uh huh - 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...

VL: singing] “bu-deeee bu-dee bu-da -bu dee...

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>

1 of 63 12/17/14 4:46 PM

[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 McBrowne (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>

2 of 63 12/17/14 4:46 PM

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)

Englewood Cliffs, N.J., February 15, 1968

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>

3 of 63 12/17/14 4:46 PM

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 Upchurch (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."

(*) These titles also on GRP GRD 818 [CD] titled "Keep On Keepin' On: 1968-1970."

[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>

4 of 63 12/17/14 4:46 PM

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>

5 of 63 12/17/14 4:46 PM

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 "Cafe 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>

7 of 63 12/17/14 4:46 PM

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>

8 of 63 12/17/14 4:46 PM

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 -

[H5793] 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>

9 of 63 12/17/14 4:46 PM

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>

10 of 63 12/17/14 4:46 PM

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 (flhr) 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 -

TJD-Online: John Hicks <http://www.lordisco.com/tjd/MusicianDetail?mid=5494>
 12 of 63 12/17/14 4:46 PM
 Ghost of yesterday (jh solo) -
 Some other time (jh solo) -
 With malice toward none -
 Dark side, light side –

[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)
 New York & San Francisco, CA, 1981
 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)
 New York & San Francisco, CA, 1981
 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

[N 1579] The New York-Montreux Connection

The New York-Montreux Connection '81 : Phil Woods, Arthur Blythe, Paquito D'Rivera (as) John Hicks (p) Art Davis (b) Steve McCall (d)
 Live "Kool Jazz Festival," New York, July, 1981
 (Ballad medley :) Col FC 37652
 Lover man -
 You leave me Breathless -
 Lush life -
 Ornithology –

[Q105] Alvin Queen

Ashanti : Dusko Goykovich (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>

13 of 63 12/17/14 4:46 PM

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)

Englewood Cliffs, N.J., February 22, 1982

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>

14 of 63 12/17/14 4:46 PM

Hopkins (b) Marvin "Smitty" Smith (d) Chief Bey (African-d,perc)

Live "Sweet Basil," New York, July 25, 1983

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

(b-2)

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>

15 of 63 12/17/14 4:46 PM

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>

16 of 63 12/17/14 4:46 PM

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>

17 of 63 12/17/14 4:46 PM

[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,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) Gayle 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>
 18 of 63 12/17/14 4:46 PM
 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>

19 of 63 12/17/14 4:46 PM

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>

20 of 63 12/17/14 4:46 PM

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>
 21 of 63 12/17/14 4:46 PM
 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>

22 of 63 12/17/14 4:46 PM

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)

Live "Ronnie Scott's Club," London, England, February 25, 1989

Footprints Ronnie Scott's Jazz House (E)JHR 010 [CD]

Luminous -

Naima's love song -

Avotja -

You are too beautiful –

[M8416] Charles Mingus

Epitaph : Snooky Young, Lew Soloff, Randy Brecker, Jack Walrath, Joe Wilder, Wynton Marsalis (tp) Urbie Green, Britt Woodman, Sam Burtis, Eddie Bert, David Taylor, Paul Faulise (tb) Don Butterfield (tu) Michael Rabinowitz (bassoon,b-cl) Dale Kleps (contrabass cl,

b-cl) Bobby Watson (as,sop,fl,cl) John Handy, Jerome Richardson (as,cl) Phil Bodner

(ts,fl,oboe,eng-hrn,cl) George Adams. (ts) Gary Smulyan (bar,cl) Roger Rosenberg

(bar,cl,fl,pic) Karl Berger (vib) Sir Roland Hanna, John Hicks (p) John Abercrombie (g)

Reggie Johnson, Ed Schuller (b) Victor Lewis (d) Daniel Druckman (perc) Gunther Schuller

(cond) Charles Mingus (comp)

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>

23 of 63 12/17/14 4:46 PM

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 -

Avotcja (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 Aklauff (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>

24 of 63 12/17/14 4:46 PM

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)

Live "Birdland," New York, March 31, 1990

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>
 25 of 63 12/17/14 4:46 PM
 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 -
 Franness -
 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>
 26 of 63 12/17/14 4:46 PM
 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>

27 of 63 12/17/14 4:46 PM

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>

28 of 63 12/17/14 4:46 PM

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>

29 of 63 12/17/14 4:46 PM

[H 5814] John Hicks

Friends Old And New : Clark Terry, Greg Gisbert (tp) Al Grey (tb) Joshua Redman (ts)

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>

30 of 63 12/17/14 4:46 PM

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>

31 of 63 12/17/14 4:46 PM

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 –

M 12452] David Murray [

MX : David Murray And Friends : Bobby Bradford (tpt) David Murray, Ravi Coltrane (ts)

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>

32 of 63 12/17/14 4:46 PM

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>

33 of 63 12/17/14 4:46 PM

[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)

Live "Village Vanguard," New York, June 25 & 26, 1993

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>

34 of 63 12/17/14 4:46 PM

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>

35 of 63 12/17/14 4:46 PM

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>

36 of 63 12/17/14 4:46 PM

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>

37 of 63 12/17/14 4:46 PM

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>

38 of 63 12/17/14 4:46 PM

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]

TJD-Online: John Hicks <http://www.lordisco.com/tjd/MusicianDetail?mid=5494>
39 of 63 12/17/14 4:46 PM

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) –

[W 1596] Frederick Washington, Jr.

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>

40 of 63 12/17/14 4:46 PM

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>
 41 of 63 12/17/14 4:46 PM
 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>

42 of 63 12/17/14 4:46 PM

(p) Santi Debriano (b) Jeff "Tain" Watts (d) Steve Berrios (perc-3)

Englewood Cliffs, N.J., March 11 & 12, 1996

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 (flhr) 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>

43 of 63 12/17/14 4:46 PM

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>

44 of 63 12/17/14 4:46 PM

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>

45 of 63 12/17/14 4:46 PM

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>
 46 of 63 12/17/14 4:46 PM

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)

New York, January 26-28, 1998

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>

47 of 63 12/17/14 4:46 PM

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 William (ts-1) John Hicks (p-2) Larry Coryell (g) Santi

Debriano (b) Yoron Israel (d)

Englewood Cliffs, N.J., May 28, 1998

TJD-Online: John Hicks <http://www.lordisco.com/tjd/MusicianDetail?mid=5494>

48 of 63 12/17/14 4:46 PM

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>

49 of 63 12/17/14 4:46 PM

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 Mr..az (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)

Englewood Cliffs, N.J., December 16, 1998

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>

50 of 63 12/17/14 4:46 PM

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>
 51 of 63 12/17/14 4:46 PM
 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>

52 of 63 12/17/14 4:46 PM

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)

Live "The Knitting Factory," New York, December 6, 1999

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 Terrell 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>

53 of 63 12/17/14 4:46 PM

[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)

Englewood Cliffs, N.J., February 23, 2000

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>

54 of 63 12/17/14 4:46 PM

[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>
 55 of 63 12/17/14 4:46 PM
 Swamp run Savant SCD 2039 [CD]
 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>
 56 of 63 12/17/14 4:46 PM
 A sunny day –

[B1700] Billy Bang

Vietnam : The Aftermath : Ted Daniel (tp) Sonny Fortune (fl-1) Frank Lowe (ts-2) John Hicks (p) Billy Bang (vln) Curtis Lundy (b) Michael Carvin (d) Ron Brown (perc-3)

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)

Paris, France, July 27-28, 2001

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)

Live "Jazz Corner of the World," New York, August 4, 2001

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 -

Oveuda -

Pas de trois -

Blues for J.A. -

Carmen -

TJD-Online: John Hicks <http://www.lordisco.com/tjd/MusicianDetail?mid=5494>

57 of 63 12/17/14 4:46 PM

[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>
 58 of 63 12/17/14 4:46 PM
 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)

Paramus, N.J., May 20, 2003

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>

59 of 63 12/17/14 4:46 PM

(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 bRiad 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)
 Englewood Cliffs, N.J., October 15, 2003
 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*m: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>

60 of 63 12/17/14 4:46 PM

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 Williams. (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 "Kumbaba"

Lacy (tb) Earl McIntyre (tb,tu,arr) Bobby Routh (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) -

[W5845.10] Ed Wiley, Jr.

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 thoor ballylee -

Pandemonium -

The job 2008 -

Days of the week -

Backstage (to be spoken with brass) -

"Lifey / 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) –

[L5236.20] Amy London

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.

Baker, Duck. "John Hicks - Impressions of Mary Lou..." *Jazz Times*, May 2001, 130-132.

Baraka, Amiri. *Four Tough Good-Byes: Jackie McLean John Hicks, Hilton Ruiz, Halim Suliman*. University of California Press, 2009, 204-309.

Baraka, Amina. "For John Hicks." *The Music Reflections on Jazz and Blues*, New York 1987, 38.

Bardin, Desdemona. "Jazz Zoom. Carrying' It On," *New York DVC Press*, 76-77.

Bennett, Bill. "Nightwind: An Erroll Garner Songbook," *Jazz Times*, March 2000, 81-82.

Blumenfeld, Larry. "Traditions Pianistic Cymbalism: Keystone Trio "Two HeartBeats," "Piece for My Peace," *Jazziz* 13/8, August 1996.

Bouchard, Fred. "John Hicks : After the Morning," *Downbeat*, December 1979, 55.

Bouchard, Fred. "John Hicks with Bobby Hutcherson & Walter Booker," *Downbeat* 70/9 September 2003.

Collins, Jo Ann. "My Time in Hick's Time," MA Thesis: *California State University*, 2004

Elfman, Donald. "Lest We Forget," *New York City Jazz Record*, 2013.

Galliher, Lucy. "Notes from the Apple: John Hicks in California," *Jazz Now*, May 1999, 12.

Goldsher, Alan. "Hard Bop Academy: The Sidemen of Art Blakey and the Jazz Messengers," Milwaukee, WI: Hal Leonard, 2002, 119.

Gourse, Leslie. "John Hicks." *Jazziz*, Feb-March 1993, 65-66.

Hale, James. "Sweet Love Of Mine," *Downbeat*, 74/1 January 2007, 68.

Henry, Catherine. "John Hicks, Some Other Time." *Jazz Hot* #539, 1997, 17-23.

Herson, Joel. "Profile: John Hicks." *Downbeat*, June 1979, 32-33.

Joyce, Mike. "The John Hicks Legacy Band-Mind Wine," (Savant), *Jazztimes*, 38/10, 2008, 86-87.

Joyce, Mike. "Trio Plus Strings" Grove Music Online. *The Washington Post*, September, 1998.

Kalbacher, Gene. "John Hicks- First Call Piano." *Downbeat*, 53/6, June 1986, 26-28.

Kleinert, Georg. "John Hicks Trio," *Jazzclub Magazin*, 11/12 Karlsruhe, May 1996, 10.

Kittlaus, Hans-Bernd. "John Hicks und Silvia Droste," *Jazz Podium*, 45/6, June 1996, 34.

Lewis, Alwyn & Laurie. "John Hicks Interview," *Cadence*, March 1997, 5-10, 121.

