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CHARLES LLOYD
NEA Jazz Master (2015)

Interviewee: Charles Lloyd (March 15, 1938 -)
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James Newton: I'm humbled, I'm immeasurably humbled, and I want to say thank you with all of my heart for how many times you have taken many people to a very special place. That's where they're breathin' rare, fine air. And how, like so many of my generation we carry your gift within us. I carry your gift within me. So I'm saying thank you, first.

Charles Lloyd: Thank you, brother. I do want to say that I appreciate all of that, but I hope that one day I can rise up to what you're sayin', you know. I'm still in process, you know. I was around when giants roamed the earth and their inspiration stays with me forever, you know.

Newton: Yes.

Lloyd: I'm in service, and always have been, and I'm not trying to do nothin' funny or live nothing but truth and love. And the music is not mine, it comes through me, and it's a great blessing. I'm still blessed that Dorothy keeps me in great shape and we can - that I can still go out and do the song.

Newton: Yes, yes.

Lloyd: Thank you, honey.

Newton: Well as I was mentioning to you, Memphis is something that is deep in my heart also, but this is about you.

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Lloyd: His mother went to Booker Washington, where Phineas went.

Newton: Yeah, they were two years apart

Dorothy Darr: Wow.

Newton: So the roots of my family is in Arkansas.

Lloyd: Me and George Coleman were two years apart in Manassas.

Newton: Wow. So I wanted to ask about your cultural roots, and your earliest memories in Memphis, and also Sally “Sunflower” Whitecloud, if you could tell me about those thing please.

Lloyd: Well, phew, Sally “Sunflower” Whitecloud was my great grandmother on my father’s side. I mean, on my grandfather’s side. I heard and I have her songs, and they’re in me. She was a fierce warrior and she refused to walk on the Trail of Tears when they took her land and stuff. The March to Oklahoma, a bunch of people didn’t make it. She married my great grandfather. My grandfather was the progeny of that, and Dorothy’s made a film on him, which you should talk to her one day about all of that.

Newton: I would love to.

Lloyd: She’s done a lot of research in Mississippi. As a matter of fact, she even dug up more about Hagar, who was my great-great grandmother. And Hagar was taken from her parents at ten years old in the South of Mississippi and taken up to Bolivar, Tennessee, sold into slavery, and I’ve never gotten over that. So I made a recording, Hagar’s

Newton: With Jason.

Lloyd: So, yeah, with just Jason and myself. And I had some Ellington and different pieces in there that I heard when I was coming up as a kid, but I was trying to send some thanks and some healing that she brought to me; to be fierce like that and to have lived through all of that, you know. This vile slave owner impregnated her at about thirteen or so, and the child - when his daughter got married he then gave her to his daughter as a gift, and the child was the daughter’s sister. I mean, you know, all this stuff is so messed up, and our country is a very religious country, but it’s not spiritual, and that hurts me, you know. Sally “Sunflower” Whitecloud, she was from a larger Cherokee tribe, but she was Choctaw in that area. There were a lot of Choctaw and Chickasaw folks, from around in that vicinity. My grandfather had 1600 acres of land that he built up, and he was a very beautiful, special man. All the folks loved him around there. He had some vile neighbor named Green Bromley, who was a white man who kept moving his property lines, and was encroaching. My grandfather went into town one day to see his lawyer, “what’s up with this?”. He said, “Just run the line, Ben. Run the line.” They sent a surveyor down there to straighten the stuff out. Green Bromley went in town, got drunk,

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and announced he was gonna kill Ben Ingram. A mailman on horse and buggy came ahead and warned Ben Ingram that Green Bromley was coming to kill him. My grandfather took his stuff out and waited for him. He came down the road, they had their dealings and my grandfather took him out. 500 people of goodwill, of all nationalities, built a bonfire on his land, protected him from the clan. They took him into town - they said for safety - kept him at the jailhouse there, they had the trial. All the stores closed down in Holly Springs and in Byhalia - that's where we're from. It's south of Memphis by about forty, fifty miles. All white jury, and the judge told him - they knew my grandfather was of quality and character and they knew Green Bromley was a dastardly guy. He would take forty convicts from some dealings with a crooked sheriff or something, and put them in one room with no blankets or nothing, and having them working. Sleeping on the floor, you know, concrete floor, and sub-dirt floor. Anyway, so the white people around that area knew my grandfather was correct, and the judge told the jury, he said, "Don't look at this man as a color. Look at him, look at the evidence here."

Newton: That is so rare!

Lloyd: Extremely, that's why I'm telling you. You're supposed to be from the Library of Congress. They should know things, you know this country is got a lot of karma to deal with. So it is rare, but it shows that it's not about patina, it's about character, you know, and that stream has run through my life. Everybody, all the jurors, understood the evidence, but the jury foreman came to the judge and said, "we got a problem. One of the jurors says - wants to vote to convict him because he said no nigger's supposed to have this kind of money." The judge called him in and said, "You need to do one of two things. Either you can perjure yourself or deal with the evidence here." They found him not guilty. So like that. But my grandfather, he was a big inspiration on me because he had twenty-one children. Some came with my grandmother, he had a different marriage earlier, and he sent them all to college.

Newton: Wow.

Lloyd: And back in those days, this jury trial I'm telling you about, what year was that honey?

Darr: 1918.

Lloyd: 1918. Dorothy's dug all this up. She's seen all the records, talked to the people down there. All the white people whose children, their progeny, knew about it, you know, cause they heard about it. And Faulkner wrote a book called *Intruder in the Dust*, and he knew my grandfather. But this loose is not about my grandfather, but he tried to base it somehow off of that. But anyway, Faulkner lived around there. But anyway, what I'm trying to tell you is that my grandfather was a - Yes dear, you need something?

Darr: [Incomprehensible Dialogue]

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Lloyd: He was a cotton farmer and he had huge fruit orchards and produce, and he grew all his stuff. Anyway, he was a man of great dignity and he didn't half step, or take no funny-stuff. And he - A story that always influenced me was that he would take his cotton - I think he had the first cotton gin down there too, he brought it there - and he was a far thinking man. He didn't have a college education himself, but he knew education was important, and we need to stress that, you know.

Newton: We do.

Lloyd: Later on we need to talk about that in music programs.

Newton: Yes sir.

Lloyd: Because when I came up, music, you know. So, he would take his cotton, and he would send it into Memphis. Huge bales. Many hundreds or thousands of bales of cotton. And he would tell the cotton brokers to give him credit, store his cotton, but he will tell them when to sell. He was not selling at those prices. When the price is right, I'll tell you when to sell. So a famous story is that he went into Memphis one day, and said, "Ok, I'm ready to sell my cotton today." And they said, "Well Ben, we sold your cotton a long time ago!" He said, "You couldn't have sold my cotton, I didn't give a sell order." Every morning he'd wake up... I lived down there a lot, because my mother - I had a broken home situation, but I could stay with my grandparents a lot. And when I was little, he'd get up in the morning, and clear his throat, and he started barking orders to his sons: "You go here in the west fork, and you fix this fence. You can bring these cows in from over there. You can take these hogs, you can take these horses." So he'd be giving orders. But when he'd clear his throat I'd run and get his bourbon. He had a - I'd get a little cup of bourbon like y'all have but I wouldn't fill it up - he wanted a little bourbon to clear his throat, and they would send him special bourbon down from Kentucky or somewhere. His own barrel, you know. Special aged stuff. And he could get his medicinal thing from it. And then he'd go about his day. No alcoholic or nothin', but that would be his thing. But all the time on the radio I would hear these commodity prices and these things going on the radio [Imitates noise of voices on radio] and they would be calling out prices [Imitates noises of voices on radio]. And he was peepin', I didn't know what that was all about. But I later on figured out what he was doing. He was listening to the commodity and the weather reports and stuff like that, you know.

Newton: Wow.

Lloyd: And these guys would come down from Memphis and want to buy his - he had huge orchards for days, you know. I had - I was a fruitarian, I grew up eatin' all this great fruit. Plum trees, everything, persimmons, I mean, peaches, grapes. I mean, it went for miles and miles. So they come down, try to buy his watermelons and he had a huge - he said "Bring up a truck." And a truck with hundreds of watermelons in it... and they'd offer him some funny price. And he'd tell this guy, he'd say: "Take them watermelons,

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give them to the hogs.” The guy said, “But Ben, but!” and he said, “No. Get out of here.” He’d end the conversation. He’d end the conversation. So he was like that. I’d go into Memphis with him, he’d be driving. He had a new Ford car - whatever it was. He’d be flying into Memphis, and I’d say, “Ben, Ben, you’re driving too fast.” He said, “Stop, some of these other fools are passin’ me, I don’t have time for this, I gotta get into Memphis. I gotta get...”, you know. He was like, and people respected him, he was a special, special man. And his father was coming out of that marriage. I mean, that scene of Hagar, you know.

Newton: Right, right.

Lloyd: I mean, not Hagar, but Sally “Sunflower” White. But it was all... But anyway, he - Dorothy can tell you the chronology of it better than me. But what I’m trying to say is I came from witnessing a man who was self-endowed with the ability to step up and to not go for the game, you know. Cause the game is always rigged.

Newton: Yes.

Lloyd: Fortunately he could back his thing up. He knew how to go to his lawyers and stuff. But anyway, even the bankers, everybody honored/respected him. One day he went into the bank and he wanted to get some change or something. He was paying his workers or something. He needed change too, and a little boy was rude to him behind the counter. And Ben walked out into the middle of the street, he walked out and he got mad, he went and he said, “Give me all of my money!” And the banker went, “Oh Ben, please! This is my son, he’s just here from college, he don’t know nothing. He don’t know who you are, Ben. He made a mistake! Oh Ben, please don’t take your money out of here!” Blah, blah, blah.

Newton: Wow.

Lloyd: “Your kids go to college up north in different places, oh Ben, please!” You know.

Newton: Wow.

Lloyd: So that’s some of my progeny. Just a little bit of it. But the thing about Sally Sunflower Whitecloud, that - She was special, and knew songs and that whole Native American thing of sky and church and like. It touched me. And he had a man who worked on his property named Mr. Poon, he was kind of like a - I don’t know what he was, but he was a favorite of my grandfather. He’d sing this Robert Johnson *Howling Wolf* kind of stuff.

Newton: Oh boy.

Lloyd: You know, and played guitar and harmonica.

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Newton: Yes.

