

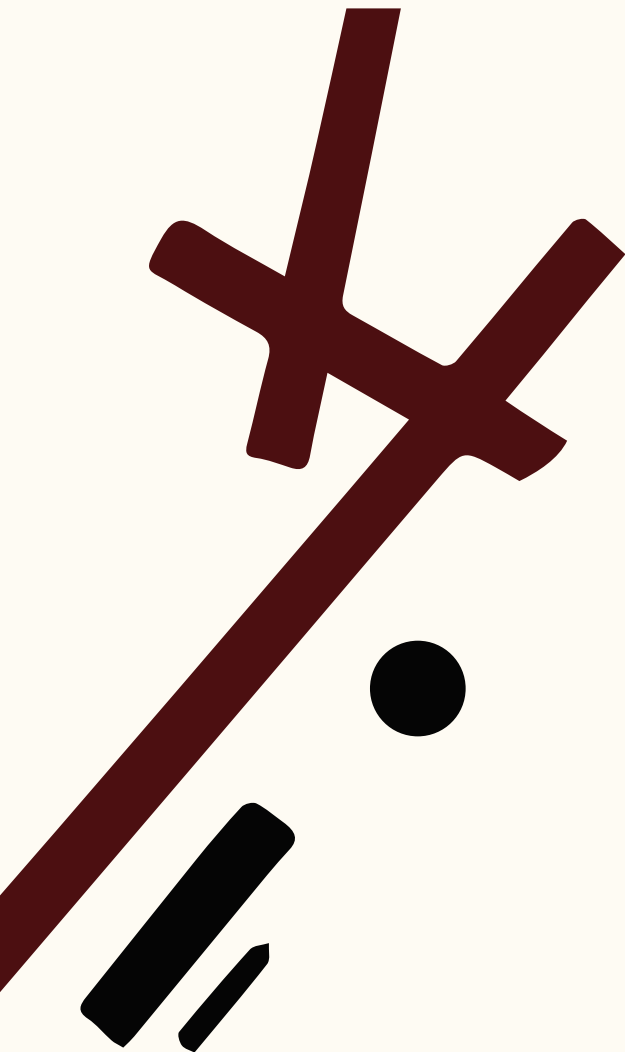
**SAVANT**  
RECORDS INC.



# LOUIS HAYES CRISIS

Abraham Burton  
Steve Nelson  
David Hazeltine  
Dezron Douglas  
Camille Thurman

**SAVANT**  
RECORDS INC.



- 1. Arab Arab** 5:30  
(Joe Farrell) (Farjo Music) BMI
- 2. Roses Poses** 5:55  
(Bobby Hutcherson) (EMI Unart Catalog / Nosre Music) BMI
- 3. I'm Afraid the Masquerade is Over** 7:02  
(Herbert Magidson / Allie Wrubel)  
(Magidson Berhardt Music / Music Sales Corp.) ASCAP
- 4. Desert Moonlight** 5:18  
(Lee Morgan) (Conrad Music) BMI
- 5. Where Are You?** 4:59  
(Jimmy McHugh / Harold Adamson)  
(Cotton Club Publishing / Harold Adamson Music) ASCAP
- 6. Creeping Crud** 5:23  
(Louis Hayes) (Quintessential Lou) BMI
- 7. Alien Visitation** 6:07  
(Steve Nelson) (Second Floor Music) BMI
- 8. Crisis** 5:45  
(Freddie Hubbard) (EMI Unart Catalog) BMI
- 9. Oxygen** 5:44  
(Dezron Douglas) (Norzed Music) ASCAP
- 10. It's Only a Paper Moon** 4:12  
(Harold Arlen / E.Y. Harburg / Billy Rose)  
(Chappell-Co. / Glocca Morra Music / S.A. Music Corp.) ASCAP

**T**he Jazz world knows the name of the icon Louis Hayes and they know his history beginning with his legendary work with Horace Silver commencing in 1956 when he arrived from Detroit at the age of 19. The Jazz world knows about his multitude of recordings with Cannonball Adderley, Oscar Peterson, John Coltrane, Freddie Hubbard and almost every other master of the music. The Jazz world knows his recordings with his own groups with Joe Henderson, Junior Cook and Woody Shaw and the young players he mentored. They know his singular drumming which is recognizable from the first tap of the cymbal. Most Jazz musicians want to try to figure out how he and the all-time great bass player Sam Jones were able to get that sound they got when two played as one.

