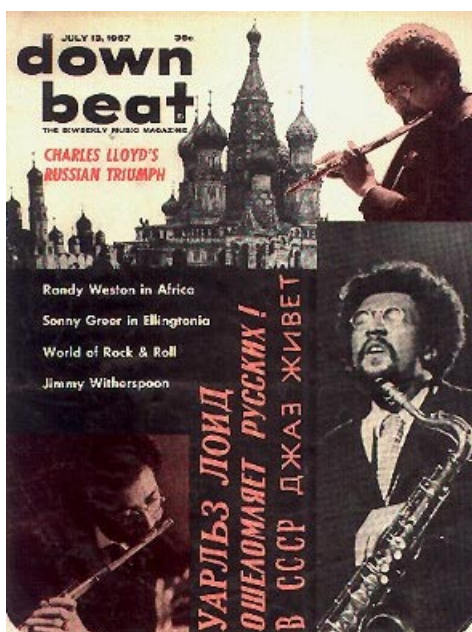


One of the key rock venues at the time was the appropriately named Fillmore Auditorium in San Francisco, and Avakian approached the man who ran it, Bill Graham, persuading him that even though Graham never put jazz on there, Lloyd's group would visually and musically appeal to young people who liked rock music, and would also be well suited to the psychedelic light shows he was putting on. Graham agreed, and the quartet became the first jazz musicians to play the rock/light-show engagements there. Avakian recalls: 'Graham put the quartet on with no special announcement about its music; the audience for the most part had no idea it was listening to jazz.' 'There were some kids who started to walk away,' Graham remembers, 'but once the group's strongly rhythmic sound began to penetrate, the uninitiated audience became fixed. They really dug Lloyd. A wild ovation at the end of the first number underlined the quartet's instant success; what was to have been a half-hour fill-in set wound up with forty minutes of encores.' (2\*)

The band played the Fillmore several times and recorded two live albums there. Another trail had been blazed .... other musicians, including Miles Davis, would follow them into that rock palace. This success was the final blow, which cracked the American press.



*Downbeat, July 13, 1967*

The San Francisco office of the *Time* magazine became excited about the quartet and did a feature article on them and more important in terms not of readership but of status, Avakian persuaded Eric Larrabee, a distinguished social critic as well as a jazz fan, to write an article for Harper's magazine based on the idea that the group had to go to Europe in order to get recognition in their own country. This rash of publicity got them more bookings in the USA, including an appearance at the Newport Jazz Festival in July 1967, but Avakian was still energetically pursuing a policy of international expansion. In May 1967, they

were the first jazz musicians to appear at a Soviet bloc arts festival when they played the Tallinn Festival. It was followed by a concert in Leningrad and then four days in Moscow, where they played in the city's leading jazz club and jammed with Russian musicians. In June there were concerts in London, Amsterdam and The Hague, Stockholm, a State Radio concert in France, the Montreux Festival, the Norwegian Bergen Festival and gigs in Milan and Brussels. The group was now hot news, and the international reputation of each individual member was burgeoning. It was a success story almost without parallel in jazz and the musical basis of this success is well documented on record.

*Dream Weaver* was a studio album, recorded in New York on 29 March 1966, when the group had been together for barely a month. Nevertheless the results are surprisingly good.

*Forest Flower*, recorded at Monterey in September 1966. The title track is a continuous performance that takes up the whole of side one and is full of interest: ebb and flow, changes of texture and rhythm. Lloyd was beginning to introduce some of Jarrett's compositions into the repertoire and there is a storming version of this fast rock piece, 'Sorcery', which has inspired melodies with displaced accents and catchy riffs. There is a Coltrane-like ballad composed by Cecil McBee, and then the album ends with a fast version of the standard jazz tune, 'East of the Sun'.

At the Fillmore Auditorium on 27 January 1967, the quartet recorded enough material for two live albums, *Love-In* and *Journey Within*, and by this time Ron McClure had replaced McBee on bass. On this session the group played no standard tunes at all, and the repertoire consisted mostly of Lloyd's compositions, but he was also using more of Jarrett's pieces. The album *Love-In* has a modishly psychedelic cover with a heart in the center and it even includes a performance of the John Lennon/Paul McCartney tune, 'Here, There and Everywhere' on which Lloyd plays his out-of-tune and thin-toned flute. There are two excellent gospel-based compositions by Jarrett on this album, 'Is It Really The Same' and 'Sunday Morning', and on the companion LP *Journey Within*, Jarrett gets a solo spot all to himself playing 'Love No. 3'.