Lloyd: So I heard that stuff early on. That turned flips and stuff, you know what I mean - my little cousins - because I heard the deep blues real early on. I knew there was a truth in that. But then by the time I got to Memphis, I met Benny as I played an amateur's show. I won first prize, I was about nine or ten, at - I think it was the Palace Theater, it was called. They had an amateur showing Monday and Tuesday night. And I had a standing ovation. I came into the wings and Phineas was standing there, and he's about sixteen or something - I'm nine or ten. And he said, "You need lessons, bad." So illusions of grandeur nipped in the bud.

Newton: [Laughs]

Lloyd: So he straightened me out right up front. He took me around the corner to Irvin Reason on Beale.

Newton: Wow.

Lloyd: This theater's on Beale Street, Beale and Hernando. Anyway, and he knocked on Irvin's door and said, "He needs lessons," and just left me. I had a standing ovation. I won first prize. It's like these rock and roll kids who - many of them - get rich before they learn to play or something, you know. We don't have that in our tradition, you know, cause they've always kept the bread away, you know. You can have the girls on drugs or something. Anyway, so I saw all this stuff up close, and I lived through all of that. So pardon me for being so long-winded with you, but I'll just say that - I know you have a question about what? Go ahead. Because I don't wanna be too long about it. I was gonna give you a brief synopsis.

Newton: Please do it, please do it.

Lloyd: I was this little kid from a broken family. My mother would leave me with relatives and strangers and stuff, you know. She was a beautiful woman, but she was sensitive. She didn't function too well in the relative, you know. One day I was at an uncle's house, I was sitting in a corner, and I was doing something. And this uncle said, "Why doesn't that little boys mother come and get him? Can't she see he's lonely?" And I heard that. And somehow - my aunt was beating me on my hand, trying to get me to write on my right hand, cause I was left-handed. I was drawing stuff, I was gonna be a painter, you know, an artist. I was drawing all kinds of stuff. And so, she didn't like how I was using my left hand, she thought it was something about devil stuff. Anyway, I said to myself, "If nobody wants me, I'm gonna have to want myself." Now when I was with my grandparents everything was cool, but in the city - by this time I'm in school, you know - but this early stuff with my grandfather was before I started going to school, six or seven years old, you know. First grade. So I said, "I have to want myself." Then I went to this Catholic School where my aunts children went, St. Augustine, and they would beat me on my hands, the nuns would. It was so traumatic, I had a learning disability. I

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couldn't function, I was just, you know, I was like in shock, you know, from all this brutality and stuff. These nuns would take a ruler and whoop the beehive out of you. But in the fourth grade my mother moved to Orange Mound, which was called the largest black community outside of Harlem, they said. Anyway, it wasn't the South Side of Chicago or anything, but it was large. So when she moved to Orange Mound I transferred to Melrose - and that's where Willy Mitchell was. But the beautiful thing was that's when I started playing music, because I was trying to get them to get me an instrument. So by the time I was in fifth grade, my uncle from Chicago brought me an alto down or something. Or she found - she bought one from Professor MacDonald - McDaniels over at Booker T. - Booker Washington. They found an old Buescher alto for... Anyways, you could buy a horn for \$25, \$50, \$100. What was interesting - I'm trying to tell you - is that I played that thing all the time non-stop. But the music became my salvation. Then my mother built this house out in Orange Mound. It was a very large house because my grandfather backed her. She was married to a pharmacist -the man she married wasn't my father.

Newton: Right.

Lloyd: My father was Jack Adkins who was a football coach at Fisk.

Newton: Right.

Lloyd: I once asked my father... We didn't have any connection when I was growin' real early, and the man she married, Charles Lloyd - he didn't want me around cause I wasn't his progeny, you understand? He was rollin' pills, but at the same time, he was medicating himself back there with all kinds of concoctions. So he was out of it, you know. So I grew up in this strange thing of being... you know. I had a beautiful life in the country but now I mean the city! Going to school and there's bullies around, you have to walk a different way to school and be careful and all that stuff. But the music thing was my salvation, and Phineas was my J.S. Bach, because he came and saw what was happenin' and took me early on, you know, to a teacher. So I went to Melrose 'til eighth grade, but at my amateur shows I would go around, and I would see cats like Hank Crawford.

Newton: Right.

Lloyd: And Frank Strozier playing on the amateur show, and they were rougher than me. And I said, "They went to Manassas." So I was living across town by Booker Washington, but I had to get to Manassas cause I knew that's where the stuff was.

Newton: Right, I know.

Lloyd: And so, Jimmy Lunceford started the music program at Manassas.

Newton: Wow.

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Lloyd: And he and my father were college roommates, you understand.

Newton: Wow.

Lloyd: So I think they went to Fisk. So what I'm saying is that... I heard Willy Mitchell at Melrose, he had a big band. They was playing, like Dizzy's big band.

Newton: Wow.

Lloyd: Fats, Sonny, alto, played, crossed his legs. Uh oh, Fats, Sonny just crossed his legs. You know!

Newton: He's gonna get it!

Lloyd: Oh man, and they had heard Bird, they knew what that was.

Newton: Yes.

Lloyd: And so there's a deep blues thing but at the same time there was modernity because, you know. Duke's band would come through, and Hamp's band would come through, Clifford Brown and Quincy, and all the cats playin', and they'd be playing the stuff, you know. And so, my mother had a big house, the theater said, "Can you put some of these musicians up?" Because there weren't quality places for them, you know, in a racist south.

Newton: I know.

Lloyd: So they - Duke and Basie and them guys, some of the musicians, Johnny Hodges and stuff, they would stay there. I couldn't wait for them to wake up in the mornin' cause I'd pounce! I asked them questions.

Newton: So let me ask you this.

Lloyd: Yeah.

Newton: Was there any memory in that house with your contact with those musicians that touched you really deeply?

Lloyd: Oh, no question! The whole thing was pregnant with elixirs. I mean, those guys - they played at the Handy Theater - that stuff's all gone. My houses where I lived, all that stuff is torn down now. It's like FedEx or something was going. Anyway, yeah. What it was was it was like deities walking the earth, is what was going on. These guys would play and practice and stuff, Hamp was always readin' the Bible, you know. Duke was always sayin' "Whose pretty little lady are you?" You know, and Duke was busy doing

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the dookie, you know.

Newton: Right.

Lloyd: And then Basie would come through there, and Diana Washington and Mr. B and stuff. You know, they ran him out of town, and ran Cab Calloway out of town too. Those white girls would go crazy, you know they'd see them, you know. They had a thing at the theater where one night a week they'd have an after-hours show or something for whites only, cause they wanted them to hear this music, you know. But what I'm saying is that my mother took me backstage to see Johnny Hodges and Harry Carney, and she said, "he really wants to be a musician." And that's when Johnny Hodges said, "No, lady. Let him be a doctor, a lawyer, an Indian Chief! Cause this stuff is too rough, too hard out there." But I was bit by the cobra, so I couldn't. I had no choice. I grew up in the room where Jerome Richardson and his guys, and Brownie and stuff and they'd be playing all this music. Young Quincy was a little guy, he was about my size so I could identify, you know, there was a guy, you know, maybe five years older than me. So I was around these guys who were bringin' it. Phineas would turn me on to Bird playing *Relaxin' At Camarillo* and stuff like that. And then when I got to be eleven or twelve... There's a beautiful drummer like Higgins, Jeff Greer, played with all the cats, a Howlin' Wolf player. So he'd take me on these gigs and stuff. Later on Phineas put me in his father's band, you know with him and his brother Calvin - the family band over there in West Memphis, Arkansas at The Plantation Inn. **Newton:** Wow.

Lloyd: Elvis would come in every night. He'd be trying to sop it up, and he was a - he drove an ice truck or something like that.

Newton: Right!

Lloyd: You know, he's trying to learn some music. And he'd come over to Phineas' house all the time and eat up Mamma Rose's food and stuff like that, you know.

Newton: What? I mean, Phineas is like a miracle to me.

Lloyd: He is!

Newton: In so many ways.

Lloyd: Not only that, he never caviled. He had no negativity, he was a positive soul. Very sweet, very self-effacing. But he could sit at that piano, and that was a sheer genius. I would ride my little bicycle over, cause he lived - he went to Booker Washington, I lived over on Boyd. I lived near them. I'd ride my bicycle over there and sit on the lawn. They had a screen door with little holes in it and stuff, and I would hear him playin' the piano inside. And man, the little hairs were standing up all over me, man.

Newton: Yeah.

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Lloyd: So I heard through direct transmission.

Newton: I got you.

Lloyd: Of God, you understand. And when you hear that, you're never the same. I'll tell you something interesting cause you can appreciate this. All these piano players - people always talk about me and piano players, drummers too.

Newton: Right.

Lloyd: But Phineas planted the seed, you understand. Tree and seeds.

Newton: That makes so much sense, wow.

Lloyd: So Phineas - Them pianists want to play with me cause I - He's in here! I heard it, I knew! And then they're still struggling for it, and nobody to this day - I've never heard nobody with his facility. Art Tatum, but, you know, I never heard no human being play with his facility and genius. He loved Art Tatum and Bud Powell, you know. But he was...

Newton: Right, that's what I was gonna say, but also you know, he was recording Ravel and putting Ravel with *Lush Life* together.

Lloyd: Oh yeah.

Newton: And just - I mean everything. His scope was so broad.

Lloyd: Listen. Here's a guy like - he's a little elephant guy like Strayhorn, you know. He was very sweet. I know a lot about him, and know some of the stuff that happened to him. He didn't go out just going out.

Newton: Right.

Lloyd: Ok, I'll tell you that if you want it, but you know. So anyway I don't know the chronology but...

Newton: Well maybe it needs to be documented, maybe people need to know.

Lloyd: I don't know the chronology, but here's the thing: We were playing over in West Memphis, and these white bands would come to the Peabody and these hotels, and they would play. Like Tex Beneke and all these players. And they had guys who wanted to jam, they wanted to cut loose after this hotel dance, playing "dah-dah-dah-dah-dah..."

Newton: Right.

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Lloyd: So anyway. Oh, that's one of my songs. [Laughs]

Newton: [Laughs] Sometimes it creeps over, right?

Lloyd: I coin-i-fied one of my songs! That was the *Island Blues*. [Sings melody for piece]

Newton: [Laughs]

Lloyd: That goes to show, you know, don't point no fingers. But I remember these bands would come over to play, and you know what happened to Phineas? One night this vocalist, looking like Marilyn Monroe or something was with one of those bands. They liked fine girls out front.

