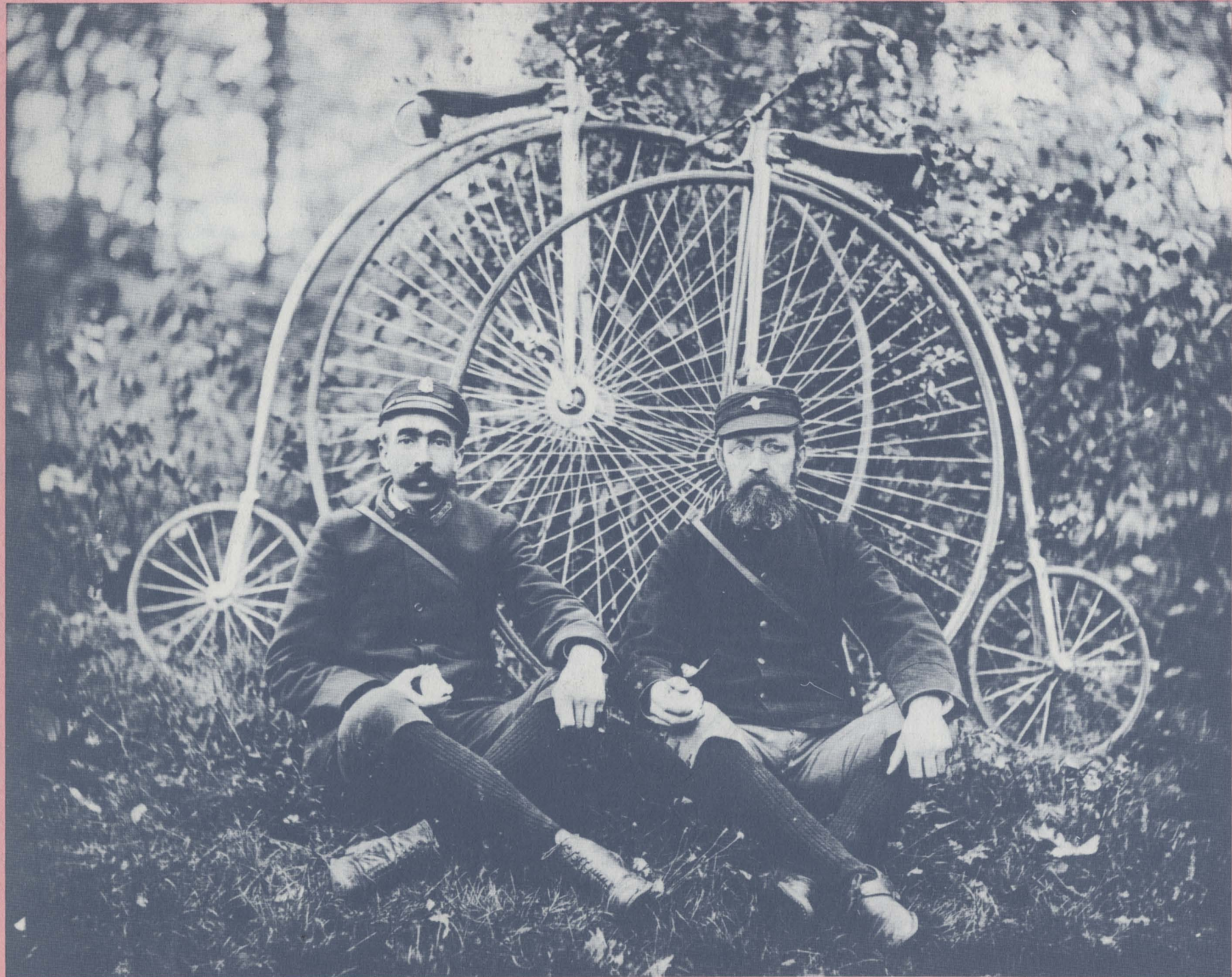


PRODUCED AND ANNOTATED BY DAVID A. JASEN

FOLKWAYS RECORDS FS 3165

# George Hicks, Ragtime: Tickled Pink



BICYCLE MESSENGERS, PHOTO BY CHARLES H. CURRIER

COVER DESIGN BY RONALD CLYNE



FOLKWAYS RECORDS FS 3165

---

# George Hicks, Ragtime: Tickled Pink

---

**SIDE ONE**      Total Time — 19:06

1. Tickled Pink (Rowland)
2. Sweet & Tender (Bargy)
3. Jim Jams (Bargy)
4. Pianoflage (Bargy)
5. That Futuristic Rag (Bloom)
6. Bluin' the Black Keys (Schutt)

**SIDE TWO**      Total Time — 20:52

1. My Pet (Confrey)
2. The Lion Tamer Rag (Janza)
3. Baltimore Todalo (Blake)
4. Town Talk (Olson)
5. Personality (Rowland)
6. Virginia Creeper (Mayerl)

**CREDITS**

Producer & Annotator: David A. Jasen  
Mastering: Carl Seltzer

© 1983 FOLKWAYS RECORDS & SERVICE CORP.  
43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