*Charles Lloyd in Moscow*

## Jazzman Of the Year 1967

Charles Lloyd was chosen as Jazzman Of The Year in the 1967 Down Beat Readers Poll (Down Beat, December 28, 1967). In the poll he defeated artists like Duke Ellington (2nd), Ornette Coleman (5th), Miles Davis (6th), Stan Getz (7th), Sonny Rollins (8th), Archie Shepp (10th) and Cannonball Adderley (11th), to name a few. His ex-associate, Gabor Szabo came in 23rd place. As a group the Charles Lloyd Quartet came in second place.



*Downbeat, June 16, 1966*

It must have been around that time that Lloyd started to appear in radio shows such as the "Voices of Vista" show #86, hosted by Willis Conover, which survives on a vinyl pressing. Between some samples of his early recordings they did unimportant smalltalk.

In the times when Lloyd's quartet was most popular they shared the bill with pop groups such as Janis Joplin, The Butterfield Blues Band or The Grateful Dead. Sometimes he jammed with rock artists at such occasions, for instance on January 14, 1967 when he briefly played flute with The Grateful Dead at the Golden Gate Park in San Francisco, documented on a private recording. Musically, the outcome of this encounter was sparse.

According to an article in Down Beat (November 28, 1968) Charles Lloyd was named musical director for *Lenny*, a stage presentation (with actors, film, sights, and sounds) of materials by Lenny Bruce. Lloyd would compose and conduct the music for the production, slated to debut on the college circuit November 15. A late spring opening was planned for New York. Whether this project actually did materialize and if so, was recorded, is unknown.

At that time, young Eric Sherman, a friend of Lloyd did a quite amateurish documentary film on Charles Lloyd, including some interviews and spontaneous musical performances. It was filmed in the U.S.A., London, Warsaw and Prague, and was premiered at the First Yale Film Festival in May 1968 (Down Beat July 11, 1968). The assumption (17) that the live footage used in the film stems from the same concert as the music of the album *Soundtrack* is wrong because the latter was recorded in November 1968. The film had very little distribution.

It were thrilling times for the young musicians, who had come virtually from nowhere to achieve world fame and the approval not only of their peers, but in some cases also of masters like Miles Davis. But the Lloyd quartet carried within it the seeds of its own destruction and by 1969, when it was the envy of the jazz world, it disbanded at the height of its fame and popularity. As well as the Soviet Union, the band had played Estonia, Poland, Czechoslovakia (days before the tanks moved in), China, Hong Kong, Laos, the Philippines and long American tours. Ron McClure gives some idea of the excitement of those times: 'We hung out a lot together and slept in the same room a lot of the time.... like , in Russia we had all four of us *and* George Avakian in the same room! .... hideous beds, they looked like something you'd find in a park, you know, but we laughed, we hung out and we had a wonderful time. We traveled the world, we were shopping with all these ridiculous clothes .... and in the 1960's in London we went down Carnaby Street and bought all these yellow capes. We'd come out and play the concerts. It was really dramatic! It was the most exciting thing I've ever done in my life in terms of that! .... The Beatles came to our concerts! - the Albert Hall in London. We once played a pop festival in Lords County before 100,000 people! Blue Cheer followed us - they were famous for being the loudest rock and roll band, and I got nauseous because of the volume! It affected my diaphragm and I almost lost my voice. And I had to make do with the acoustic bass and a microphone wrapped in a towel under the bridge to play for 100,000 people! They flew us in with John Wayne's helicopter .... those days were amazing - the sixties!'



*Fillmore concert poster:*

*With Butterfield Blues Band, January 27-28, 1967*

## The End

The end of the quartet was sad; one of the most successful, influential and important young bands of the 1960s was disbanded. According to Carr (15), who talks at length about the group's end, there was some disharmony between the band members about financial issues, among other things. Lloyd himself hardly ever talked about the 1960's quartet, least of all about its end.