Newton: Right.

Lloyd: She came over and she heard Phineas and she said, "I gotta give him some. I just can't help it. I just, he, you know. I may have to give it to him. All these guys in the band want to screw me, it's like Doris Day or something, but I'm gonna give it to this guy cause he's the one deserving it." Somehow she made a rondeaveu with him and police found out about it, came with the billy clubs like they did to Miles and Bud Powell and stuff, and whooped the pee juice out of him, man. And that was the start of it, you know. I'm playing with Willy Mitchell across the road and across the river were Danny's Cotton Club or somewhere, we played - this was later on, Phineas had left. Jackie Brenston had a hit, *Rocket 88*, and they left.

Newton: Right.

Lloyd: And Basie mentored Phineas and brought him to New York. And then the critics all attacked Phineas, said... Is there too much light, there's some sun coming through. Is that bothering your video or are you ok?

Ken Kimery: Umm, actually if we could shift it just that way a little bit, but no no. Go on ahead, go on ahead.

Lloyd: I'm not into that, you'll have to figure it out. If you want me to move or something.

Kimery: No no no no, stay cool.

Lloyd: Anyway, what am I trying to tell you?

Newton: Well you were talking about Phineas and Basie mentoring him, and bringing him to New York.

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Lloyd: Oh, so when he got to New York, all the critics started attacking him. They said, “Well, he’s got a lot of technique, but he’s mechanical. He doesn’t have any soul.” They were wrong. That guy was the epitome of soul.

Newton: Oh yeah.

Lloyd: And as you say, that *Lush Life*, all that stuff he played, and he could play J.S. Bach and Chopin and Ravel, he could play all that stuff, and he knew what was going on with music. You know, he was brilliant. Just brilliant. He could play anything. So I apprenticed with that band, but later on I was playing with Willy Mitchell in these white dance halls - that’s what those places were - you know, across the river, and they could go until four in the morning or something. It was like New York, they could go all night in West Memphis and Arkansas and stuff. That’s when I played with those guys, like Howlin’ Wolf and Bobby “Blue” Bland and Roscoe Gordon and stuff.

Newton: Yeah, I want to cover that too. But there’s a couple....

Lloyd: Yeah, I’m jumping around. To help me man...

Newton: Ok, ok.

Lloyd: Cause I’m not linear, you know that stuff.

Newton: Yeah, yeah, yeah. No, no, no.

Lloyd: What do you need, you know?

Newton: Oh, you know what? It’s about you. It’s all about you.

Lloyd: Well, the thing about this West Memphis thing was - I’m playing with Howlin’ Wolf and Bobby “Blue” Bland and these guys and I played with... what’s this guy’s name? Roosevelt Sykes. I played with all these guys, man these blues. So we’d be so deep, man. You know these cracker sheriffs would stop them for speeding. When they’d get through laying some lyrics on these guys man, they’d get on down the road, you know, cause they knew how to handle the situation. Well, my first gig Jeff Greer turned me on to was with Roscoe Gordon. He was the bandleader, Bobby “Blue” Bland was the singer, and we were playing over there in Arkansas in Helena or West Memphis. Not West Memphis, Helena. Somewhere for a city - it was a couple hundred miles from Memphis. And they’d drive these broken down cars over there and stuff. I remember Bobby “Blue” Bland was sitting in the back of this weird station wagon that had one door open and then two rows of seats with no door to escape and I was claustrophobic. I got a mismatched blue suit, you know. A coat and some little pants and stuff, cause I had a gig. He was always telling me, he said, “You know, junior, you can fuck up any song but don’t fuck up *Peaches* cause that’s my theme song.” I didn’t know what he was talking

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about, this great big guy. There's a little picture of me playing that alto. We played a little schoolhouse and that night I came outside... I was gonna give you a synopsis, I'm getting too into the details. After I tell you this I'll just move it on to right now. I can do it in five sentences. But anyway, I was so scared cause he was gonna whoop my ass if I messed up *Peaches*, so I ran out and got in this station wagon, laid down in the back seat to hide cause I didn't want no whoopin', you know.

Newton: Right.

Lloyd: And then lo and behold I saw him looking in the car, and he finally opened the door and he grabbed me, and he hugged me. I probably peed on myself, and he said, "Junior, you played *Peaches* better than anybody ever played."

Newton: Oh boy.

Lloyd: I didn't even know what song was *Peaches*, cause I was so terrified all night. So that's the kind of stuff I grew up under. But in playing with Phineas and them, when I was over there with that, and then later Willy Mitchell at - it was either Danny's or the Cotton Club, one of those places - you know, Willy had to do a day gig and then he would play at night, you know. That stuff was going on.

Newton: Yeah, I know.

Lloyd: One day a guy came to my mother's then-husband - he was a car dealer, car salesman. He was called a black car salesman at the dealership so black people could buy.

Newton: Right, you get the black, yeah.

Lloyd: So they had two worlds, a black couple client. He was - There was about three of them. He was the head black car salesman, but this guy - whenever you'd bring him a referral, he'd lay some bread on you and stuff. So one of the guys who worked down at the jailhouse heard them sayin' they were gonna come that night to arrest all of us. Course for some reason it's the south, and white girls, and stuff like that. They liked us or something, you know. So they said, "They're coming to get your boy tonight when he goes to work."

Newton: Wow.

Lloyd: This was about one in the morning or four in the morning. My mother woke me up, put me on a train to Cali.

Newton: Wow.

Lloyd: I was eighteen and I was just getting ready to graduate from high school. I don't

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know where they got my diploma, and I'm sure I got it - I'm sure. I had to come to Cali, so I started in summer school because...

Newton: That's heavy.

Lloyd: And then they arrested Willy and put him on a 72-hour secret docket, I don't know. You know... So they ran us out of town essentially. Anyway, you know.

Newton: Before we leave Memphis, there's a couple of things.

Lloyd: Yeah, before we leave Memphis. Don't let me forget Booker Little.

Newton: That's what I wanna... that's one. That's the one -

Lloyd: I'll tell you about that, yeah, cause that was my closest friend.

Newton: Yeah. Well, I -

Lloyd: So there's a lot there about... yeah, you asked me about Memphis, go ahead.

Newton: Yeah. Well, no, I don't want to get away if you want to speak about Booker now, please.

Lloyd: No, well the thing about - see here's the thing: I went to Melrose at eighth grade, and I was playing with these blues bands and stuff. Then Phineas put me in his father's band, then Willy Mitchell put me in his band after Phineas had left town, and I played all over with him. But I played every night. See, here's another thing young musicians don't know: I played every night of my life growing up, from age ten or twelve.

Newton: Right.

Lloyd: Every night.

Newton: Yeah, that's a huge difference.

Lloyd: And then at school... This girl, Dee Dee Bridgewater -

Newton: Oh yes!

Lloyd: Her father, Matthew Garrett was our band director. And he'd get a note that comes to the teacher and says, "Oh, Mr. Garrett wants Charles Lloyd over in the band room, can you excuse him?" Cause you know, the band would play for football. They'd do things so they - The teachers, you know, they had this like athletes now in the pay program... So anyway, I would - then I'd go and we'd jam all day. Harold Mabern, Phineas, and... I'm not a fan of Harold Mabern, or Frank, and Booker. But here's the

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thing about Booker: I met Booker at Manassas, he was a grade ahead of me. We were the same age, he might have been - yeah, we was both born in '38. Frank Strozier was born in '37, I think Mabern was born in '36. They were two grades ahead of me. George Coleman had just graduated a couple of years ago, and Hank Crawford. These - all Memphis guys that you would know - some bad cats you'd never heard of: Gilmore, and stuff like that. Not Gilmore from Chicago, but Gilmore Daniels.

Newton: Yeah.

Lloyd: But anyways, John Gilmore.

Newton: Yeah, John. I met John.

Lloyd: So anyway, what I'm saying about Booker is that he was my best friend, and I taught him blues changes and I played piano stuff and he'd play his stuff. And then he went on to Chicago. Frank Strozier went to the Chicago Conservatory in '54, when he graduated. I didn't graduate until '56, Booker graduated in '55. But Frank followed Booker and George Coleman and Harold to Chicago, and they were all there. Frank lived in the Y with Sonny Rollins. Sonny was there too, cleanin' up and kicking his habit. He was practicing all the time, trying to get it together, and Booker was there practicing. So they ran into each other, cause Booker played all the time. I'd meet Booker in the morning at Thunderbird Pass, I'd pick him up, and we'd be going to school. But he'd already been up practicing for two or three hours.

Newton: He was like a rocket.

Lloyd: I just told you.

Newton: You know, I'm so curious as to how he developed such an advanced conception of harmony.

Lloyd: Well you have to understand his father was a trombone player, and his sister was Vera Little who was an opera singer, and she was known in Europe. She had a career over there. I think she had that same disease, the thing he had, with uremia. Something about a kidney thing or something. Anyway, so he would be practicing two or three hours, but what he was like... You know how God puts people on... the soul of all souls, we all pass through here but our karmas and reincarnation... so you come through here, and the quality of where you left off, you have to continue. And Booker was a very advanced soul. We were very tight, and you know, we would have steps and stuff. We'd play a lot of gigs together, girls liked him too, and us, you know. So we would do all that stuff together. But when he went on to Chicago, I was still in Memphis, and he came back the summer - I don't know, when did Brownie die? In '55?

Newton: '56 I thought. Is that correct? I think '56.

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Lloyd: Anyways, when Brownie died, '55 or '56 he came back to Memphis. I was still - he came back in Christmas time and he said - he was crying. He said to me, man he said to me, "You know, Clifford's gone." He said, "Why couldn't it have been me?" I don't know young cats have that deep of a soul. He loved Brownie, you know, but he said, "Why couldn't it have been me?"

Newton: That is so...

Lloyd: So he was like prepared, you understand?

Newton: Yes.

Lloyd: And he said he was a meteor, he went fast man. And so that was that. Then he would... Then Sonny knew of him, and Max had heard him through Brownie and all that.

Newton: Right.

Lloyd: And Max invited him to come and be in his band, and George, and stuff like that. George Coleman and he came out, and I was out in Cali now going to USC, and they would come out and we would go to jam sessions and turn the places out and stuff. I remember Charlie Haden made a little derogatory remark like, "That guy's the king of the eighth notes." You know, what he was doing with them eighth notes!