---

# George Hicks, Ragtime: Tickled Pink

---

PRODUCED AND ANNOTATED BY DAVID A. JASEN

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FS 3165



# George Hicks, Ragtime: Tickled Pink

PRODUCED AND ANNOTATED BY DAVID A. JASEN

It is always a pleasure to herald and bring to the fore a new ragtime performer. But when that performer is also a former pupil, the pleasure is even greater. And so it is with George Hicks, a young man (born in Hicksville, Long Island, New York on December 26, 1952) who came to ragtime while in college by way of the accordion, taking lessons from age seven. After winning prizes as a virtuoso on this instrument in state-wide competitions, George switched to piano. It was while attending the C. W. Post Center of Long Island University in the School of the Arts majoring in music education, that his interest in piano ragtime accelerated. He came under this writer's tutelage, specialized in the area of Novelty ragtime and started to concertise before his graduation (with a Bachelor of Fine Arts degree). He moved to St. Louis, Missouri to study further with Trebor Tichenor (see "Days Beyond Recall," Folkways FS-3564) at Washington University and became enamored of the early Folk Rag. He has participated in the annual National Ragtime Festival aboard the Goldenrod Showboat on the levee in St. Louis since 1974. Currently, George is giving ragtime concerts in Europe.

## SIDE ONE

TICKLED PINK, a decidedly charming and accomplished contemporary rag, was composed by William S. Rowland (born in Sedalia, Missouri in 1948) and published in 1976. George's recording is the first given this piece. The last section unfortunately owes too much to Scott Joplin, probably as a result of Joplin's living in Sedalia earlier. The third section is especially fetching (although a bit choked off at the end).

SWEET AND TENDER was composed by Roy Bary (1894-1974) in 1919, when he made a piano roll of it for Imperial Player Company

of Chicago (see "Roy Bary: Piano Syncopations," Folkways RBF-35). He forgot about it until Will Rossiter published it in 1923. The first time it was recorded was in 1977 on "Rip-Roaring Ragtime: Dave Jasen," Folkways FG-3561.

JIM JAMS is another Bary composition which he both recorded on disc and performed on piano rolls. George is particularly adept at performing the Bary rags - probably he is the most outstanding performer of Bary's rags today.

PIANOFLAGE is the third rag by Bary and is, compositionally, the finest of all. As with the previous rag, it was published by Sam Fox of Cleveland in June, 1982.

THAT FUTURISTIC RAG was composed by Rube Bloom in April, 1923, but wasn't recorded by him until February, 1928. Two takes in very interesting performances may be heard on "Ragtime Piano Originals," RBF-23 and on "Novelty Ragtime Piano Kings: Rube Bloom & Arthur Schutt," RBF-41. Bloom, an outstanding soloist, accompanist, band leader, arranger and composer, was self-taught as a pianist, but never learned how to read or write music down on paper. This recording by George is the first since the composer's! George adds his own special touches, especially in the last section.

BLUIN' THE BLACK KEYS was first published in 1926 and was composed by the fabulous orchestra pianist Arthur Schutt. This is the very first time it has been recorded. A most harmonically complex and rhythmically fascinating rag. The triplets, rhythmic suspensions and breaks abound in this rag, making it one of the hardest Novelty rags to play.

## SIDE TWO

MY PET was first done as a piano roll by the composer Zez Confrey (see "Zez Confrey, Creator of the Novelty Rag," Folkways RBF-28) in July, 1918. It wasn't recorded on disc or published



for another three years. It is a thoroughly original conception and the prototype of Confrey's approach to ragtime which pioneered the Novelty era. There have been several recordings of this rag in the past, most of which are played dreadfully slowly. Most of the Novelty rags, unlike some of the earlier rag styles, were meant to be played quickly - as virtuoso display pieces. George takes this one at the proper brisk tempo.

THE LION TAMER RAG by Mak Janza was first published in the Folk tradition in 1913 by ragtime composer Al Marzian in Louisville, Kentucky. This is its debut on records. Filled with a happy spirit, it has its compositional eccentricities. The syncopations in the left hand of the first strain, for instance, are highly unusual and never found in rags of this type.

BALTIMORE TODALO was composed by Eubie Blake (1883- ) for his hometown around 1910 but wasn't published until 1975. This is recorded for the first time by someone other than the composer. George has had occasion to meet with and talk to Eubie about performance styles. This recording shows that George Hicks has

mastered a congenial approach to suit this rag by Eubie. It is also a tribute to Eubie's 100th birthday.

TOWN TALK was from the pen of Minnesota-born Elmer Olson in 1917. It is one of the more interesting rags as it acts as a transition - from the Advanced to the Novelty rags. George's performance is the first on records.

PERSONALITY is another from the pen of William S. Rowland. It is far less derivative than his others and captures the good time feeling of the ragtime era. George's performance, another first on disc, demonstrates the happiness inherent in this contemporary rag.

VIRGINIA CREEPER was one of the 1925 Novelty rags of Englishman Billy Mayerl. Mayerl was born in 1902 in London and died there in 1959. He can be heard on Folkways RBF-30 ("The Syncopated Impressions of Billy Mayerl"). This is one of his most delightful and difficult excursions into the Novelty rag. George sails through merrily and with great feeling for this music. An auspicious debut for George Hicks. We're tickled pink and hope that you will be, too.

For Additional Information About

FOLKWAYS RELEASES

of Interest

write to



**Folkways Records  
and Service Corp.**

43 WEST 61 ST STREET NEW YORK, NEW YORK 10023