Lewis, David. "John Hicks-You've Got to Love It," *Coda* 221, June-July 1988, 22-23.

McRae, Barry. "Sound Investment: No Hiccups for John Hicks," *Jazz Journal*, 57/3 March 2004, 13.

Merod, Jim. "A Little Bitty Fly on the Wall," *Boundary* 22/2, 1995, 151-175.

Newmeyer, Eric. "Elise Wood – Remembering John Hicks." *Jazz Improv's, New York Jazz Guide*, October 2006.

Ouwehand, Ton. "John Hicks Trio," *Jazz Nu* #1116, May 1988, 314.

Perkins, Terry. "Pianist Hicks Dies." *Downbeat*, 73/8 August 2006, 16.

Point, Michael. "Nightwind," *Downbeat*, 67/3 March 2000, 67.

Poses, John. "John Hicks & Jay McShann." *Downbeat*, 59/7, July 1992, 62.

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

Ramsey, Doug. "John Hicks: Music in the Key of Clark." *Jazz Times*, 32/4 May 2002, 125-126.

Ratliff, Ben, "John Hicks, 64, Jazz Pianist Active on New York Scene, Is Dead." *New York Times*, 13 May 2006.

Reynard, Guy & Yves Sportis. "Some Other Spring." Discographie de John Hicks, *Jazz Hot*, 539. Apr.1997, 23-25.

Stewart, Zan. "John Hicks: Music in the Key of Clark." *Downbeat*, 69/9, Sep.2002, 71.

Tomkins, Les. "Meeting Art Blakey and the Messengers." *Crescendo*, 3/9, Apr.1965, 32-33. with Art Blakey, Victor Sproles, John Hicks, John Gilmore, Lee Morgan.

Tannenbaum, Perry. "John Hicks & Frank Morgan – Twogether." *Jazz Times*, 40/8 Oct. 2010, 54.

Vacher, Peter. "John Hicks Something to Live for. The Pianist Reflects on His Career." *Coda*, 304 Jul/Aug. 2002, 10-12.

Vacher Pete. "John Hicks. Perceptive jazz pianist whose rhythmic drive enlivened bands from swing to Avant-garde." *Guardian*, 12 May 2006.

Vacher, Peter. "John Hicks. Fast and Loose." In: *Soloists and Sidemen. American Jazz Stories*, by Peter Vacher. London: Northway Publications, 2004, 174-181.

Whitehead, Kevin, "The Conversation; Betty Carter and John Hicks: Behind Every Singer There's a Piano Player." *Downbeat*, 59/12, Dec.1992, 34-36.

Wilson, John S. "John Hicks shows Soloist Mettle." *New York Times*, Jul 05, 1980, 12.

Young, Bob. "Live at Maybeck Recital Hall." *Jazziz*, Apr/May 1991, 8.

Yanow, Scott, "The Art of the Duo", *Jazziz*, Fall 2010, Vol 27, Issue 9, 82.

17. Appendix: Photographs, Reviews, Articles, and Memorabilia Table of Figures

| | |
|---|-----|
| Figure 1 Kenny Barron with Elise Wood at interview, January 22, 2015 5:00 PM, Porter House, | 56 |
| Figure 2 Page 1 of Naima's Love Song..... | 154 |
| Figure 3 Heart to Heart – Music by John Hicks –Lyrics by Elise Wood..... | 155 |
| Figure 4 Mind Wine by John Hicks Page 1..... | 156 |
| Figure 5 Moody, Lois, "The Citizen" Ottawa. July 6. 1983, 78. Courtesy of the John Hicks Estate | 159 |
| 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." | 160 |
| Figure 7 This is an early review of that first gig in Lush Life with the John Hicks Septet. Unfortunately, the source of the article remains unknown. Courtesy of the John Hicks Estate..... | 161 |
| Figure 8 This article written by Stanley Crouch shows the versatility of John Hicks with a unique personnel of Hannibal Peterson, Branford Marsalis, Hamiet Bluiett, Ray Drummond and Idris Muhammad. Crouch, Stanley, Kings of Swing, Village Voice, April 3, 1983. Courtesy of the John Hicks Estate..... | 162 |
| Figure 9 Carnegie Recital Hall was a very important landmark for the recognition of John Hicks as a composer, arranger and his first performance of an extended work, "Urban Moods" Carnegie Recital Hall, Nov. 15, 1982 Courtesy of the John Hicks Estate | 163 |
| Figure 10 Early Duo gig with John Hicks in Westport, Conn. Westport News, Friday May 23, 1986 Courtesy of the John Hicks Estate..... | 164 |
| Figure 11 A review which mentions many simultaneous releases "Live at Maybeck", "Power Trio", "Crazy For You", "Friends Old and New", "Underrated and criminally under-recorded for years, versatile veteran Jazz pianist Courtesy of The John Hicks Estate | 165 |
| Figure 12 John Hicks had a special relationship with Roy Hargrove as he had invited him when just out of college to sit-in at Bradley's before he even had performed in another venue in NYC. Roy plays John Hicks compositions on many of his performances to date. Courtesy of The John Hicks Estate. | 166 |
| Figure 13 "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. | 167 |
| Figure 14 Stewart, Zan, The Star Ledger, 2003, The John Hicks Trio, 2003..... | 168 |
| Figure 15 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..... | 169 |
| Figure 16 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. | 170 |
| Figure 17 He was often annoyed that the biographies were incomplete and with errors so he took the time to write out his own. 1959-1975 Courtesy of The John Hicks Estate. | 171 |
| Figure 18 Memorial Concert for John Hicks at the Deerhead Inn in connection with ESU Radio Station. Many concerts of his music have been performed in his behalf. Courtesy of The John Hicks Estate..... | 172 |
| Figure 19 One of the later performances that John Hicks performed publicly was a week at Dizzy's. This recording was released in his memory by HiNote, a duo performance concert. Collection of The Estate of John Hicks..... | 173 |
| 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..... | 174 |
| 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..... | 175 |
| Figure 22 John Hicks as a child (center, holding the plaque) with the Men's group of the First United Methodist Church in Watts, Los Angeles, 1951. John Hicks is in the center of these grown men actually looking like a little man himself. He is probably about 5. Courtesy of The John Hicks Estate..... | 176 |
| Figure 23 The Church in St. Louis at Leffingwell and Pine where John Hicks, Sr. presided as a pastor, 1957. Photo courtesy of The John Hicks Estate. | 177 |
| Figure 24 "John Hicks at the Piano," estimated date 1967. This photo shows his charisma and presence as an up-and-coming Jazz Pianist. Photo courtesy of The John Hicks Estate..... | 178 |
| 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. | 179 |
| Figure 26 John Hicks in Concert, estimated date St. Louis, 1961. Photo courtesy of The John Hicks Estate..... | 180 |
| Figure 27 "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 stay but his appointment of great personal pride to him. Photo courtesy of The John Hicks Estate. | 181 |

| | |
|---|-----|
| Figure 28 This photo was taken at the top of the steps at the Village Vanguard. John Hicks was performing that night... Photo by Rich Henderson | 182 |
| Figure 29 This is one of the classic covers from the Mapleshade Record Series created during the productive years of many musicians in and out of this casual recording studio mecca. An extraordinary experience and a dream come true for John Hicks. Courtesy of The John Hicks Estate..... | 183 |
| Figure 30 Poster for the John Hicks Quintet in Italy. Courtesy of The John Hicks Estate..... | 184 |
| Figure 31 The John Hicks Trio in Germany, 1999 – This tour consisted of a 17-city series of performances in West Germany. We traveled in a camper bus and were accompanied the entire time by the promoter and organizer, Peter Schilbach. Some concerts included guest artist Sylvia Droste, vocalist. Photo courtesy of the The John Hicks Estate. | 185 |
| Figure 32 Press photograph of John Hicks by jazz photographer Chuck Stewart, 1990. | 186 |
| Figure 33 New York Unit: a Tribute to George Adams, Presented by Paddle Wheel Records. The original New York Unit Trio is presented here with legendary Richard Davis, John Hicks and drummer Tatsuya Nakamura. The location is one of the favorite spots for performing in Japan, Oirase. Photo courtesy The John Hicks Estate..... | 187 |
| Figure 34 John Hicks, portrait and photographer, Rich Conde, 2005. Photo courtesy of The John Hicks Estate..... | 188 |
| Figure 35 The epitaph written by Stanley Crouch has a more concise overview than many written during his lifetime. He was a Jazz musician of such stature that regrets came from all corners of the world with words of testimonial and sympathy. New York Times, 2006. Courtesy of The John Hicks Estate..... | 189 |
| Figure 36 A memorial was organized for John Hicks soon after his passing. I received a phone call from Dorthaan Kirk of WBGO giving a possibility of a couple of dates. I said let's do it as soon as possible - the turn-out at the Memorial was unprecedented and the number of people who offered to perform was unwieldy. A program was selected the included Cassandra Wilson, Amiri Baraka, Stanley Crouch, David Murray, Randy Weston, and Mulrew Miller, to name a few. St. Peter's Church, May 2006. Photo by Rich Conde. Courtesy of The John Hicks Estate..... | 190 |

Naima's Love Song

John Hicks

♩ = 80 A⁹Maj7 G7 G^bMaj7

4 E7(♯11) E^bMaj7 E7(♯11)

7 E⁹Maj7 A7(♭9) A⁹Maj7

10 G7(♯9) Cm7 F7(♭9)

© 1992 Najamia Music

Figure 2 Page 1 of Naima's Love Song

Heart To Heart

Comp. /Arr. - John Hicks
Lyrics - Elise Wood

E^bMaj7 B^bmin (E^b7(b9)) E^bMaj7

1. Deep in - to life with my love, Dear Now lin - ger - ing on
2. Now lu - ving on ly one dream, Dear Close in the
3. Where have - you ta - ken my heart, Dear In the
4. Now in the glow of our trust, Dear You'll al - ways please me

1. I wish to know How far is peace When i can
vel - vet cool of night... I draw you near Heart to
rise and fall of time, I want you near So you'll
right here. by my side Still I can on ly

7. only think of you. 1., 3. Dawn. 2., 4. You!
Heart in the only - - - - -
Ne ver let me go!
think of - - - - -

10. You came to me with song, Play - ful - ly a - long with love!
Heart! You ha - ve my Life! thru Sea and Sand Heart to Heart

D⁺min G7+ A^b A⁺

F^bmin7 B^b7(b9) A^bMaj7(#11) G^bmin F^bmin B E^bMaj7

C^bMaj7 A^bMaj7 F^bMaj7 C^b13 F^bMaj7

© 1993 Najamia Publishing (BMI)

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

Concert Part **MindWine**

John Hicks

A $\text{\textcircled{A}}$

4

8

12

16

20

24

28

32

35

B

Fine

D *Solos*

D min7 G7 C min7 F7 Bb min7 Eb7 A7 D G Maj7 F# Maj7

F Maj7 E Maj7 Eb Maj7 Ab7 G Maj7 G Maj7

D min7 G7 C Maj7 C min7 F7 Bb Maj7 Bb

© Najamia Music (BMI)

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 flattened 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!