Newton: Right, yeah.

Lloyd: You know, not to get... Yeah. It falls as a complement. Charlie would call him "King of the eighth notes." But what he was doing with those eighth notes is kind of like, you know.

Newton: Yeah, he was so advanced.

Lloyd: So dig this: When I graduated from college - So Booker and I would stay close, he'd come out with Max, you know, once or twice a year or something. I want to interject something - bring me back to that, but this is very interesting because - Booker was staying in a hotel called the Adams Hotel over there on Adams and Western. Somewhere around in there. That area, I don't know what it is called, St. Andrews Place or something over in there.

Newton: Yeah, up on the West Side, you're talkin' about?

Lloyd: Yeah.

Newton: Yeah.

Lloyd: Coleman Hawkins was out in California doing that Central Avenue time for some

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time, and he was living in a rooming house over there, and he liked this scotch and stuff. Well he would come home at night in his Chrysler, whatever he was driving - he always like Chryslers - and summertime he'd have the windows down and his tenor on the back seat! And he'd go up and go to bed!

Newton: And the tenor was still in the car?

Lloyd: Of course! You know why? That wouldn't happen now, but you know why that happened?

Newton: Cause it was Coleman Hawkins.

Lloyd: Thank you. And all the pimps and the dope dealers and everybody knew you don't mess with that! That's our mana. That's our stuff. You understand? That needs to brought to day, all these little boys talking about rappin' and talkin' about stuff, that was Coleman Hawkins!

Newton: Whoo! That's heavy.

Lloyd: That's God. You understand?

Newton: Whoa!

Lloyd: Now stop for a minute and think about that.

Newton: Now that is profound.

Lloyd: We'll come back to the Booker thing.

Newton: That's Doctor Profundus right there.

Lloyd: Thank you!

Newton: Oh my goodness. Well can I go here?

Lloyd: Yeah, but don't let me - I'll tell you about Booker.

Newton: No, no, we're gonna get back to it. In a way this ties in. There's two other things when I think about you and I think about Memphis. Between country blues that you maybe were hearin' in your grandparents farm, did you get on the delta much? And then you're dealin' with the urban blues also, all the masters that you played with. One of the things that sort of kept coming into my mind when I was researching this interview - Did those blues masters give you a model for understanding how to reach the audience so deeply? Because I remember you talkin' about Howlin' Wolf and [snaps fingers] the Wolf would hit, and it would be so overwhelming. So powerful, so strong. So please.

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Lloyd: He's the baddest cat - yeah go ahead.

Newton: Just one small thing I'm gonna add to that: Throughout your career you have recorded spirituals and hymns, and to me, it's such an important body of work. I almost wish that Manford or somebody would put them all together and put them out on a release. But it's a great document, it's a gigantic document, it's a huge document, and we're always dealing with this duality of the blues and the spirituals. So if you could address that.

Lloyd: Look, that's a very profound thing that you just touched upon about communication and Wolf and stuff. Howlin' Wolf was the baddest cat that I ever played with on that circuit. On the blues cast - because you know, he'd [Imitates Howlin' Wolf]...

Newton: Right!

Lloyd: And women would be trying to pull his pants down, so he's a big man, you know. They was like... He would shake those little schoolhouses, he was so rough. But here's the thing: He was the baddest cat. But here's the thing: My grandfather built a church for the people down in Byhalia, Mississippi. Isaac Chapel.

Newton: Wow.

Lloyd: My grandmother was all deep off into the church. My grandfather wasn't.

Newton: Right.

Lloyd: I mean, he was a correct man. He's spiritual, but he didn't go to that stuff. And then my grandmother would make me go with her to the church, and the problem that I never got over was these very big sisters would jump up and get the Pentecostal thing going, and they'd run down the aisle that I was in, and I thought they was gonna squash me.

Newton: Yeah.

Lloyd: Because - and they had the - they kept going, and they wasn't dealin' with the metaphysics of the relative. They had transcended so you'd have to get out of the way. So I was always scared, so I had the combination of that. But the one day, my grandmother got my grandfather to go to the church. Barty, you here? No. His barn burned down that day, and he said, "That's it."

Newton: Wow.

Lloyd: Of course he was Indian, you know. He knew Mother Earth and Father Sky, you know. He had - Her father was an Irish man, Bud McCone was my grandmother's father,

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and her mother was married to Flowers, who was Native American. But he was black, because in the South you were either black or white. There was no gradation, you know.

Newton: Yes.

Lloyd: At the end of his life, Bud McCone - they said, "What are you gonna do, Bud? You know, you're all alone now." He said, "I'm gonna go live with my daughter." And so one of my uncles said, "You see this white man sittin' on the porch all day. What's going on with this old guy?" He was just rockin' his chair at his daughters house, you know. Anyway, the thing is that when I play with those guys, I know there's something strong that... I got infected - cause I was bit by the cobra - I got infected with I suppose... It could be a gift. But I was about to say they were such strong communicators that I would hear guys play - could play a lot of stuff - but their stuff wouldn't leave the bandstand. It wouldn't get -

Newton: Yes.

Lloyd: But I realized that early on. Even at the amateur show, I must have had a gift because I reached all them people for a standing ovation, and I wasn't correct. I wasn't ready to be doing that.

Newton: There was something inside that they felt.

Lloyd: Inside. Well, the loneliness of this little boy, you understand?

Newton: Yes, yes I do!

Lloyd: And the Mother leavin' you somewhere.

Newton: Yes.

Lloyd: And once I asked my father, "Why did you not marry my mother?" Cause I was upset, cause he was living in Phoenix at that time. He had gone to graduate school in Tempe, and he had had his masters and doctorate and stuff. He was there - that's strange, I graduated from that school last season and I told them to give me an honorary doctorate or somethin', and they though I was nuts or somethin', you know. But I had more accomplishment than many of those students...

Newton: Of course you have.

Lloyd: ... that I went to school with. But they never, you know, they thought I was... One of the professors said "Charles Lloyd, S.C. would have been better if he had never come to school here." You know, cause I was outspoken and stuff about all this stuff. But anyway, getting back to this thing we were talkin' about. My father. I asked him why he didn't marry my mother? He said, "I wanted to marry your mother." He said, "But she

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didn't think that my prospects were good enough."

Newton: Wow.

Lloyd: She married the pharmacist, the pill roller who was takin' his own medications, and who was a dysfunctional cat! And my father was a beautiful man.

Newton: Slavery messed up the family structure so dramatically.

Lloyd: So that's why. So when you asked me why I could communicate...

Newton: Yeah.

Lloyd: ... when I saw that this uncle said, "His mother better come get him." I said, I made a connection with the Lord at that point.

Newton: Yes.

Lloyd: I said, if nobody wants me, I'm gonna have to want myself, and then a light came.

Newton: Gotcha. That's important.

Lloyd: And when the light came, you're possessed with the light, and then - that's white light that comes in - and then you have deities who are around you. Who say, well... Because many are called.

Newton: You were chosen. Wow.

Lloyd: I don't know if that's the answer to your question.

Newton: Well, it answered...

Lloyd: I just know that what I... and then the other thing was as a little boy in Memphis, I would put the radio under my pillow, and I would hear a station from New Orleans called Moon Glow With Martin.

Newton: Right.

Lloyd: And he'd be playing Lady Day and prayers and Bird and all that stuff, so I would hear all that stuff coming on, and I'd have to wait 'til midnight or something. I wouldn't sleep because I had to hear those elixirs, you know, because I knew what that was. Phineas had turned me on to *Relaxing in Camarillo* and stuff, and so modernity was calling me, and then prayers had this sound and then Lady Day was just singin' only to me. Sure, she was singing directly to me!

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Newton: I know!

Lloyd: So, I knew that I was being called and I would tell people, “I gotta leave and get on up to New York and marry her, and take care of her.” And they said, “Well why don’t you get out of here?” I said, “I can’t reach the clutch pedal yet!” You know, I mean, I was a little boy!

Newton: Right.

Lloyd: But I knew what was going on.

Newton: Well there’s so many things that you talked about and I know we still have to get to Booker, but we can get to Booker in a minute. I wanna talk about when you went to - you know, you had to get out of town, you went to USC to study. Now...

Lloyd: And all they wanted to talk about was 300 years of Europe. Now I love Europe and J.S. Bach and Bartok, and all the - Beethoven... I mean I love all that stuff. But I would say, what about prayers and Duke Ellington and Yard and Mr. Armstrong and stuff like that? And Dizz? And then they say, “Well, they ain’t got nothing to do with it. You know, that’s a snake charmer or something.” They had some rationale, they wanted to keep it out, you know.

Newton: Oh yeah. Well they couldn’t deal with the profundity of it, number one.

Lloyd: One day this racist - William Schafer was his name - racist conductor of the symphonic band that I played in. Shostakovich came there and conducted his Fifth Symphony. I was playin’ clarinet.

Newton: Wow.

Lloyd: And I looked at him, he had some sad eyes. But here’s the thing: this guy heard me play. It was a music fraternity called - I wouldn’t join none of that stuff - called Phi Mu Alpha, and it’s for musicians. So somehow they got me to join that, and then they had a dance or somethin’. They asked me - they knew I did something that they didn’t know nothing about - could I get a band together and play. So we played, and this poor professor, man, he couldn’t get over it.

Newton: Yeah.

Lloyd: He came to me with tears in his eyes. He said, “I’m sorry.”

Newton: Yeah. Well he needed to be sorry. [Laughs] Well, this is... I wanted to ask you about Halsey Stevens.

Lloyd: Halsey Stevens? Yeah. Phew.

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Newton: Yeah, and I know that he had wrote the book on Bartok and America.

Lloyd: Bartok. See, here's the thing: Booker and I were listening to a lot of Bartok - Bartok's Concerto for Orchestra...

Newton: Yes.

Lloyd: And we would listening to his string quartets too.

Newton: Oh see!?! See!

Lloyd: We were listening to this stuff in Memphis.

Newton: I knew this! I felt it!

Lloyd: So, and then we figured out there was a connection with him. I didn't know what it was. It was spiritual, I felt it, and Booker and I were listening to this stuff all the time. And so when I got to USC... Here's another thing: Because I got run out of town so early, and I didn't get to go to Chicago or New York with my peers.

Newton: Right.