But it is only the people closest to Lou who know that when he has an idea, there is no stopping him. He will call on every Sunday morning until he can get a person to agree to his idea. There is a composition entitled “Lou’s Idea” that he composed and recorded in 2010. When I first heard that tune, I had to laugh because Lou often has ideas and I told him once, “Not all your ideas are good ideas, but they are better than most everyone else’s.” The recording of this album, Crisis, is one of Lou’s excellent ideas. He wanted to record with this band and then there was COVID. The year that was lost to so many and the year of loss and pain for the world. It was the year that young people took to the streets and showed the world that Black Lives Matter. It was the year when musicians were forced to stay indoors and not be on the road as they had been, in the case of Louis Hayes, for over 60 years.

I first met Louis Hayes in the 1970s when I was the road manager for his band that traveled to Europe for six weeks at a time, moving between countries by train, and then took a two-week break and went back to Europe for six more weeks. In 2018, when he was invited to China and Japan, he insisted that I go back on the road as his road manager even though I had retired from that job years ago. Like I said before, when Lou has an idea, it’s impossible to ignore it. The trip to China and Japan was a big success and I signed on with Lou for whatever he needed. When he decided he wanted to make a recording during this difficult year, I called Barney Fields at HighNote (and Savant Records). He agreed right away to let Lou record but thought it would be best to wait until the new year, 2021. So, in January 2021, the band, with masks in place, went into the studio in Astoria.

When I asked Lou why he wanted to call the album “Crisis,” he said: “I came to NY in 1956 and Freddie Hubbard came in 1958. We became very close friends and we lived in the same building in Brooklyn for years. I always loved this tune he wrote and recorded on Blue Note in 1961 and I thought it was the perfect tune for this recording and this time. I did change the arrangement a bit – Freddie played the melody leading up to the Crisis part and I started out with it. That seemed to fit with what the last year was about.

“During the COVID year, I have taken the time to reflect and relax. It’s the first time that I have been able to wake up

and I don't have to think about getting ready for the next job. I know that I can come back strong when it's time. I want to come back, but I have been comfortable at home. I know it's not forever.

"The tune I composed for the album, 'Creeping Crud', is written for my very good friend Doug Watkins (1934-1962). Doug recommended me to Horace Silver; we came up together in Detroit. I will always remember the time we went to the top of the Empire State Building together and looked out over the city we had come to and where we wanted to play the music we loved and make our mark. We went up there in the daylight and then saw the lights of the city go on. Doug used that expression, creeping crud, if someone had a cold or was ill around us. Anthony Wonsey did the arrangement for the band and I think Doug would be pleased. During these weeks and months in the house, I often think about my close friends who are no longer with us.

"'Desert Moonlight' is a Lee Morgan composition. Lee Morgan was my close friend as well. Dezron Douglas suggested we play it, and it fits the band and the album perfectly. Steve Nelson brought his tune 'Alien Visitation', a ballad, to the date and it just felt right from the start. Dezron also suggested the beautiful 'Roses Poses' by Bobby Hutcherson. Dezron brought his tune 'Oxygen' and we all agreed it was a winner. Dezron is a young player but he is wise for his years and he is always there when I need him. He took over the details for this recording and chose the studio and stepped up to do what he does—he always has my back.

"When there is a question about something with this group, we look over at Abraham Burton. If he thinks it's cool, we go with it. Abraham knows what works and doesn't work."

When Lou first heard Camille Thurman sing, he wanted to have her on his next album. Abraham and Dezron knew her, and Abraham had mentored her. She sat in with Lou on his 80th birthday gig at Dizzy's Club at Jazz at Lincoln Center and Lou was thrilled with her voice and presence. She suggested "Where Are You" and "I'm Afraid the Masquerade is Over". Nancy Wilson recorded "Masquerade" with Cannonball and Lou felt that it was a perfect tune for the recording as it was a tribute to them as well.

Barney Fields rose to the occasion just as his father Joe Fields had done for so many years. The studio and the engineer David Stoller were "smooth as silk" and the session was a joyous reunion. In the words of the legendary Louis Hayes, "Enjoy the music and everything is Mellow D."

~ **Maxine Gordon**, Road Manager and Executive Producer of Crisis



"Creeping Crud" was arranged by **Anthony Wonsey**

Produced by **Louis Hayes** and **Dezron Douglas**

Executive Producer: **Maxine Gordon**

Engineered & Mixed by **David Stoller**

Recorded at Samurai Hotel Recording Studio,

Astoria, NY on January 7 & 8, 2021

Mastered by David Darlington at Bass Hit Studio, New York, NY

Photographs by **Anna Yatskevich**

Graphic Design by **İrem Ela Yıldızeli**

David Hazeltine appears courtesy of Smoke Sessions Records

**Thank you to Nisha Hayes & Keith Thomas**

**LOUIS HAYES** – drums

**ABRAHAM BURTON** – tenor saxophone

**STEVE NELSON** – vibraphone

**DAVID HAZELTINE** – piano

**DEZRON DOUGLAS** – bass

**CAMILLE THURMAN** - vocal  
(tracks 3 & 5 only)