Page 78, The Citizen, Ottawa, Wednesday, July 6, 1983

Entertainment

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 Lorne Ellen, Hicks was the main attraction at Astrolabe last evening.

A program focussing on Hicks originals and

Music review

John Hicks & Trio
Astrolabe
Tuesday evening

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.

**John Hicks, /
Elise Wood Trio
With Curtis Lundy**

(Piano, Flute and Bass in a unique blend
of instrumental jazz)

"Ms. Wood, however, joined Hicks in a recital of Billy Strayhorn tunes that was exquisite. If this is the kind of music Wood ordinarily plays with Hicks, I'd like to hear more of it."

Soho Arts Weekly, June, 1984

"Hicks continues to swim in the direction of greatness... his influences range from Duke Ellington to McKoy Tynes; he swings, he soothes, he saturates you with an enormous vocabulary of riffs and styles"

Soho Arts Weekly, June, 1984

"Elise Wood plays in a broad, rugged manner, placing her on an equal footing with the (great) horns."

New York Times, July, 1984

"The set-opening 'Surge' fulfilled the promise of its title with the luminous, joyful and urgent flute of Elise Wood."

Washington Post, Feb., 1984

"Hicks' astonishing keyboard skills produced a fresh voice that is dynamic and expressive of a wide range of emotions."

Washington Post, Feb. 1984

2 Weeks — April 23rd - May 5th

Performing Tuesday - Sunday - 3 Shows Nightly



**Eddie Higgins Duo
With David Einhorn, Bass**

Born and raised in New England, Eddie Higgins started his professional career in Chicago, while studying at the Northwestern University Music School. For twenty years Eddie worked at some of Chicago's best known jazz clubs, including the Brass Rail, Preview Lounge, Blue Note, Cloister Inn and Jazz Ltd., but his longest and most memorable job was at the London House where he led the house trio for twelve years, playing opposite the biggest jazz stars of the 50's and 60's. To name a few: Stan Getz, Oscar Peterson, Dizzy Gillespie, Errol Garner, George Shearing, Cannonball Adderley, Bill Evans, etc.

"When Higgins performs, people listen... A 20-year veteran of the club circuit, the pianist is noted for his spacious, breathy phrasing and relaxed swing feel."

Miami Herald, April, 1984

2 Weeks — May 8 - 12 & May 21 - 26

**Tony Prentiss Duo
(with David Einhorn, Bass)**

One Week Only — May 14 - 19



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."

ISSUE NO. 4 JUNE 3, 1984

JAZZ

LOOKING FOR THE PERFECT GIG

The John Hicks All-Star Septet/Lush Life/May 29 & 30, 1984
by Steve Bloom

On any given night in this delicious Apple of ours, consummate jazz is ripe for the picking. There must be at least 20 working jazz clubs in town, and then there are the bar & grills, churches, student lounges, and assorted other venues that feature a saxophone player and a drummer, or some like combination, every now and then. For an awe-inspiring experience just tune into WBGO, Newark's public jazz station, and wait for one of the jocks to read the day's jazz schedule; it usually goes on for five minutes!

This being the international capital of jazz, New York is swarming with overqualified musicians looking for the perfect gig. Pianists Bobby Short (the Carlisle) and Ellis Larkin (Carnegie Tavern) have found it; others are still looking. Last week I went out looking for the perfect gig myself. I'm not sure that I found it in John Hicks' All-Star Septet, but then again I liked the group enough to return the next night.

For the longest time John Hicks has been dueling Kenny Barron for the title, "King of the Sideman Pianists," in New York.

Like Barron, you've probably seen and heard Hicks on several occasions, but didn't know it. After seeing him with Betty Carter and Pharoah Sanders, I was particularly impressed by his ability to skip from one style of jazz to another.

Now he has assembled a group of "All-Stars" which allows him to move in whatever direction he desires. At Lush Life the septet performed standards—from Charlie Parker's "Confirmation" to Nat King Cole's "Straighten Up And Fly Right"—and a number of lesser-known original tunes by George Cables (another pianist), Hicks himself, and others. The two sets I caught were well-paced and proved just how exceptional the jazz talent in New York really is.

The septet consists of a trio of Hicks, Walter Booker (bass) and Ronnie Barrage (drums), and four horns, Branford Marsalis (tenor and soprano saxes), Hammett Bluiett (baritone sax), Wallace Roney (trumpet), and Elise Wood (flutes).

When this group first played together a month ago at Sweet Basil, "Hannibal" Marvin Peterson (trumpet), Ray Drummond (bass), and Idris Muhammad (drums) were in the band rather than Roney, Booker and Barrage. Perhaps this revolving door approach had something to do with the looseness the septet exhibited on stage.

No one seemed unfamiliar with the music, but solo order didn't appear to be discussed and at times the band did sound out of sync. Clearly the group is going through its "embryonic" phase, which has its pluses and minuses, especially when patrons are paying \$15-20 a pop.

Thankfully the pluses outweighed the minuses by a wide margin. Branford Marsalis, Wynton's brother, whose performance at the Jazz Hall of Fame concert several weeks I thought was uninspired (*SAW*, May 30), came through with a couple of succulent solos, the best of which was on Cables' "Dark Side, Light Side," as Marsalis parted the seas with his tenor axe, building carefully to a Coltrane-like climax in an extended, rousing workout.

But Marsalis' hard-bop blowing was tame in comparison to Bluiett's baritone manifestos. On a number of occasions Marsalis could be seen shaking his head in obvious awe of Bluiett. Later on, when asked what he thought of Bluiett's playing, Branford simply commented: "He's bad, man. Phew!"

Hammett Bluiett is a loft jazz refugee who integrates an *avant-garde* sensibility and more traditional elements without sounding confused or confounded in the very least. Like Pharoah Sanders, he's an outside-inside player who goes with the flow one moment and then is on his own, transforming the baritone into an alto, the next.

In this setting, Bluiett had his best rapport with drummer Barrage, a major force on traps who threatened to get carried away at times. Whenever Bluiett stepped up-front, Barrage immediately began to push the beat, battering the drums and cymbals relentlessly until it seemed only he and Bluiett were playing. Still, Hicks maintained control, bringing the tempo back down, which inevitably resulted in Bluiett returning to the baritone's more recognizable bottom-heavy sound. These were among the most engaging encounters on either evening.

Trumpeter Roney (he's worked with Dollar Brand and Chico Freeman) and the flutist Wood (she teams up with Hicks in the group John Hicks-Elise Wood Inc.) both played competently, but never really elevated the music like Marsalis and Bluiett did. Wood, however, joined Hicks and Booker in a recital of Billy Strayhorn tunes ("Star-crossed Lovers" and "The Flower Is A Lonesome Thing") that was exquisite. If this is the kind of music Wood ordinarily plays with Hicks, then I'd like to hear more of it.

Meanwhile, Hicks continued to swim in the direction of greatness. What he may lack in uniqueness, he makes up for handily in the depth and breadth of his playing. Hicks seems to be influenced by every major jazz pianist, from Ellington to McCoy Tyner. He swings, he soothes, he saturates you with an enormous vocabulary of riffs and styles. As a composer he is coming into his own, too.

On both nights the band played "Naima's Love Song," a beautiful ballad (for his daughter), that sticks in your head just long enough for you to memorize it—hopefully forever. It has a rhapsodic McCoy Tyner-feel to it as does Hicks' playing. ("Naima's Love Song" is on *Some Other Time*, one of two Hicks albums on the Theresa label.)

I should point out that I came to see Hicks' septet on the first night of its engagement at Lush Life. I arrived for the last set at about 11:45, the group went on at midnight and played for an hour. Somewhat disappointed by the brevity of the set, I decided to return the next night. This time the late set began early, at 11:15, and continued for 90 impressive minutes.

My suggestion then to jazz fans is to attend more than one show or set during a club engagement. Performances, of course, differ nightly; and usually the group gets tighter as the week goes on. Can't afford the pricetag? Then sit at the bar—like I do. A couple of drinks and some free jazz is a pretty good deal in my book. Who knows? You may even stumble upon the perfect gig.

Figure 7 This is an early review of that first gig in Lush Life with the John Hicks Septet. Unfortunately, the source of the article remains unknown. Courtesy of the John Hicks Estate

VOICE CENTERFOLD

RIFFS

APRIL 3, 1984

Kings of Swing

Last week, a revamped version of pianist John Hicks's sextet drew turn-away crowds to Sweet Basil. Hicks has one of the greatest beats in jazz. He maintains building thrusts of energy that are aided by superb technique, different angles on tempo in each hand, a sweeping grasp of harmony, and hot phrasing rhythms. On ballads, the emotion he structures is noble and elegant, and he brings a rumbling joy to the faster pieces. Hicks's grasp of variety and pace makes him a fine leader. Hicks performed alone, in duet with trumpeter Hannibal Peterson, in trio with bassist Ray Drummond and drummer Idris Muhammad, and by filling the room with the full sound of the ensemble, which included the soprano and tenor saxophones of Branford Marsalis, and the baritone of Hamiet Bluiett.

Young Marsalis was the most consistently exciting of the front line, revealing skills at motivic development, startling note choices, and a rhythmic imagination superior to other reedmen of his generation. Especially impressive were his house-rocking outings on "Blue and Boogie" and the long improvisations he built with such attention to detail on closing night.

But the real stars of the occasion were Hicks, Drummond, and Muhammad. The way they played time, changed approaches to the beat, and elevated or underlined ideas made them one of the most swinging rhythm sections of the last 25 years. Their ability to inspire was evident at every bar and the thickness they gave to the beat was resonant with lilt. If rhythm delivered with artistry and passion is what you like, don't miss this band next time around. Hicks is a marvel, and his musicians—Peterson notwithstanding—will give you that unique feeling of well-being only hard swinging can.


—Stanley Crouch

Figure 8 This article written by Stanley Crouch shows the versatility of John Hicks with a unique personnel of Hannibal Peterson, Branford Marsalis, Hamiet Bluiett, Ray Drummond and Idris Muhammad. Crouch, Stanley, *Kings of Swing*, *Village Voice*, April 3, 1983. Courtesy of the John Hicks Estate.

CARNEGIE RECITAL HALL

FRI
NOV 15
8:00 PM

**JOHN
HICKS, PIANO**



Elise Wood, Flutes
Walter Booker, Bass

An evening of New Jazz
Tickets: \$10**

Call Carnegie Charge (212) 247-7800

On Valid chd Box Office 57th St. at 7th Ave. Open Monday-Saturday 11-6, Sunday Noon-6
** Indicates Student/Senior Rate \$3 subject to availability 48 minutes before concert. ID Required

VOICE

John Hicks: The dynamic, driving pianist has worked out an intriguing instrumentation for this recital, with flutist Elise Woods and bassist Walter Booker. November 15, Carnegie Recital Hall, 57th Street at Seventh Avenue, 247-7800. (Giddins)

HOT HOUSE

Vol. 4 No. 11 NOVEMBER 1985



John Hicks & Elise Wood play Carnegie Recital Hall Nov. 15.