Lloyd: That's where I was headed to, but my stepfather was a car salesman and a Pullman porter, and so he could get me on the train he ran to Cali.

Newton: Right.

Lloyd: The City Of New Orleans, they would run - that train would run out to Cali.

Newton: Right.

Lloyd: And so he put me in a drawing room.

Newton: Wow. [Laughs]

Lloyd: You know I had a whole drawing room, they'd bring me my stuff, you know! So I was lodged, I didn't know what that was.

Newton: You had garde - as Max Roach said, you had garde noire.

Lloyd: Right! [Laughs] You know, so that's how I came to Cali. You know, I thought, "Wow, ok, I can dig this!" And that... I don't eat that stuff anymore, but that ham and bacon on... and the eggs on the train. Man, those brothers would cook that stuff, that stuff would put a... whoo, it was so good! But anyway, so what did you just ask me?

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Newton: Well we were talking about Halsey Stevens and about Bartok.

Lloyd: Well anyways, so here's what happened! So to go to SC, in my senior year, they wanted to interview me.

Newton: Right.

Lloyd: So at Christmastime my mother brought me out to Cali from Memphis. I hadn't graduated yet - this is deep man, this is '56 - and I interviewed with Halsey Stevens, cause I wanted to study composition with him.

Newton: Right.

Lloyd: And he kind of let me know that it was messed up, in a subtle kind of way.

Newton: Wow.

Lloyd: But that he would work with me on the side.

Newton: That's heavy. Cause I was curious to know if he was an ally or not.

Lloyd: Wait a minute. I'm just telling you he'd work with me on the side, cause what I had wasn't presentable in their way. But he knew that I knew harmony and stuff.

Newton: Yes.

Lloyd: Cause I knew changes, and I knew how to modulate, and I knew substitutions and I knew stuff, cause Phineas - he showed me a bunch of stuff!

Newton: Beautiful, beautiful.

Lloyd: Ok? And So Halsey Stevens saw that - cause when I auditioned for the symphony band - symphonic orchestra - I had to audition on clarinet. Well all those little boys who had auditioned before me they said: [Imitates playing Wolfgang Amadeus Mozart's *Eine Kleine Nachtmusick Movt. I*]. So I said, "damn, all these motherfuckers sound alike!"

Newton: Yes!

Lloyd: So when my time came, you know I was saying some prayers, shit and stuff, and I said: [Imitates a jazzy version of Wolfgang Amadeus Mozart's *Eine Kleine Nachtmusick Movt. I*]

Newton: [Laughs]

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Lloyd: I didn't get that far. Everybody started laughing at me.

Newton: That is so sad.

Lloyd: They started laughing at me!

Newton: That is so sad.

Lloyd: I said, "I'm gonna vaunce this stuff out." [Again imitates jazzy version of Mozart's *Eine Kleine Nachtmusick Movt. I*]

Newton: [Laughs]

Lloyd: Shoot, boy. Mozart would have just jumped up, and he was fallin' right there.

Newton: He would have loved it!

Lloyd: He said, "This motherfucker's on it!" You know, but they were laughin' at me.

Newton: That's sad. Well... ignorance.

Lloyd: And so, Halsey saw that I wasn't gonna work out in missionary position, which is what they had set up.

Newton: Right.

Lloyd: So he would have me up to his studio and stuff, and talk to me. He told me, he said, "What you like and what's going on..." Aww man, it almost makes me cry, man. He said, "Bartok is dealing with his folk song, and that's what you're dealing with!"

Newton: Oh yeah, that's right!

Lloyd: He said, "...and he studied these Fibonacci numbers which came from your country, your people over there in Africa."

Newton: Oh I know you are, I know you are.

Lloyd: But my point is that the school didn't understand, and Halsey Steven does, and he was also big in Ukrainian songs and stuff like that, and the Russian stuff. But he told me that Bartok was using his folk themes even before I knew - But I mean, Booker and I had heard something in there.

Newton: Oh yeah.

Lloyd: And then I - this is deep man - I'll just tell you one more thing about Bartok and

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me.

Newton: Ok, please!

Lloyd: One time Dorothy and I were in Hungary, and we took a car, and they took us out to Bartok's house and stuff. It was closed up but they showed me where Bartok lived.

Newton: Been there.

Lloyd: Now Booker Lit - Gabor is from Budapest, over there.

Newton: Right.

Lloyd: He was a Freedom Fighter. And Bobo - I mean, Gabor - he and I were very tight. But the connection with Bartok went like this: They've got a museum for Bartok in Hungary, have you been there?

Newton: I've been there my friend.

Lloyd: Ok so I went on a day it was closed, I didn't know it was closed. So Dorothy and I were walking around the building, and a maid saw us walking, and she opened the window and called us.

Newton: Oh boy.

Lloyd: Took us and gave us a tour of the whole museum.

Newton: How wonderful.

Lloyd: And she took me into a room where they had not video, but they had Bartok on the screen playing the piano and stuff.

Newton: Yeah, wow.

Lloyd: You know, and so my life has been like that. You know, like people like this Howlin' Wolf experience, this Phineas experience you know, then this Booker thing you know. And Booker would say to me, "When I got to New York, when Eric Dolphy left Chico to go with Mingus, and Buddy Collette..." See here's the thing. When I was in college I would get calls from people like - all the time - saying, "Quincy Jones recommended you." Quincy had a - he was full time. He was - what do you call - he would say, "There's a guy over here."

Newton: Right.

Lloyd: See we come from the Underground Railroad.

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Newton: Yes.

Lloyd: Like we knew in Memphis, there was a guy up in Detroit, Blue Mitchell. He could play some stuff that -

Newton: Right! There you go.

Lloyd: That would be different guys, and if you get to that town, check out Ellis Marsalis. If you get out over here, check out this guy.

Newton: The new underground railroad.

Lloyd: Yeah, that's what it was.

Newton: Wow.

Lloyd: And so her family's Beechers, you know, they - Dorothy's family - they knew all about the... you know, they were Quakers and stuff. But anyways, so what happened with... Uhh, what am I telling you about?

Newton: Let's see.

Lloyd: Come on man, we're playing together. You're a musician!

Darr: Quincy! Quincy!

Newton: Quincy, yeah, and the Underground Railroad.

Lloyd: Quincy! You worry me man.

Newton: I just had a brain fart for a second.

Lloyd: Yeah, you had a moment, you know, but you're too young for that. So anyway... What was I about to say? Not just about Quincy, but...

Newton: He was...

Lloyd: Oh cat! And then Cannonball would call me cause Quincy told him to call, and guys would call and - I'm telling you about... So Master Collette would call me and send me on gigs, cause he'd have big studio gigs, you know.

Newton: Yes I know.

Lloyd: You know what happened with him? You know? Well you know his history!

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Master Collette was the first man of color to play in the studios and stuff like that. Well some white guys of goodwill realized that that thing was messed up and Buddy was over-competent. As a matter of fact, Eric took so many lessons from so many people that one day Master Collette said, "No more. Don't do it. Don't get... enough." He saw me playin' around and he'd send me to the Renaissance or someplace where he'd have a gig. I'd get to play with Frank Budlin, Jimmy Bond and all them cats and Red, Red, what's his name?

Newton: Red Kelly, my dear friend.

Lloyd: Red Kelly. I got to play with all them guys, man. Then also Gerald Wilson had a big band so I got to play in that with John Cherry and Lester Robertson and...

Newton: Oh yeah.

Lloyd: ... and what's the trombone player that had to write music and stuff? Tapscott! Tapscott and...

Newton: Oh yeah, Horace Tapscott. Yeah.

Lloyd: So a lot of guys. Harold Land, Walter Benton, all them cats would play in the band. Clifford Jordan - he was out for a little while.

Newton: Was Frank Morgan around at that time too?

Lloyd: No. No he wasn't around.

Newton: No, uhuh.

Lloyd: So what was I... wait a minute. No, I have to explain this to you. So Master Collette was like my fairy man. I mean, he took me across to the other shore because - I was in Cali and I had started teaching school because I was trying to save enough money to move to New York. I didn't want to encumber my parents any more. They had already paid for my tuition and stuff, you know. Fortunately in those days, although S.C. was a private school, I'd had enough of the marching band so I didn't get no scholarship because I wasn't gonna go out there and... adulation for some athletes. So that upset them a little that I wouldn't... "You know, we'll give you a scholarship!" "No, I know what that's about. I've done slavery." So anyway, I don't know if I'll ever get to this, but I have to tell it to you now, and you can correct me with spacing and all that. When I first got to New York, I couldn't wait to get to play with Chico and Philadelphia at some point. I took a bus, a greyhound bus into New York. I couldn't wait to get there. It happened to be on a Monday, and I checked into the Alvin Hotel where Pres had lived.

Newton: Right.

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Lloyd: And I knew the name of the Alvin Hotel. It was also across the street, a caddy-corner from Birdland. Actually, some of the rooms would face down on Broadway where Birdland was. But anyway, Booker happened to be playing there that night, so just the Gods blessing me again. It was a Monday night, and he was playing in the jam session band. I think it was him and Hub Cap and Roy Haines and Richard Davis or someone. I don't know who was playin' piano. So I went down to Birdland, I said, "Booker, I'm here!" And his first words out of his mouth were, "Where are you stayin'?" "I'm staying across the street at the Alvin." He said, "No you're not." He took me home with him up on East 92nd Street. I was ready to jump into the fast lane, and he said, "No, it's about character." He cooled me out, man. He was a man who was leavin' the next year, at twenty-three. We were both twenty-two at the time, twenty-one or two. When him and Eric - I was down there when they recorded the stuff at the Five Spot.

Newton: Oh boy, such great music, yeah.

Lloyd: You know, that great music with Blackwell and Mal Waldron. I was down there. Cause I was playing with Chico, and we weren't workin' a lot. I'd have to go out of town with organ trios and different kinds of stuff.

Newton: Right.

Lloyd: I played with Olatunji sometimes, I was doing a lot of different stuff. Roy Haines and I played - the first night... I got there when Ornette was still playing at the Five Spot, and one night he had me to come up and jam with Roy Haines and Jimmy Garrison and Cedar Walton, that was beautiful. Next night around the corner at the Jazz Gallery - which was the real one on St. Mark's Place, not that new stuff.

Newton: Right.