So, after a successful period of 4 years the band fell apart. It was the start of long and still lasting careers for both Keith Jarrett and Jack DeJohnette. DeJohnette left first to join the Miles Davis band, later followed by Jarrett. After this Paul Motian played drums for a few gigs (see photo).



The music of the Charles Lloyd Quartet had a significant and long-lasting impact on the development of music, starting in the late 1960s. Miles Davis was fascinated by Lloyd's fusion approach and in particular by the contributions of Jarrett and DeJohnette, both of them he hired after the quartet's end (DeJohnette first; Jarrett followed a bit later in 1970). The booklet accompanying "The Complete Bitches Brew Sessions", a 4 CD set released in 1998, stresses Lloyd's significance to Miles and in particular refers to the album "In a Silent Way" as being influenced by Lloyd's music, next to the one of Jimi Hendrix. Some years later, Jarrett commented on the Charles Lloyd quartet: '... it was an obvious band, not as mysterious as Miles' band. We were too young to be mysterious.' (4\*)

Lloyd concluded the 60's by forming a new group in San Francisco with Mike Cohen, piano; Kenny Jenkins, bass and Jim Zitro, drums. All his sideman were former members of the sextet *Listen*, which was recorded for the ESP Disk label.

## The 1970's - Unimportance and Silence

After the Lloyd/Jarrett/DeJohnette era it became rather silent around Charles Lloyd. He was less active, also owing to illness and the death of his mother, when he was 30 years. It is certainly not true that he disappeared completely for more than 10 years, as it is sometimes suggested.

During this period he 'retired' and did 'come backs' several times. In 1970 Lloyd signed a contract with Kapp Records, resulting in two albums: *Moon Man* and *Warm Waters*. Further he recorded for A&M (*Geeta*<sup>5</sup>, *Waves*), Pacific Arts (*Weavings*, *Big Sur Tapestry*), Destiny Records (*Autumn in New York, Vol. 1*<sup>6</sup>) and Unity Records (*Pathless Path*). Musically, not all albums can be considered successful, but at least *Waves*, *Geeta* and *Pathless Path* certainly have their merits. Most of the albums of the 1970s are out of print for a long time, except for *Waves* and *Moon Man*, which have been reissued on CD.

Charles Lloyd appeared on the New York scene for the first time in quite a while in late August 1972, holding forth at the Village Vanguard. He played with musicians who came all from the west coast: Robert Moranda (bass), Tom Truillo (guitar) and Woody Theus (percussion). During the second night the group played the primal piece 'Forest Flower', as always adding a different flavor. This time after opening with the melody and Charles' solo. Theus (while still playing) recited a beautiful meaningful message - that we all shall survive, and that goodness and truth will triumph. (18)

After much footwork and many phone calls, Rob Crocker managed to interview Charles at the home of Danny Johnson, a New York artist and lifelong friend of Charles Lloyd. The interview was published in *Down Beat* of January 18, 1973. At the question of Crocker 'What have you doing since you last worked in New York?', Charles answered: 'I've been doing some work that has to do with my evolution, largely contracting. You know, it seems like the universe is expanding at such a frantic rate, and so much stress is being accumulated, I decided to draw the arrow back and check it out...' Charles denied that he stopped, after being on the road for 10 years. (18)

In December 1973 Charles Lloyd was interviewed by Allison Steele during the radio show "Army Reserve presents Nightbird & Company". Basically the purpose of the show was to recruit people for the Army Reserve. During the show music was played of the then new LP of Charles Lloyd: *Waves*. Between the recruiting and the music Charles Lloyd talked about his music in general and the new album in particular.

Also he played and recorded with some pop groups and blues bands: The Beach Boys, Canned Heat, Harvey Mandel, Roger McGuinn, William Truckaway and Celebration, a group co-lead with pianist Ron Altbach. On most of the pop albums Charles made guest appearances and played only on one or two tracks.

During that period, Lloyd lived as a fruitarian, following the doctrine of Dr. Ehret, to whom he had dedicated a song on the album *Warm Waters*. At times he suffered serious health problems, some of which may have had some connection with drug abuse.