16 Friday

DAILY NEWS

November 15, 1985

HUGH WYATT



JOHN HICKS Inc. 1 (DIW)

John Hicks is one of the most underrated pianists in jazz, as evidenced by this new Japanese import. Accompanying him here is the superb bassist Walter Booker and drummer Idris Muhammad, performing such works as Monk's "Round Midnight." The music here represents an imaginative, even blend of post-bebop and free-form jazz. (Hicks' trio and flutist Elise Wood perform tonight in Carnegie Recital Hall.)

Figure 9 Carnegie Recital Hall was a very important landmark for the recognition of John Hicks as a composer, arranger, and his first performance of an extended work, "Urban Moods" Carnegie Recital Hall, Nov. 15, 1982. Courtesy of the John Hicks Estate

WESTPORT NEWS, Friday, May 23, 1986



PIANO/FLUTE DUO John Hicks and Elise Wood will present two evenings of jazz from 9 p.m. to 1 a.m. tonight and tomorrow at The Inn at Longshore. Mr. Hicks, pianist, composer, arranger and recording artist, has performed with Art Blakey's Jazz Messengers and Woody Herman's Big Band, among others. Ms. Wood has appeared with the bands of Archie Shepp, Clifford Jordan, Vishnu Wood and Ray Copeland. Together they have appeared at major jazz concerts and clubs around the world.

Figure 9 Early Duo gig with John Hicks in Westport, Conn. Westport News, Friday May 23, 1986. Courtesy of the John Hicks Estate

POWER PIANO PLAYER JOHN HICKS IS RELEASED

Underrated and criminally under-recorded for years, versatile veteran jazz pianist **John Hicks** suddenly appears to have new albums sprouting up on a daily basis.

There's a solo work recorded as part of **Concord's** Live At Maybeck Recital Hall series, the cooking **Power Trio (Novus)** set with pounder **Elvin Jones** and bassist **Cecil McBee** and another piece with McBee called **Sunrise Sunset (Red Baron)** as part of **The Bob Thiele Collective**.

And just recently, Hicks' exquisitely sombre ballad session, **Two Of A Kind**, with bassist **Ray Drummond**, has been reissued by **Evidence**. There's a collection of **Gershwin** interpretations, **Crazy For You (Red Baron)**, a swinging bebop piece, **Friends Old And New (Novus)** with old pals **Ron Carter**, **Grady Tate** and **Clark Terry**, and there's also a duo session, **Luminous (Evidence)**, with frequent collaborator, flautist **Ellie Wood**.

Part of the reason for this staggering outpouring is, likely, because the tastefully lyrical and emotive player happens to currently be the pianist of choice of highly respected jazz producer **Bob Thiele**. Just as the producer has risen to new prominence in pop music over the last few years (particularly in house music and techno where the producer now often has precedence over the artist), a similar trend is taking place in jazz.



John Hicks

More than ever, producers like Thiele, in conjunction with label impresarios, are selecting the players they think will give a session the required sound and prestige rather than leave it up to the bandleader as was usually done in the past.

“Around the time that I first began working with **Art Blakey** in 1964,” recalls Hicks from his home, “there was much more communication going on between the players. It was more of a community-type feeling. You know, whenever you did a recording date you could be sure that you were going to be working with someone you’d worked with before. Nowadays, it’s true that the decisions of who plays on what sessions are more in the hands of the producers. I haven’t been able to get into that. I don’t know, maybe I’m a throwback, but I like to record with people whom I’ve played with.”

“I mean, sometimes having these arrangements made turns out to be a pleasure because the musicians you’re working with are great. And every now and then something really good comes out of it. But the whole idea that somebody is putting certain people together for their own purposes... I don’t know... I’m not in total agreement with that. I don’t want to make a big thing out of it, because I’m really glad to have the opportunity to be recording right now and have the chance to get my music played. All I’m saying is that sometimes you’d like to have a say.”

“It’s an interesting situation because these producers think they’re covering all the bases in terms of putting people together, which will make the venture a success both as far as making money and having something musical happen. Hope springs eternal, I guess. You get called for a date, you get X amount of dollars and you do the best you can. But when the tape starts rolling it comes down to the artists and that interplay between them. There are a lot of big-name people working for labels at the moment, but it doesn’t seem like they’re really aware of that.”

—TP

JOHN HICKS performs solo at the Montreal Bistro (65 Sherbourne), Tuesday through Sunday, October 13 to 18 at 9 pm. \$6, Friday and Saturday \$7 (no cover at the bar). 363-0179

Figure 10 A review which mentions many simultaneous releases “Live at Maybeck,” “Power Trio,” “Crazy For You,” “Friends Old and New,” “Underrated and criminally under-recorded for years, versatile veteran Jazz pianist.”
Courtesy of The John Hicks Estate

The Washington Post

SUNDAY, DECEMBER 28, 1997

Roy Hargrove Sextet: 'Depth' And Breadth

The Roy Hargrove Sextet opened its first set at Blues Alley Saturday night with "Depth," an aptly titled piece that swiftly revealed the range and richness of the ensemble's talent. Indeed, over the course of a series of bristling choruses, the tune introduced the prominent voices that would help color and enliven the entire evening: trumpeter Hargrove's crackling hard-bop approach, alto saxophonist Sherman Irby's soulful bearing, trombonist Frank Lacy's infectious energy and pianist John Hicks's harmonic sophistication.

Hargrove views Hicks as his men-

tor and accorded him ample space to shine. The pianist's contributions lifted each performance to a new level, whether he was unveiling his ballad "Yemenja," quietly paired with the trumpeter in a romantic duet or rhapsodically embellishing the band's excursions into Latin jazz. Hearing Lacy, a trombonist who combines a swaggering sense of swing with a broad and witty vocabulary, was another genuine treat.

To his credit, Hargrove, playing open and muted trumpet as well as flugelhorn, seemed more a member of the band than its leader. His most technically demanding solos were fiery but not excessively flashy, and his phrasing on ballads was often distinguished by telling silences and melodic nuance. He also took obvious delight in what he heard coming from his band mates, and his quick-fingered responses heightened the air of spontaneity.

The engagement runs through New Year's Eve.

—Mike Joyce

Figure 11 John Hicks had a special relationship with Roy Hargrove, as he had invited him when just out of college to sit-in at Bradley's before he even had performed in another venue in NYC. Roy plays John Hicks compositions on many of his performances to date. Courtesy of The John Hicks Estate.

The Washington Post

September 18, 1998

JOHN HICKS
"Trio Plus Strings"
Mapleshade

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

Ahead of The Game
ADVENTURES W
HUNTING GUIDE
THE 1998-99
HUNTING SEASON
CHARTS

Nightwatch: Appetiz
On Screen: "P

Apple-picking time 79
A Merry War 56

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.

The Star-Ledger

OE+

FINAL EDITION

TODAY'S FORECAST: Cool with a good
deal of sunshine.

43°

57°

56°

DETAILS
PAGE 41

FRIDAY, OCTOBER 3, 2003

Musicians faithfully keep the beat

jazz

CONTINUED FROM PAGE 21



Pianist John Hicks teams up with his wife, flutist Elise Wood, for jazz vespers Saturday night in Newark.

JAZZ

Jazz Vespers with the John Hicks/Elise Wood Trio

When: Saturday, 6-7:30 p.m.
Where: Bethany Baptist Church,
275 W. Market St., Newark

How much: Free; donations accepted. Call (973) 623-6161

What else: John Hicks Trio, with Curtis Lundy and Victor Lewis, plays Oct. 24-25, 9 p.m.-1:30 a.m., at Smoke Jazz Club and Lounge, 2751 Broadway at 106th Street, New York. \$10 music charge, \$10 minimum. Call (212) 864-6662 or visit www.smokejazz.com.

BY ZAN STEWART
STAR-LEDGER STAFF

Jazz and the music of the church have a deep connection. Jazz, like its close relative, the blues, was deeply impacted — rhythmically, melodically, harmonically and emotionally — 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.

John Hicks, flutist and pianist, and his wife, flutist Elise Wood, are a testament to this connection.

grew up in the church, playing his first services when he was about 10. So he's a natural for jazz vespers, such as the one he and his wife, flutist Elise Wood, will play on Saturday at Bethany Baptist Church in Newark.

The Hicks/Wood trio, which includes bassist Curtis Lundy, Hicks off the sixth year of jazz vespers at Bethany Baptist, which are produced by Dorcas Kirk, manager of station activities and community relations at WBOO-FM (91.1). The season also includes drummer Rudy Walker with Ronald Boy on Nov. 1, singer Cécile Smith on Dec. 6, and pianist Patsy Maldonado on Feb. 7. Other artists will be announced.

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 1965. They've since performed at several other services. Hicks says the atmosphere is "a beautiful, peaceful feeling," says the Atlanta native, 61, whose top-level career boasts lectures with Art Blakey, Sonny Rollins and Betty Carter, and whose latest album with Woods is "Beautiful Friendship" (JazzWorld). "It's sort of a sanctuary. People can feel it. And that opens up all kinds of (musical) expression within that context."

"A church encourages a reflective, peaceful feeling. It's sort of a sanctuary. People can feel it. And that opens up all kinds of (musical) expression within that context."

— JOHN HICKS,
JAZZ PIANIST

the pianist with the magisterial touch was sure of one number he'd include: the traditional hymn — "Let Us Break Bread Together."

"You'll find it in just about every hymnal," he says, "so it's something everyone can relate to." Hicks was adamant: After the jazz repertoire, he will do religious art

also probably on tap.

Wood, a native of Philadelphia who grew up in Washington Crossing, N.J., then Princeton, feels that the Bethany vespers will be a little more dynamic than other services she's played.

"I think we're going to stretch out a little bit, be a little more flexible with the repertoire," says the flutist, who has played with Dizzy Gillespie and co-leads the NY Jazz Philat. "I've heard that the Baptist congregation really embraces the music."

Wood anticipates the feeling she gets playing with Hicks and Lundy, who first performed together with Carter in the late '70s.

"Curtis and John are completely bonded, so it's a real emotion for me," she says. "There's no question about what's going to happen."

Hicks, likewise, relishes working with these partners.

"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," he says. "And we can go different ways. They're both at hand to think I might do at any given time."

PENNINGTON Alphabooks, Pennington Shopping Center, 25 Route 31, Friday, 7-9 p.m., Ken Lelen. Call (609) 730-9333.

BIG BARK Count Basie Theatre, 99 Hornmouth St. Tuesday, 8 p.m., Basie Scapigo, Thursday, 8 p.m., Basie Fleck and the Flecktones, \$70-\$80. Call (732) 843-9000.

SHORT HILLS Four Seasons Restaurant, 440 Pennington Hill Road, Thursday, 7:30-11:30 p.m., Vickie Smith, with Bob de Benedicte. Call (973) 447-4442.

SOUTH ORANGE Dancing Goat, 21 South Orange Ave. Thursday, 8:30 and 9:45 p.m., Jane Geller Band, \$10 cover, \$5 minimum. Call (973) 275-9000.

WAYNE French Quarter, 2320 Hamburg Pike, Saturday, 8-11 p.m., the Centennial Disband Jazz Band. Call (973) 616-4700.