Lloyd: Anyways, I played with Walter Bishop and Elvin, and that was beautiful, you know. So I had all these great blessings just when I was getting to New York. And then Chico's stuff started working a little more. I got a call from a guy named Harry Colomby who was the manager for Monk.

Newton: Monk, I know, yeah.

Lloyd: And he said, "Monk wants you in the band," and said, "why don't you go up to Monk's house and play with him?" I said, "Well..." Monk was a deity. I wasn't about to go up to - just go into Monk's house without... I said, "When Monk calls me, I'm there!" I didn't understand intermediaries at the time. You know, I had just got into New York. In Cali, you know, Gerald Wilson would call you, you know, somebody would call you.

Newton: Right, exactly. Yeah, that's the culture there, yeah.

Lloyd: So I didn't know, and then this manager's - I didn't even know who he was -

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“You know, Monk wants you to play with him,” and that was around... I don’t know. Somewhere in the early sixties before I went with Cannonball. So I was still with Chico, but we weren’t working that much, and Chico was Cali-based in those days, but I immediately moved to New York. I stayed with Booker first, then I stayed with Frank Strozier, and then I got my own place down at One Sheraton Square. That was a beautiful thing for me. Because I was able to get Master Collette for a month once when he came to conduct for...

Newton: Yeah! In ’62 with Mingus? Was it then?

Lloyd: Yeah, he came to do the Mingus stuff.

Newton: The Town Hall.

Lloyd: And something he was doing with - right, with Ella Fitzgerald, he was doing... yeah.

Newton: Can we go back to Buddy because...

Lloyd: To who?

Newton: Master Collette.

Lloyd: Yeah, of course, of course.

Newton: There’s a couple of things that... Number one: Did you... I’m really curious as to the things, some of the things that you covered with Buddy in the lessons, and I also...

Lloyd: And the what?

Newton: In your lessons with him, when you worked together. And I know a lot of it comes from conversation also, not just music. But that, and also when you and Eric first met, you know. Because it’s - in my mind, it’s really significant that the three of you were the horn players in Chico’s group, and you know, the three of you are like this great triumphing, you know. Just really, really incredibly exceptional, you know.

Lloyd: I met Eric in Gerald Wilson’s rehearsals in his band. Gerald was very charismatic, he was from Memphis too.

Newton: Oh I know.

Lloyd: You know, I didn’t know he was leaving town, and somehow I put a picture up on his birthday - Dorothy has a Facebook site for me, and so I put a picture of he and myself up, and then his son sent me an email -Anthony - saying, “My father says he loves you, and he says that Charles and I are from Memphis.” And that was so touching,

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because he didn't tell me he was from Memphis when I first came out. I didn't know he was from Memphis at first. But I met Eric there, and then we would jam a lot, and I'd meet Eric at jam sessions. And then Eric took off cause he was playing with Chico.

Newton: That's right, yeah.

Lloyd: And when he was playing with Chico, we'd get together whenever he'd come back to Cali, and we'd practice and play together and stuff. When I was teaching school and Buddy Collette called me and said, "I know you're teaching, but I know you want to play." Cause he might have know that in my mind I was saving money to get to New York, cause Ornette and them had left. And Higgins and I were very close, I had played with him since I was eighteen. I heard him in a jam session. We always had a tightness. He called me an endangered species later on in life, you know. But anyway, Higgins... I'm sorry, but when Buddy would turn me on to that gig, I didn't know how prophetic or how deep that was because they were still comin' out of playin'. They had some beautiful music. Strayhorn had written some stuff, *Something To Live For*, and they had some beautiful charts, and Buddy had written some stuff, you know.

Newton: Right!

Lloyd: And I was playin' the flute and clarinet, and that's how I got the gig, because Buddy knew I could handle all that stuff, you know. The clarinet and the flute, and stuff. Chico still had his quazi-chamber group, but by that time, you know, I was like a cadet. I was like spaceman, you know. I was playing with Ornette and them everyday, and Higgins and Cherry and stuff, and Scott LeFarro was a dear friend. We played - Bobby Hutchinson - I had a band, he was in it, and we played a lot together. It was like I was hearing something else. I didn't want - I dug what they had dug, but that was something in the past. Cause I'm going to S.C. and I do that stuff everyday, you know.

Newton: Yes, yes.

Lloyd: We're playing, you know. But I wanted to... *espressivo*, you know. I had the, you know, vision and volition and velocity and stuff.

Newton: Right.

Lloyd: So I had to get my wings together. So I told Chico I had to leave after awhile, and he said, "Oh don't leave. You be the music director, let's build this thing around you."

Newton: That's great.

Lloyd: That's when I brought in Gabor and Stinson and Garnett Brown whom I had gone to high school with in Memphis. We were both from Memphis, he was a trombone player. Cause Chico wanted a trombone, I said, "Ok, I know a guy." So I brought Garnett in. And Garnett was a great musician, but our conceptions were a little shaky at a certain

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point. So George Bohanon was more fluid and more rubato. Garnett was more [Imitates Garnett's playing of Mozart's *Eine Kleine Nachtmusick Movt. I*].

Newton: Right.

Lloyd: He had a staccato kind of conception. It's like canonic, you know, those canonic Indian music. All the saxophone players, they play real [imitates saxophone playing]

Newton: Right, the canonic. Yeah.

Lloyd: And so I like it more legato and more lyrical. Cause I had heard Lady Day in Prayers, you know. But anyway, so later I got George Bohanon. But then we just did it with Stinson and Gabor and myself with Chico. But then, one night I was playing in Philadelphia with Chico. We were at Peps, and Cannonball's round the corner at the Showboat. I notice Zawinul - and the bandstand was raised over the bar, it was a bigger room - I notice Zawinul and Sam Jones and Louis Hayes are cruisin' around the walls and stuff. They were checking me out and then Cannon called me and said, you know. And then somebody - another intermediary, Pete Long, who by that time, I knew him, and so he said, "Cannon wants to have a meeting with you." So that was '63, and began in '64. I was with Chico from 1960 - part of late '60, to end of '63. So I was with him about three or four years. Then Cannon said, "I want you to..." Cannon said, "You're great, I know you're gonna be a great musician, you're gonna be one of the leaders. I want to hear you develop every night and stand next to me and play. I wanna hear it."

Newton: Wow.

Lloyd: "And we'll play your music too, and welcome." And like that, so he embraced me. You know, Yusef had left or was leaving, and he wanted me to come and be in the sextet. And I think he'd had some denture work or something. I don't know, he was a little... I don't know if that was it, or what, but he still wanted to keep a tenor in the band. His welcome was so beautiful. The beautiful thing about those two leaders: I had Chico, he was a man of, [Imitating Chico]: "Yes, you know jazz, you know. You can stay with me for thirty years, you know." He was Cary Grant, ok.

Newton: [Laughs]

Lloyd: And he talked like Cary Grant and Miles dressed like Cary Grant.

Newton: Right, right.

Lloyd: And so did Chico. They had seen Fred Astaire and Cary Grant, so they were coming out of that too. [Imitating Chico]: "You know, Tony Bennett called me last night, you know. The leader wants me to go back up, you know." So he talked like Cary Grant, you know, and he was interesting because we would drive... In those days, in those Pony Express days we would drive across the country in a station wagon. I gotta pick up the

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tempo, I'm moving slow, I'm sorry. One time we had one gig, Newport Jazz Festival, and we drove across the country for \$100 pay check to play at Newport.

Newton: Wow.

Lloyd: And then Chico went down into the city to the booking agency and sat at the desk and hustled up some gigs, man.

Newton: Wow.

Lloyd: It was like that in those days. It was rough, man. Cannon's thing was easier because Cannon was more established, you know. But the great thing for me about Cannon's band was strange, cause there was Zawinul, there's Mr. Holmes, Sam Jones, walkin' on bass, and Louis would be swingin' hard back there. With Chico, it was more impressionistic with me and Gabor and Stinson, you know.

Newton: Right.

Lloyd: But when I started playin', the rhythm section's volume was so loud. You know, they'd be hittin' and take no prisoners, you know, no matter who.

Newton: Wow.

Lloyd: Cannon or Festival or whatever, they was hittin' man. I had to step up cause I couldn't hear what I was playin'! You know, so I had the projection thing, a gate, I had to call forth and be heard and step up. And I found out how to hear through that stuff and to cut through.

Newton: Yes, yes. Wow.

Lloyd: It was a great school for me. It was a university, you know what I am saying?

Newton: Wow. There's so much... how do you feel right now? Are you?

Lloyd: I'm fine.

Newton: Oh ok, alright. I just wanted to make sure.

Lloyd: I'm happy to be doing this with you. I was surprised, I said, "Well, he's a musician, I'm a musician, we don't have nothin' to say." But your insights and you - I just realized you're a maestro and professor too, you know. But don't miss what I'm saying about that UCLA thing and these institutions not knowing who we are, and the lack of, well you know. The Master Higgins thing still bothered me about UCLA not steppin' up to honor him, you know, with another transplant. They said, "If you were a younger man..." Younger man? Higgins makes up five million younger men, cause he's a

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deity of the music. I asked Max Roach once - Look. When Higgins died, Max called me and he said, "Charles, are you ok?" and I said, "Yeah, I'm alright." And then I started crying because of the importance. You know Max and Dizz and Bird - how they were like my deities, you know. One time I was in San Francisco and Dizzy knocked on my hotel room door. I saw him down the street, and then a few minutes later Dizzy was at my door. He knocked on my door and came in, you know. So I was blessed by God, and then Max called me when Higgins left, and then he said - So as we talked on I started crying, I got too emotional on the phone, I couldn't talk anymore. Then he called back and he told Dorothy, he said, "I'm coming tomorrow." So Max was seventy-seven.

Newton: That's Max Roach, that's Max Roach.

Lloyd: He came out for Higgins, and he wanted me and him to play at Higgins' funeral.

Newton: Wow.

Lloyd: But you know what? The Islamic guys, the Islam-amakan guys wouldn't agree. They say it's not in their thing. They can kiss my ass man. Do you know when Master Higgins' mother died, in about '96 - she told me something deep. We played a concert at UCLA with Higgins and his mother was there, and she talked to me and Dorothy a long time. She said, "You know, I'm not like the others." She said - it was deep man. It was something like I can think or I can concentrate or somethin'. Anyway, but Higgins - the exact words, I don't remember them, but what happened with... what am I talkin' about?

Newton: Max.

Lloyd: Huh?