Shea Center for Performing Arts, William Paterson University, 300 Pompton Road, Sunday, 4 p.m. (jazz talk at 7), Mule's Jazz Orchestra, featuring Bill Mulvey, \$12, seniors, students, staff and alumni \$9. Call (973) 720-2171.

WEDDINGBEE Arthur's Landing, Pershing Road, Friday, 7-10 p.m., Peter Weiss Trio, Thursday, 7-10 p.m., Shirley Harwell. Call (201) 842-0777.

WEST ORANGE Cecil's Jazz Club, 364 Valley Road, Friday and Saturday, Don Braden Quartet, \$10. Sunday, Adam Stone and "open mic," \$5. Monday, Joe DiStefano and his 11-piece orchestra, \$7. Tuesday, "Jazz Jam," featuring Bruce Williams, no cover, Wednesday, Nick Rolfe, \$5. Thursday, Latin jazz night, with David Brakman's Latin Jazz Alliance leads dancing, \$10. All showtimes: 9 p.m. Call (973) 736-4800.

NEW JERSEY

Hudson Jazz Club, 1650 Broadway, Friday-Sunday, Jimmy Scott, with the Jazz Expressions, Sunday, 11-30 a.m.-3 p.m. (jazz brunch), featuring Daryl Sharman, with James Griffin, Houston Parnes, Monday, Lee Paul and his trio, Tuesday-Thursday, Richard Bonebrake, all showtimes: 9 and 10 p.m. (11-30 p.m. shows Friday and Saturday only). Call (212) 582-2121.

Jazz Standards, 116 E. 27th St. Friday-Sunday, Morning Miss Mosegony, with featured performers, \$20-\$25. Monday, Marc Cary's "Indigenous People," \$15. Tuesday and Wednesday, Kate McGarry, \$15. Thursday, Susie Parnes, \$20. All showtimes: 7:30 and 9:30 p.m. (11:30 p.m. show Fridays and Saturdays only). Call (212) 576-2232.

Mahar, 15 W. 67th St. Saturday, 9 p.m., Dub-Funk, Josh Roseman Unit, \$15. Monday, 9 p.m., Hans Shuman Trio, \$25 (includes Tim Koorer Break Fast). Call (212) 601-1000.

Stanley Kaplan Penthouse, 65th Street and Broadway, Friday and Saturday, 8 p.m., Music of the Masters: The Music of Dexter Gordon, featuring George Cables Trio, Rufus Reid, Wayne Escoffery, Jimmy Greene, Jerry Walden, \$55. Call (212) 713-4500.

CONTINUED ON PAGE 21

Figure 13 Stewart, Zan, The Star Ledger, 2003, The John Hicks Trio, 2003.

Aaron Davis Hall

Harlem's Principal Center for the Performing Arts

FOR IMMEDIATE RELEASE

Contact: Ellen Zeisler / ellen@zeislerpr.com
 Ian Rand / ian@zeislerpr.com
 212-807-6480
 OR Tiffany Ellis / tellis@aarondavishall.org
 212-650-5993

AARON DAVIS HALL
Harlem's Principal Center for the Performing Arts
 proudly presents

JAZZ GREAT JOHN HICKS'
TRIBUTE TO THE LEGENDARY BILLY STRAYHORN

MY LITTLE BROWN BOOK:

The John Hicks Ensemble plays Billy Strayhorn

SATURDAY, DECEMBER 6TH 2003 AT 8PM

"... Billy Strayhorn was my right arm, my left arm, all the eyes
 in the back of my head, my brainwaves in his head, and his in mine."

- Duke Ellington

**Panel discussion features Phil Schaap, Stanely Crouch, Clark Terry & others
 on Wednesday, December 3rd at 7pm**

New York, NY – Aaron Davis Hall (ADH), Harlem's principal center for the performing arts, is proud to present *My Little Brown Book: The John Hicks Ensemble plays Billy Strayhorn*. The performance will take place **Saturday, December 6th at 8:00 PM** at ADH, located at West 135th Street and Convent Avenue, on the campus of City College. For a detailed brochure, tickets or directions, please call **212-650-7100**, or join the ADH e-club at www.aarondavishall.org. Music at ADH is sponsored by ABSOLUT VODKA.

For *My Little Brown Book*, **John Hicks** has assembled a unique group of stellar multi-instrumentalists to display the delicacy and timelessness of jazz-legend **Billy Strayhorn's** extraordinary compositions. The diverse talents joining pianist and arranger John Hicks onstage at ADH will include **Patience**

West 135 St. & Convent Ave.
 New York, NY 10031

Phone
 212.650.6900

Fax
 212.862.4600

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.

ULTIMA ORĂ • ULTIMA ORĂ •

Crah la FSN

Domnul Vasile Vîlcu, a confirmat, ieri seară, în sala opiniei publice bucureștene de mii de persoane scurte din cadrul FSN, Comunistărității și altele a declarat un subiect este de bine la adresa liderului Comunistărității majoritare, dl Petre Roman, care a fost scutit pe un ton vehement de "atitudine dictatorială, lipsă de transparență, angajare partizanală în orice un grup, deficiența prezenței lui". De asemenea și-a exprimat cu multă îndrăzneală faptul că el este liderul Comunistărității, în domeniul Educației Tehnice, dl Ion Iliescu și a declarat prezența de fapt a 50 de oameni cu 72 membri FSN și Comunistărității care au intervenit de urgență a Comunistărității extraordinare a FSNului.

Jazzman la București

Cristian Crisbăgan

John Hicks

John Hicks este unul dintre primii cinci pianisti ai compozitori de jazz americani ai secolului. Născut în 1925, în Atlanta (Georgia), a început să cânte la pian de la 9 ani. Primii săi idoli: Art Tatum, Bud Powell, Fats Waller. Este influențat, în special, de John Chopman și Charlie Parker. După doi ani de studii la Lincoln University, obține o diplomă de master în muzică. În la diploma de la Școala de Muzică din New York. Lucrând în anul '50, cu Art Tatum, Woody Herman's Band, Woody & Fats Waller și Donnie Warlock. În anul 1957 și 1960 cântă alături de lui cu Billy Carter. În 1976, John Hicks înregistrează "John Hicks For Strings - East" și, în 1978, "After The Morning For West 34". În 1980, înregistrează cu Pharoah Sanders înregistrarea albumului "Sonny In The One" și "Sonny" și în anul în Europa. În prezent, înregistrează în diverse grupuri (sonny, sonny etc.) alături de compozitori ca: Comandor din România, de joi, 12. X.2000, de la sala Radio (joi 19.00), este alături de compozitori în Europa (Italia) în care John Hicks a cântat cu sonny în al a dat câteva momente, în două țări, cu Ray Charles. Înregistrarea de joi 12. X.2000 a sonny un nou interes al lui "Comandor".

Rsp.: Domnule Hicks, atunci, deci, pentru prima dată în România. Care va fi?

J.H.: Am venit în România după București. Câteva persoane de al meu au venit în decursul anilor, în România. Ele lucrează alături de al ei pe care sunt alături de al ei, apoi, eu, eu și alții.

Rsp.: Ce se poate spune, pe scurt, despre al ei?

J.H.: Mi-am început cariera la pian în 1944 și am cântat al compozitori cu multă pasiune de jazz. Timpul de mai mult de 20 de ani în New York. Am un fiu de 21 de ani, care este, de asemenea, muzician de jazz, cântă la trombon și este al un fiu al meu personal. Am al o fiică, are 18 ani și studiază dansul și scrierea.

Rsp.: Să-mi găsiți pentru un "Sonny" compozitori din România de joi 12.

J.H.: Am prieteni care au cântat al ei împreună cu muzicienii români și al ei alături de al ei alături de al ei.

JAZZ

JOHN HICKS

Invitat al Ambasadei SUA
IN CONCERT

RECITAL DE PIAN SOLO
Sala de Concerte a Radio-
Televiziunii (Str. Gheorghe
Barbulescu nr. 62-64)
Joi, 12.XII.1991, Ora 19.30.
Bilete 5-10 lei în funcție de
casa de bilete a S.R.
Concert patronat de Radio-
Televiziunea Română și
Compania TARIOM.

SPONSORI

COTIDIANUL

ELECTRONUM

Radio CONTACT

REMATIF S.A.

Muzicant, în anul 1991, alături de al ei
11.000.15.00, în cadrul Comitetului
pentru Dezvoltarea Societății, în anul
1991, în cadrul FSN și alături de al ei
muzicant de jazz. Sunt alături de al ei
muzicant de jazz.

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.

59 LITTLE MILTON, ALBERT KING
 60 BOBBY DANZIE, CHRIS WOODS
 61 OLIVER NELSON, O'HARA SPEARMAN
 GRANT GREEN / SONNY RED,
 62 JOHNNY GRIFFIN, EDDIE "LOCK JAW" DAVIS
 PHAROAH SANDERS
 63 HENNY DORTCH, LUCKY THOMPSON,
 LOU DONALDSON, JOE HENSEN
 64 ART BLAKEY
 65 ↓ BETTY CARTER
 66 ↓ BETTY CARTER, SONNY ROLLINS
 BENNIE GREEN (FROM BOSS)
 67 FREDDIE HUBBARD, FRANK FOSTER
 ANITA O'DAY, LOU DONALDSON
 68 WOODY HERMAN, CLEA BRADFORD
 ETTA JONES
 69 ↓ " SLIDE HAMPTON
 70 CLIFFORD JORDAN, ROY HAYNES,
 71 ART BLAKEY, CHAS. TOLLIVER, MUSIC INC.
 72 MICKEY BASS, WOODY SHAW
 OLIVER LAKE, CESTER BOWIE,
 73 JILLIE HENRIKSEN

Figure 16 He was often annoyed that the biographies were incomplete and with errors, so he took the time to write out his own. 1959-1975. Courtesy of The John Hicks Estate.

Pocono Record

Friday, July 3, 2009 13

WEEKEND



Elise Wood Hicks

Jazz flutist debuts at Deer Head Inn, on ESU radio station

Jazz flutist Elise Wood Hicks will perform with her quintet in her debut appearance at the Deer Head Inn at 7 p.m. today.

She will be accompanied by Patrick Paladian on piano, Tony Marino on bass, Paul Kendall on saxophones and Steven Williams on drums.

The music is from 7 to 11 p.m., and \$5 Fridays continue with the music charge at \$5.

Wood Hicks, a flutist who hails from Philadelphia, has appeared as featured soloist, band-leader and band member with such notables as David Murray, Archie Shepp, Butch Morris and Arthur Blythe, Sir Roland Hanna, Spirit of Life Ensemble and most frequently with her partner of two decades, John Hicks.

International festivals and tours include Japan, Finland, Italy, France, and Taiwan. Documentary films such as "Femme du Jazz" and books "Madame Jazz" as well as articles in *WindPlayer* and *Fa La La* and *Jazz Improvisation* place her in the cutting edge of jazz.

She is the band-leader of a collective of All-Stars that com-

prise the John Hicks Legacy Band, a recording and performing ensemble formed of the musical associates and followers of pianist John Hicks. She also performs with organist/pianist Eddie Beato, presenting her classical repertoire in various New York City churches.