Newton: You were talkin' about Max coming.

Lloyd: Yeah, so Max calls and says he's coming out. So he wanted us to play, they said no it's not in our thing. But what I was trying to tell you was that at Higgins' mother's funeral, he played a waltz of Max's to send his mother off.

Newton: Wow.

Lloyd: Higgins was the most compassionate being, and all these cats was always askin' him for bread and stuff, you know, and "Aww, I need a transmission on my car..." "I need this", and he was a selfless man. He'd just get people whatever they wanted. And he was selfless and he... you know. I remember... Higgins and I were close, man. See, because that record, *Acoustic Masters* that we made - it was around early '90s, someone called and wanted me to do a project, and I said, Higgins, Ron Carter, and Cedar. Course I knew they had a trio and I like hearin' them, and so I was gonna voscillate with that. But Carter had some demands or somethin' that didn't work with what they were... so what's his name came in - Buster came and played the bass. But they... So Higgins said

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that we should do something together. Anyway, Cedar was going into Catalinas and so they called and asked me would I make a separate arrangement and come in and play with them. But Higgins and I always had this beautiful chemistry.

Newton: Yes.

Lloyd: And so Higgins and I - we'd play together in that formation from time to time, and then I remember Higgins said - He called me acki, that's brother. He said, "Acki, let's stop datin' and go steady." [Laughs] You know.

Newton: Oh, that's him!

Lloyd: Yeah, so whenever I'd go out he would always go with me, you know.

Newton: Oh that is really lovely.

Lloyd: Because we were playing down at the Warner Theater, something down there.

Newton: And Pennent Pidro, that's my hood!

Lloyd: And I was - I know that I was speakin' on the microphone and I was crying about Master Higgins was back, and he said, "Acki, I didn't know you felt like that." He said, "let's stop dating". He said, "let's go steady."

Newton: Wow.

Lloyd: You know.

Newton: Wow.

Lloyd: And then he also taught me something, which is along the lines of what you were asking me about. Which he experienced more than that. He said "If you have a group of guys who believe in a concept who are there in a relationship," he said "the world can't mess with that."

Newton: I know.

Lloyd: Nothing can.

Newton: Yeah.

Lloyd: That's what I said in the film.

Newton: Yes.

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Lloyd: He said I said I have a group that's ready to go down with the ship.

Newton: Yes!

Lloyd: Wayne made some comments that said, " Better build a submarine."

Newton: [laughs]

Lloyd: No we didn't need a submarine cause I followed that up saying "The winds of grace are always blowing, we must set our sails high,' you understand?"

Newton: Yeah, I got you.

Lloyd: So, what your talking to me about is strange because I was here in this very room and we recorded with Higgins...

Newton: Right

Lloyd: I don't know if you came across it. What's it called?

Newton: I can't remember the name, but Jessica said you'd tell me.

Lloyd: Which way is East. Which way is East! and when Higgins came up I had been fasting for a couple of weeks and I told Higgins that he came at a time, I had been inviting him up for years but they keep him down there and you know how you get stuck in the mud down there, you know?

Newton: Yeah...

Lloyd: And when I brought him up here he stayed in the guest house for a week, and he was blown away, and he said, so I said that you know Master Higgins, I said, nobody care about this music, and he said "Fuck them, we care!" and so he gave me a strong rebut because I was thinking about going back into the forest and putting it down again, and that was in 2001. And he left in May of 2001, In 9/11 of 2000 and so he said on his deathbed, I said Master Higgins, he said... He only weighed about 90 pounds, that's another mistake they made. They put him over there in the hospital in the hood over there, and...

Newton: I saw, I know what you're talking about.

Lloyd: Dorothy called his old doctor from UCLA who is now retired, he said "get him out of there, get him over here. We'll take care of him." Dorothy raised 200 though to get his new transplant, It's gonna cost 400 thousand, and so he said just start getting the money together. We put it in his account, and people were fighting and the nephew took their money, but anyway... We was on the road to get him a transplant and his doctor

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believed in him, and time ran out on us. But they wouldn't let us move him! The family said no cause we can see him over there, at whatever it was called, and the doctor told Dorothy, he said "They can heal a gunshot wound over there but they don't practice no medicine over there." So Dorothy was fighting to get him out of there and the family, and they would say no, and you have to have their approval.

Newton: Wow.

Lloyd: Higgins told me, he said - when he could still communicate - he said "Acki, we have to keep working on this music." I said "You mean you don't get off this bed and come back and play with me?" "I didn't say I'd be there, but I'll always be with you." And dig this, this is really deep man... I went to Europe to play, and I put his picture up on the wall like I did in San Francisco. We played with some guy, they had his picture projected up on the screen behind us, and they did the same thing in France, somewhere I was playing there. Cause I was just going over a few concerts but by the time I got back, they had him in intensive care. And we went to see him. I was gone for about a week, and... they had him all hooked up with tubes and stuff and he couldn't talk but he knew we were there. So I was standing there at the front of the bed, he pointed at me, I went down in front of the bed... and he took his foot and started playing the bass drum, and started communicating with me sending me the signals, so you know - direct transmission. So, the thing is that we have to know is that we're spirits on a journey, we're just passing through here, you understand? and you gotta rise above flesh. That's what Booker said to me. Booker said "It's not about fast lane, it's about character when I stay with him."

Newton: Amen.

Lloyd: And keep getting that lesson. The reason I'm here was that I was following the path of Vedanta. I was studying all the world religions and I came across Vedanta. Vedanta teaches the harmony of all religions, Islam school, they got a temple right down the road there, they got Buddhism, they got a statue of Buddha over there, Christ over there. You know, all paths are true if one is sincere. So it resonated with me because when I graduated from high school, my high school thing said, "All that that is intent in Theo's universe was intent with me." That is what I put up. So I'm about universal, you know because I got all these different bloodstreams in me and all that stuff too, and I know polarities don't mess with me.

Newton: Yes, yes, yes...

Lloyd: That's what my grandfather was telling them, don't be messing with me. I'm a spirit passenger, I'm doing my stuff you know. I just played up in Monterrey they gave me some award, Jazz Legends Award, this past festival back a few weeks ago. It was very interesting. I played with the quartet with Jason and...

Newton: Right, right, great band.

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Lloyd: With Eric and Reuben, and we hadn't played together in a little while, and we hit, and it was deep. I played a few bars of it upstairs... I think he played. Anyway, my point is that at the end of that stuff everybody wanted to hear Forest Flower. Well, I don't play Forest Flower anymore, I played it fifty years ago. But people kept saying, "Will you play it? Will you play *Forest Flower*?" I said, "I don't know what I'm gonna play." Cause when I played with Cannonball... I play at college one would say "Mister, can we have a program of what you are gonna play?" And he said, "Lady, we figure we don't know what we're gonna play, we sure can't tell you."

Newton:[laughs]

Lloyd: And I'm like that, cause I have to learn from all my experiences and stuff, you know, I had no women to pull up my pants down on the stage...

Newton: [laughs]

Lloyd: And I'm not looking for that, but I saw Howlin' Wolf transmission was so direct that they had to have that right then. But, I do know the spirit is strong and you asked me earlier about the spirituals. Well when my grandmother took me down to the church as a child, as a chaplain my grandfather Bill, that those spirituals man... What was I gonna ask you honey? What did Higgins say to me, what was it back there?

Newton: What was the, I'm trying to remember exactly, it was something that he said to you near his deathbed?

Lloyd: No, no, I told you it was here.

Newton: Oh... Was it about...

Lloyd: It'll come back, but if you can find it fine. But anyway, It's all beautiful, it's all music. But the thing is this little kid asked about being a communicator, I guess you had to communicate with the Lord. We all play music for the Lord, you know people call it whatever they wanna call it, but it's the last night of the play, they may boo or applaud. But, the music is through us. We are just conduit, and it's like a song of God. It's like when I was a little boy I heard deity, I heard the blessing of creator, and so whether it's a spiritual... But going to that church I heard all those old songs down in Memphis and Mount Nebo and these Baptist and Pentecostal churches...

Newton: Right.

Lloyd: So I was about to tell you in Monterrey, I did happen to play the *Flower*, and it's a most gentle flower, almost quiet. And the people there were hush. I hate opening up with what's new. [hums *Forest Flower*]

Newton: Wow!

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Lloyd: But just quiet [Hums *Forest Flower*]

Newton: Wow, yeah.

Lloyd: There was five thousand people out there, I wasn't... In an arena you're supposed to scream.

Newton: I know.

Lloyd: I just go... [quietly hums]

Newton: Yeah, a warm feeling.

Lloyd: And the Orchestra was so. And Dorothy asked Jason "How was it?" he said "It was off the hook!" [laughs]

Newton: [laughs]

Lloyd: And Eric said "When this orchestra plays it's a magical thing." But what I was getting at.. now be quiet... I went into, I went over some Moses and stuff, and then I went into a requiem I wrote for Lady Day, and then I went into the Flower... No, I went into Booker's Garden.

Newton: Wow...

Lloyd: I played some for Booker and then I went into the Flower, and then I went into the church.

Newton: Yeah.

Lloyd: And then I went into the Pentecostal stuff, and the boys were screaming and yelling and stuff you know, and the people, they kinda lost it. [Laughs]

Newton: [Laughs] Of course they did!

Lloyd: Yeah.

Newton: I mean, the art, if we go back fifty years...

Lloyd: Yeah

Newton: You were the one that set the pathway, and opened the door for all of the people. I'm thinking of Miles and many others that came after you because you laid down the blueprint.

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Lloyd: Well they influenced me too. I heard Miles early on and that influenced me, but I will say this about what you're saying: Whenever and where I would play, Miles would be there.

Newton: Yeah

Lloyd: And he also wanted me to play in his band, he invited me to play in his band, but the problem with that was I just joined Cannonball. He was there every night that he and I were playing Cannonball, and he asked me "When you going to bring your music up to my house, I want to see what you're writing." We were talking about doing something, he wanted me to join his band that was before Wayne came I think he had...

Newton: George Coleman?

Lloyd: No it was after George. He had Sam Rivers..

Newton: Oh yeah...

Lloyd: It was during the period I was with Cannon, it was a transition period.

Newton: Right.

Lloyd: And he was groping, and when Wayne came he was fine. He said to me "What do you think?" I said, "Sam It's great, it don't fit with you so well but he's a great player." Cause Tony loved him; they came from Boston.