The Deer Head Inn is at 5 Main St., Delaware Water Gap. For information call (570) 424-2000 or visit www.deerheadinn.com.

Also, an interview with Wood Hicks will air at 9 a.m. Saturday during "Jazz for the Common Man" on WESS 90.3 FM. Her recent release, "Mind Wine" with the John Hicks Legacy Band, will also be featured as the Complete Jazz Album during Saturday morning's broadcast.

The weekly program, hosted since 1983 by attorney and casual jazz drummer Steve Krawitz, showcases regional, national and international jazz artists.

Inquiries may be sent to jazz41cm@usnetway.com or (570) 422-3133 during the broadcast.

Figure 17 Memorial Concert for John Hicks at the Deerhead Inn in connection with ESU Radio Station. Many concerts of his music have been performed in his behalf. Courtesy of The John Hicks Estate.

New from HighNote Records

JOHN HICKS & FRANK MORGAN

Twogether

John Hicks, piano

Frank Morgan, alto saxophone

(tracks 2, 3, 5 & 6)

HIGHNOTE
RECORDS INC.



DESCRIPTION:

The duo is the most basic form of musical conversation and at the same time one of the most difficult formats to bring off successfully. At its best it's communication at the highest level, presupposing a common goal as the highest priority. Successfully mastered, this delicate balance yields the kind of interaction which makes improvised music an unforgettable experience, challenging performer and audience, alike. These two incredible instrumentalists draw from the deepest tradition of jazz-improvisation and interact with sensitivity, flexibility and such ease of invention so that the ideas flow naturally from one musical mind to the other. John Hicks and Frank Morgan never recorded



together as a duo but this live recording preserves the meeting of these musical minds and gives us a tantalizing glimpse of what might have been. Bringing the program up to CD length are a selection of solo tracks of John Hicks taken from the same live concert appearance that gave us the HighNote release, "I Remember You" (HCD 7191) about which Marcia Hillman in *All About Jazz* said, "Listening to Hicks leaves you with the feeling of having sat in some jazz

club until three in the morning and leaving with a head full of beautiful and imaginative music."



Release Date: May 25, 2010
Artist: Hicks, John & Frank Morgan
Title: Twogether
Catalog #: HCD 7209
Label: HighNote Records
List Price: \$16.98
Format: CD / Digital
Packaging: Standard jewel case
UPC: 6 32375 7209 2 6
Box Lot: 30
New Release Discount: 7% off till 05/28/10
File Under: Jazz



Track Listing:

- | | | |
|----|-----------------------|------|
| 1. | Parisian Thoroughfare | 8:22 |
| 2. | Night in Tunisia | 8:23 |
| 3. | My One and Only Love | 8:39 |
| 4. | Is That So? | 8:04 |
| 5. | Round Midnight | 8:58 |
| 6. | N.Y. Theme | 8:01 |
| 7. | Passion Flower | 6:53 |

NATIONAL ADS PLANNED: *Down Beat* and *Jazztimes* ads planned to run concurrently with the release. Additional ads will appear in regional jazz newsletters and periodicals.

PROMOTION PLANS: Complete national service to all major jazz magazines and periodicals. National radio service to key stations and markets.

HIGHNOTE RECORDS • 106 West 71st Street • New York, NY • 10023 www.jazzdepot.com

Figure 18 One of the later performances that John Hicks performed publicly was a week at Dizzy's. This recording was released in his memory by HiNote, a duo performance concert. Collection of The Estate of John Hicks.



Figure 19 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 20 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 was his final dwelling place. Photo courtesy the John Hicks Estate.



Figure 21 John Hicks as a child (center, holding the plaque) with the Men's Group of the First United Methodist Church in Watts, Los Angeles, 1951. John Hicks is in the center of these grown men actually looking like a little man himself. He is probably about 5. Courtesy of The John Hicks Estate.



Figure 22 The Church in St. Louis at Leffingwell and Pine where John Hicks, Sr. presided as a pastor, 1957. Photo courtesy of The John Hicks Estate.



Figure 23 "John Hicks at the Piano," estimated date 1967. This photo shows his charisma and presence as an up-and-coming Jazz Pianist. Photo courtesy of The John Hicks Estate.



Figure 24 "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.



Figure 25 John Hicks in Concert, estimated date St. Louis, 1961. Photo courtesy of The John Hicks Estate.

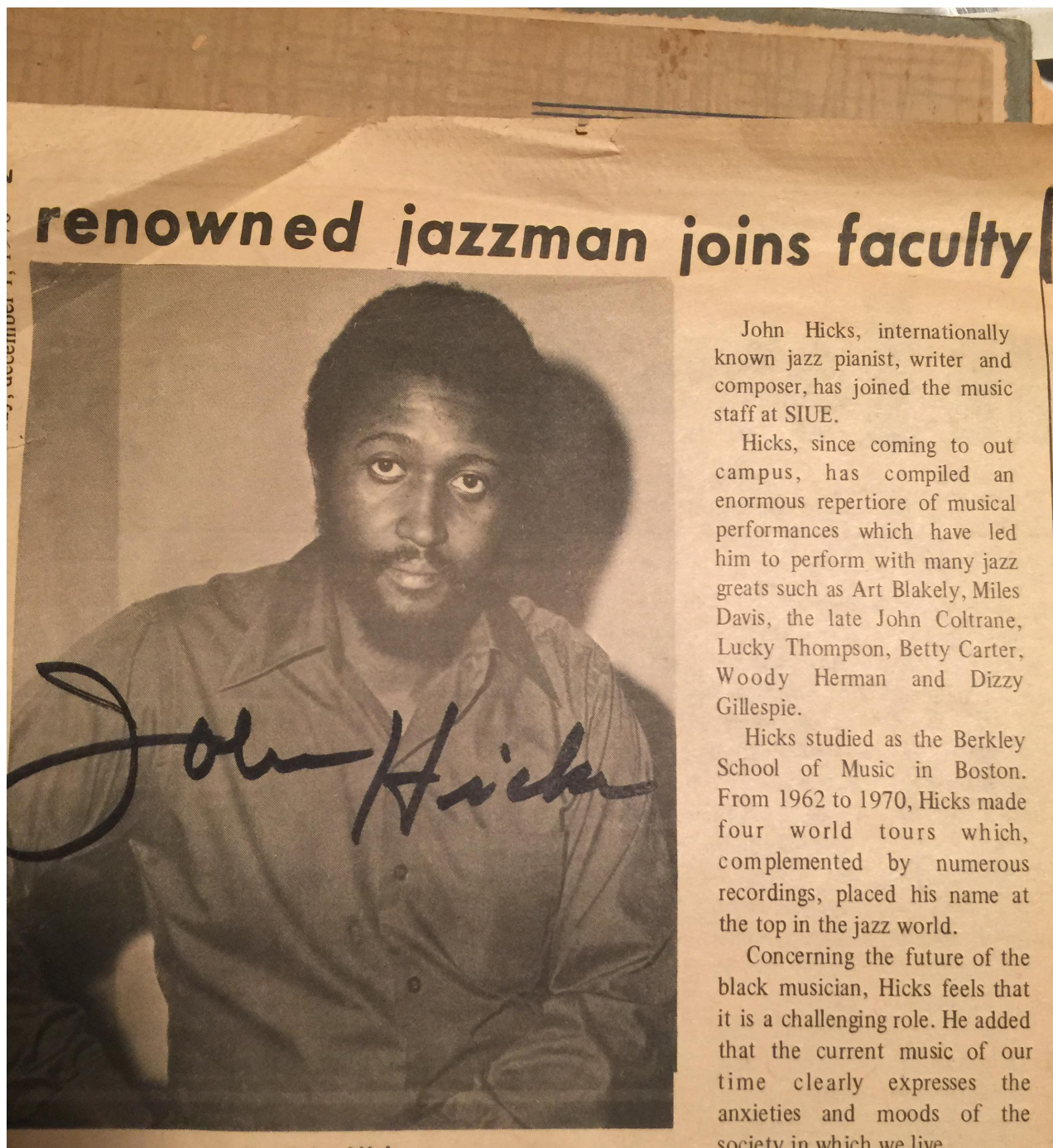


Figure 26 "John Hicks Joins Faculty of SIUE." John Hicks was very pleased to be included as member of the Faculty of SIUE. Because of his busy performance schedule he wasn't able to be in residence, but his appointment was of great personal pride to him. Photo courtesy of The John Hicks Estate.

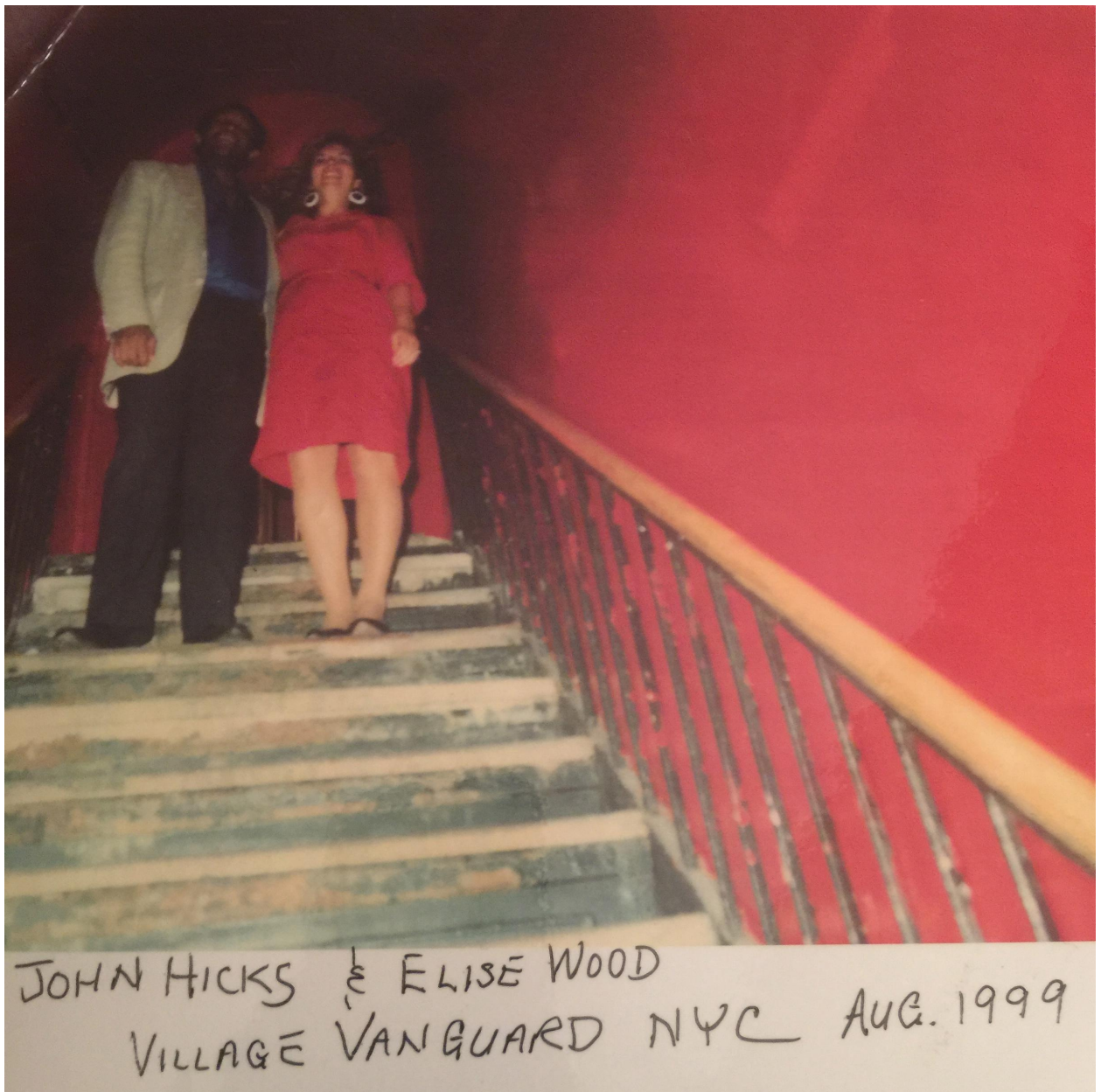


Figure 27 This photo was taken at the top of the steps at the Village Vanguard. John Hicks was performing that night... Photo by Rich Henderson.



Figure 28 This is one of the classic covers from the Mapleshade Record Series created during the productive years of many musicians going in and out of this casual recording studio mecca. An extraordinary experience and a dream come true for John Hicks. Courtesy of The John Hicks Estate.

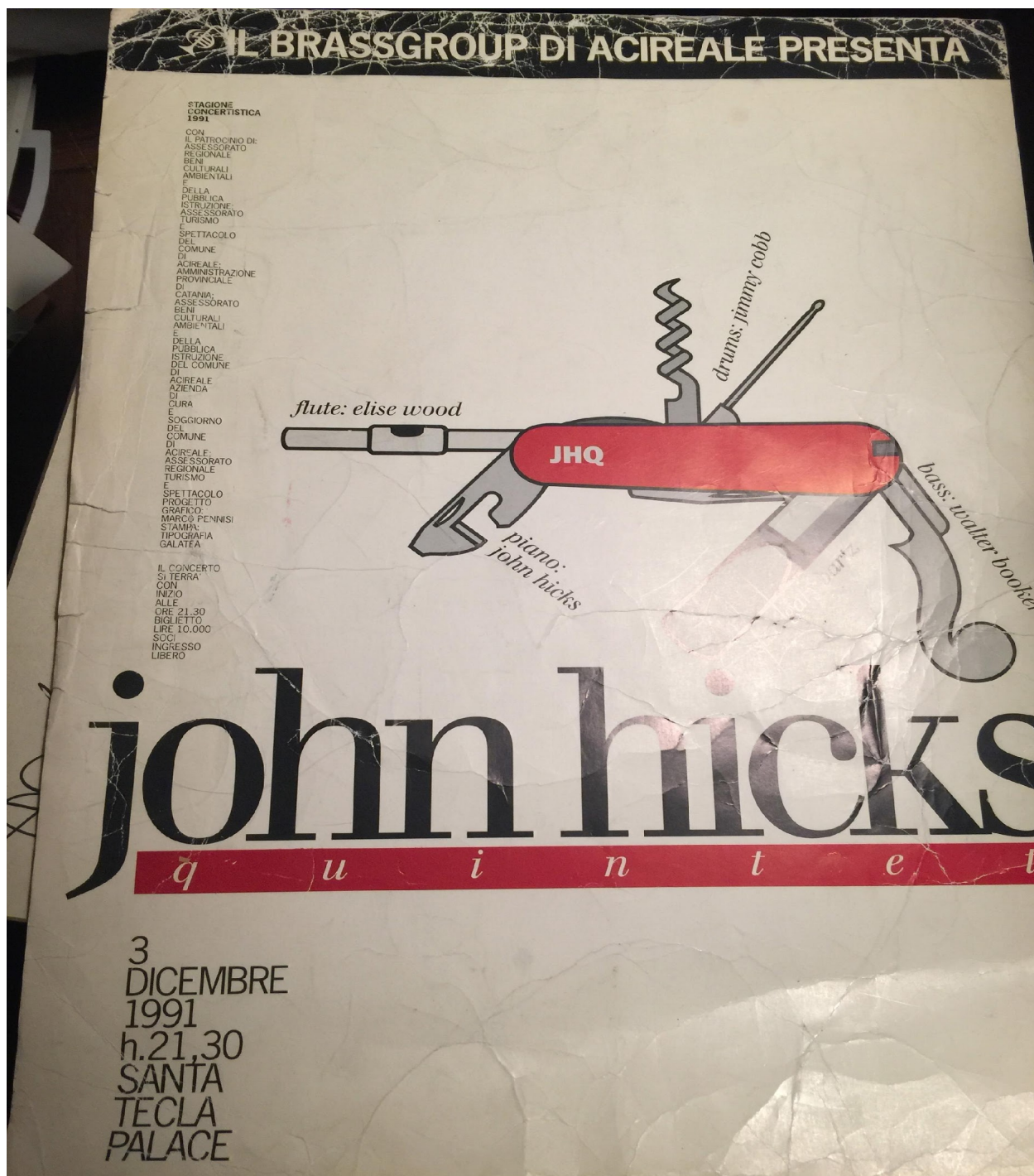


Figure 29 Poster for the John Hicks Quintet in Italy. Courtesy of The John Hicks Estate.

CHIVAS REGAL & GLEN GRANT
TASTEFULLY PRESENT
INTERNATIONAL BANDS – INTERNATIONAL BRANDS

JAZZ

SCOTCH

TOURNEE

VERANSTALTER: JAZZMAP, WIESBADEN

John HICKS Trio

John Hicks(p); Curtis Lundy(b);
Idris Muhammad(dm)

10.4. Kaiserslautern, "Kammgarn"
11.4. Wiesbaden, "Cafe Cicero"
13.4. Dortmund, Jazzclub "Domicil"
15.4. Köln, "Subway"
16.4. Köln, "Subway" JOHN HICKS-solo
17.4. Bonn, "Jazz-Circle"
18.4. Essen, "Satrianic"
19.4. Viersen-Süchtein, "Weberhaus"
20.4. Bamberg, "Jazzclub"

22.4. Karlsruhe, "Jubez", Kronenplatz 1, 20.30 Uhr

4. Bayreuth, "Podium"
5. München, "Unterfahrt"
6. Leipzig, "Markt Neun"
7. Weimar
8. Freiberg, Studentencolub "Füllort"



Figure 30 The John Hicks Trio in Germany, 1999 – This tour consisted of a 17-city series of performances in West Germany. We traveled in a camper bus and were accompanied the entire time by the promoter and organizer, Peter Schilbach. Some concerts included guest artist Sylvia Droste, vocalist. Photo courtesy of the The John Hicks Estate.

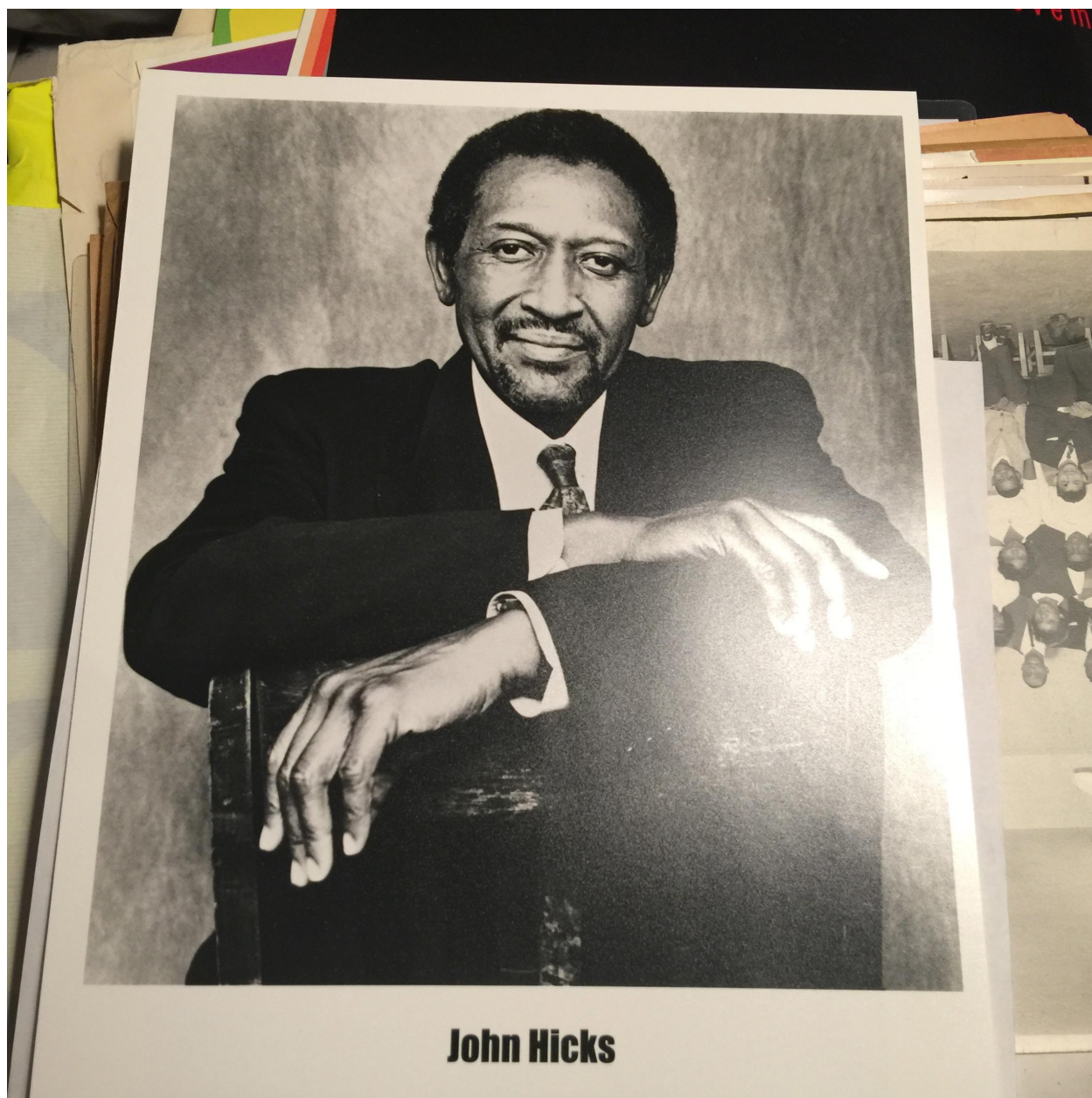


Figure 31 Press photograph of John Hicks by jazz photographer Chuck Stewart, 1990.

NEW YORK UNIT IN JAPAN

JAZZ AT P...
256 Columbus
94193 415 2...

KIMBALL'S...
5800 Shellm...
94608 510...

YOSHI'S...
6030 Claren...
94618 510...
Jason Olaine...

KUUMBY...
320 2 Ced...
408 427 2...

THE GA...
360 S Sa...
95129 4...

LACEY...
500 SW...
97034...

ニューヨーク
ユニット
イン ジャパン

芸術文化振興基金助成事業

TRIBUTE TO
GEORGE ADAMS





Paddle Wheel Records Presents



オーバー・ザ・レインボー

●KICJ-136・税込¥3,000

ファラオ・サンダースがN.Y.U.に初参加。コルト・レーン・ス・ビリットが爆発する激情と神の至福を讀める優しき詩情が交差する傑作誕生。〈グリーン・スリプス〉〈ナイーマ〉〈スカイラーク〉〈サマータイム〉他全8曲収録。1992年6月15日ニューヨーク録音。





セント・トーマス

●KICJ-68・税込¥3,000

ジョン・ヒックスをフィーチャーしたトリオ作。ジャズ史に偉大な足跡を残した5人のテナー奏者にちなんだナンバーを採りあげた作品。〈ディア・オール・ド・ストックホルム〉〈インプレッションズ〉〈いそしぎ〉他全8曲収録。1991年6月25日東京録音。



ナウズ・ザ・タイム

●KICJ-108・税込¥3,000

ジョージ・アダムスの盟友、マービン・ピーターソンのベットの炸裂。高らかに男の情熱を放散させる爽快無比な演奏。N.Y.U.の新しい起爆剤となったマービンを聴け！〈煙が目にしみる〉〈オンリー・ユー〉〈聖者の行進〉他全9曲収録。1992年3月15日東京録音。

ブルー・ボッサ

●KICJ-55・税込¥3,000

ジョージ・アダムスがロリンズの〈エプリホエア・ガリブソ〉に挑戦。マンハッタンで芽生えた男の友情が結実したN.Y.U.パドルホイール移籍第1作。〈モンクス・ムード〉〈浜辺のミサコ〉〈A列車で行こう〉他全8曲収録。1990年12月6日東京録音。

発売元：キングレコード株式会社

Figure 32 New York Unit: a Tribute to George Adams, Presented by Paddle Wheel Records. The original New York Unit Trio is presented here with legendary Richard Davis, John Hicks, and drummer Tatsuya Nakamura. The location is one of the favorite spots for performing in Japan, Oirase. Photo courtesy The John Hicks Estate.



Figure 33 John Hicks, portrait, by photographer, Rich Conde, 2005. Photo courtesy of The John Hicks Estate.

before, and we are unlikely to be offered one children come to school without the academi Campaign for a local equity improvement

ON A LEGACY By STANLEY CROUCH

A leader worth following in jazz & life



New York is a city of professions, from the most refined and high-minded to the most crude and lowdown. The energy of these varied professions defines this town as much as anything else, whether in the cold calculations of Wall Street or the hot groove on the bandstand of a jazz club where a figure who embodies the music might be performing.

Today, from 2 p.m. to 9 p.m., the wake of great jazz pianist John Hicks will take place at St. Mark's United Methodist Church at 55 Edgecombe Ave., where his funeral will be held tomorrow at 2 p.m.

Hicks was not well-known to the general public because he was not a star. Hardly any jazz musicians are. But he was immeasurably important. Hicks symbolized the discipline, grace, fire and compassion of the art.

This was true not only of his work, but of his very being; whenever Hicks entered a room, the deepest meanings of jazz entered with him.

Hicks was born the son of a preacher man in 1941 in Atlanta. Whenever his pastor father got a new assignment, the family moved, first to Los Angeles, then St. Louis.

Hicks once told an interviewer that he was from the middle class and certain things were both expected and aspired to, which explains why he was never part of the dehumanizing vulgarity that has expressed itself with ever more meaningless overstatement and hysteria in the most popular hip-hop material of our time.

He was nobody's version of a martinet, either as a musician or a man. John Hicks was about as cool and as soulful as one could get, always calm and witty as he arrived, moving with a slight lean that brought something extra to his carriage. He was held in high position by his peers, who recognized him as an extremely knowledgeable musician.

Hicks moved to New York from St. Louis in 1963 and became a highly respected member of the jazz community, so much so that Tommy Flanagan, one of the grand masters of jazz piano, referred to him one night at Bradley's, a legendary jazz room, as "everybody's favorite pianist."

Hicks was so popular that he sometimes seemed to be simultaneously playing with everyone on every bandstand in Manhattan, Brooklyn, Queens, Staten Island and the Bronx.

He was "Mr. Everywhere" because Hicks could accommodate many different styles of playing and fit in almost anywhere.

Consequently, if you saw Hicks on stage, you knew that everything was going to be all right.

You were sure to hear that great intelligence, the fire that he had inherited as a preacher's son, and the refined vision of a man at ease and in control of the seemingly boundless force of joy that came through him in note after note.

John Hicks also was a marvelous ballad player who could make the intricate details of romance and elegance seem so easy to come by. In a time as debased as ours, it was always a tonic to hear him play "Some Other Time" or any of the enormous number of love songs that he knew.

With that great man now gone, as Miles Davis said of Charlie Parker when he died, "New York won't be the same without him."

scrouch@nydailynews.com

between his death and the WTC. Frieden dissed the autopsy. It wasn't definitive, he said. Autopsies don't prove the case.

Now this is the same Tom Frieden who, together with Mayor Bloomberg, banned smoking in New York on the grounds that secondhand smoke kills 1,000 people here every year.

Yet no autopsy ever backed that assertion, which as we all know, has changed the world, not just the city. Once New York fell to Frieden and Bloomberg, there went Ireland, Israel, England, next the world!

And this with no direct proof. The case against secondhand smoke is all smoke and mirrors.

Yesterday I called Frieden's office to ask how he could square his views on smoking with the assertion that it was doubtful Detective Zadroga's death was connected to his work at Ground Zero. His spokeswoman Sandra Mullin said, "There is no question about the deadly effects of secondhand smoke, but there is no definitive proof about the impact of what happened at the World Trade Center."

As a result of experts like Frieden failing to establish a connection between Ground Zero and health or death, the victims and their families suffer.

It's a sick joke. What really is going on, is a fear by the bureaucracy that a decision connecting Ground Zero with health consequences and/or death will result in big time money damages.

How else can you explain why, in one breath, docs, scientists, journalists and the rest refuse to question the "evidence" on secondhand smoke, and, in the next, all respectfully accept the complexities of proof beyond a reasonable doubt where heroes left their lungs and lives.

nydailynews.com

NANCY KASZERMAN ZUMA PRESS

When jazz pianist John Hicks hit the stage, his fans knew everything was going to be all right.

Figure 34 The epitaph written by Stanley Crouch has a more concise overview than many written during his lifetime. He was a Jazz musician of such stature that regrets came from all corners of the world with words of testimonial and sympathy. New York Times, 2006. Courtesy of The John Hicks Estate.

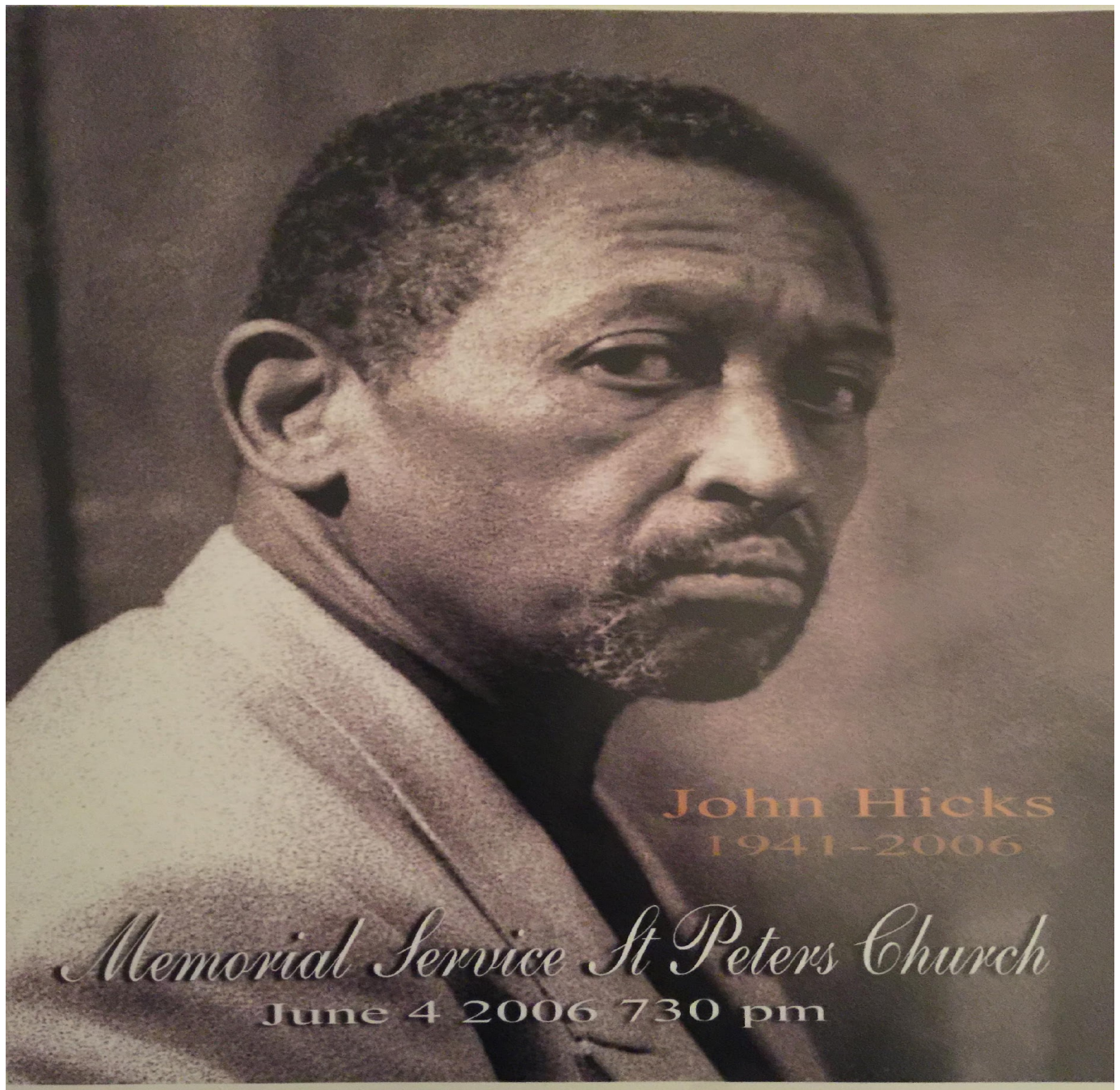


Figure 35 A memorial was organized for John Hicks soon after his passing. I received a phone call from Dorthaan Kirk of WBG0 giving a possibility of a couple of dates. I said, "let's do it as soon as possible." The turn-out at the Memorial was unprecedented, and the number of people who offered to perform was unwieldy. A program was selected that included Cassandra Wilson, Amiri Baraka, Stanley Crouch, David Murray, Randy Weston, and Mulrew Miller, to name a few. St. Peter's Church, May 2006. Photo by Rich Conde. Courtesy of The John Hicks Estate.

John Hicks Memorial - St. Peter's Church May, 2006