Newton: Yeah, yeah.

Lloyd: And he said "Why won't you come and join the band?" I said "Man, I just got with Cannon and it would be against a trust." Cannon had a vision, and think it was gonna be a year and a half.

Newton: Yeah.

Lloyd: Plus I knew the fact that Miles's could be a different bunch of guys.

Newton: [laughs]

Lloyd: And he had a different side too that I didn't want to experience. I remember once Crouch, Sandler Crouch was talking with me, and he said "If you had gone with Miles, that wouldn't have worked." I said "Why is that?" He said "Cause when the women come around, he would get upset."

Newton: [laughs]

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Lloyd: He said "Miles wouldn't want no competition with that stuff."

Newton: That's true.

Lloyd: But my point was, I loved Miles and we would hang out, he cooked for me, he's a great cook. He cooks fish and some greens and all kinds of stuff, and was really interested in my music. But then in his book he said I couldn't play and stuff, I had a sign. But you know, he's like a bunch of different guys, and he was always on my case about coming to play with him, but I never did it.

Newton: Mmhmm.

Lloyd: In a way, I don't lament that. I lament the Monk finishing school.

Newton: Oh yes.

Lloyd: Because had I'd gone with Monk, he's the architect that I most, he and Strayhorn. Something about those guys as composers, and as having a whirl, Monk was somebody. I was scared to death of him. I wouldn't go up to his house. You know if he had said "Hey Charles." But Monk wouldn't do any of that stuff, but I think it would've been, I still play songs to him all the time on my recordings.

Newton: Yeah.

Lloyd: Cause I'm still letting him know that I love him, this is another deep thing about Monk. I was playing opposite Monk at the Village Gate, where my group and his group, and the Baroness was there. And so I was kinda a precocious kid in those days, I was like a vegetarian at a certain point. I had in my writing that I had to have fresh orange juice every night backstage no more than 6 hours off the tree. Because my cosmology was...

Newton: Right.

Lloyd: Was taking me, bringing me here.

Newton: Right [laughs]

Lloyd: And we got oranges out there, so Art D'lugoff would have fresh orange juice back there for me. Well one night I went in and I taste the orange juice, we traded sets with Monk, and the orange juice was tainted, spoiled. I noticed it every that every night Monk would be drinking my orange juice every night. So said to Niko who was back stage, I said, "Niko when Thelonious gets here, tell him don't drink this orange juice cause it's tainted. "Oh thank you Charles! Thank you! Thank you!" and so Monk comes in dancing along the walls with his deities and stuff, you know he's carrying. So Niko said "Oh you know Thelonious, Charles said don't drink the orange juice it's tainted, it's

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tainted!" and he didn't pay him no mind, he just kept dancing and we got over to the pitcher of orange juice. He took it over by me, and got right in my face this close and said "Goorooooo" [drinking impersonation]

Newton:[Laughs]

Lloyd: He drank the whole pitcher down.

Newton:[Laughs Harder]

Lloyd: And he looked at me and he said " Tainted huh?" And he danced off.

Newton:[laughs]

Lloyd: I was like Miller Rapper.

Newton: Wow!

Lloyd: Miller Rapper was 10th, 11th, 13th century Buddhist deity, who... His mother had... his father died and the family took everything away from his mother and the brothers did, and she was left homeless and stuff like that. So Miller Rapper got upset, he went away and learned black magic, came back, wreaked havoc on the area, blew the whole thing up. And then he realized that after awhile that black magic wasn't a way for him to go, and he wanted to clean up so he wanted the way of the white cloud. He realized he wanted to go upward. So he went and studied with Telopa and Marpa, and the thing is that... He freed himself, he went through all these austerities and he freed himself, and he would go around the countryside, and he'd go crash a wedding or something, and they say "You don't belong here." And then he'd say "Which parts start with, which who, before came, who was I? Who are you? and who, and if not this then, all this and that, and then how can you?" And people say "Oh I'm so sorry, we didn't realize what you were" and so he'd move on. But the King had heard about Miller Rapper, and he wanted Miller Rapper to come to the court, to do his thing, to bless them. Miller Rapper told us in his envoy "I don't do gigs, I'm free."

Newton: Yes.

Lloyd: So, long story short is that the King got mad cause Miller Rapper wouldn't come and play some pieces and the court. He was gonna give them a banquet and stuff. He came to find Miller Rapper, and he had a whole banquet of food laced for Miller Rapper, he laid it out and put it out in front of him, he said "Oh great Miller Rapper, Sorry you couldn't come to me, I come to you." So he gave him this food and it was all laced with poison. So Miller Rapper is eating all this stuff, nothing bothered him. And the King's all "Oh Fwaa!" The King started dying because the poison is killing the King because he tried to put it on Miller Rapper but it bounced. It's like what Monk taught me that night when Monk said "Tainted huh?" In other words a holy man can take some poison and

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turn it into souma. You know it's like what we're doing here in life, and that's why I live on the outskirts of town. I just always found that... When I lived in New York, I was in that school for a long time. Enough time to find out that I needed some breathing room and stuff. I needed to aerate. And plus the fact I had with all the intensity was going on around me with the music thing, the business of music, I had to start medicating myself because too much was going on. So I medicated myself that was away from what Booker had said it was about character.

Newton: Yes.

Lloyd: And I came back to Cali to heal.

Newton: Yes, yes, yes...

Lloyd: And so... Ask some questions, I'm sorry.

Newton: Yeah. Well a couple of things: I really would love to hear the circle you were in in New York. I know Bob Thomson was a part of your circle, because I think one of the sad things - so many times this happens - artists of your stature... They're looking at and learning so many different art forms, artists in different mediums, and Bob Thomson was somebody, many of us, he was like a hero for my generation. A lot of artists and a lot of people I know.

Lloyd: I'm happy to hear that, cause he was for Dorothy too, and a lot of people don't know about him cause he left, what was his age honey when he left?

Newton: Wow.

Lloyd: He was over in Rome.

Newton: Right.

Lloyd: Well yeah the painters influenced us because think about Picasso, he went to Africa..

Newton: Oh yeah.

Lloyd: And by what that was about, but people get confused. There was one grey who was, he didn't even like him because it was getting too close. But my point is... So there was Bob Thomson, there was Larry Rivers was around, Danny Johnson for sure.

Newton: Yes

Lloyd: There was a guy I went to school with, Mel... I can't remember Mel's last name.

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Newton: Edwards?

Lloyd: Yeah, Mel Edwards was about New York about that time, and the painters...[Dorothy talking in background] huh? [Dorothy continues]... Virginia, Amelio, Danny's wife. What's that painter's name, the one that painted - who took me to his loft and painted all those stripes and told me what that was?

Newton: Was it Jasper Johns?

Darr: No, it was Stella.

Lloyd: It wasn't Stella no. But he was around, he married that woman from Architectural Digest. Anyway, This one night Danny and I were hanging out with these painters over there. They had these bars they would hangout in the village and stuff, and this... what is his name? Ned? So this painter... I had been away from New York and I was back and I was weighing about 130 pounds cause I wasn't eating. Huh? What was his name? Sorry, it will come to me. So this painter invited us back to his loft. He had a wall on his loft, you see those chairs over there? Those are Barcelona chairs. Mis Vandero. He had a wall on his loft with about 20-30 of them on it - there's one over there too - and they were made for the Barcelona world's fair back in the 20s or something.

Newton: Wow.

Lloyd: It's modernity. I like that. Anyway, so he had me over and he said "what would you like to drink?" I said fresh orange juice, and he went and got a crate of oranges and started... I was thinking because he was an important painter... He had this big building in the bowery - it was like a townhouse, but really like loft. It was wide. Like most places in New York are only twenty or thirty feet wide. I think this room is thirty feet. He said "I wanna show you something." So he took me onto another floor, and he had twenty paintings up on the wall. So I said, see those stripes behind you? That's a Rio Grande blanket from the early 1800s.

Newton: Are you thinking of Mark Roffco? Were you thinking of him?

Lloyd: No, I dig Roffco. It wasn't him, but it was somebody. It'll come to me. And this guy, I said "What do those represent?" ... I almost had his name. It'll come, it'll come.

Newton: I'm sorry.

Lloyd: No he... It was like the blanket, they were about three by four, and he had a bunch of them - he had twenty of them on the wall, and I said "what does this represent?" he said "A million dollars." [laughs]

Newton: [laughs]

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Lloyd: He said, "My gallery is coming together tomorrow."

Newton: Whoa, that's work if you can get it.

Lloyd: Yeah right, he said it represents a million dollars. You know I've done this work and it was like Roscoe told the guy. The guy asked Roscoe if he was gonna give him this price, and Roscoe said no, this is the price. See it's like somebody is gonna tell you what your value is, that's not correct.

Newton: But Thomson had Ornette and so many people in his paintings and you...

Lloyd: Yeah. See he used to come around all the time whenever we played, and he was... Ken was his name.

Darr: Kenneth Noland!

Lloyd: Kenneth Noland was his name.

Newton: Oh yeah, I know that name!

Lloyd: So I said, "What does that represent?" He said, "I told you! I said a cade, didn't I? Anyway, Bob Thomson... but you know what? He would get in addition to his tragic magic he would drink a lot at the Five Spot place and he get up strippers and stuff. But he was like... But there were a lot of painters... [Dorothy talks in the background]...Huh? Who?"

Newton: Leroy Jones.

Lloyd: Oh yeah, but something else people don't know, there were a lot of writers and stuff that would hangout cause I like to read, but this is really deep. Them guys used to come around from Melbrook, Timothy Leery and Alpred and stuff, and me and here being in Mingus we'd go up there and they huge melonous estate and they'd give us acid and stuff from Switzerland...

Newton: Right.

Lloyd: ...Santos labs and stuff like that. But we were cadets and we were like... They had these hundreds of thousands of acres that we would run around naked and play and stuff, and they had this gourmet food and cooks and stuff like that. These racecar drivers were coming around me and Gabor a lot. Ganni Wolfgang Von Trips, Jackie Stuart, Jim Clark, and Sterling Moss. So cause the music is like Chuck Yeager, the music is moving fast and those guys heard it.

Newton: Yeah, they felt something.

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Lloyd: And we were like racecar drivers too. Miles had his Ferraris and stuff, Gabor and I had Ferraris and stuff like that later on. There were a lot of painters, I can't think of all the names now, but it was a beautiful scene because [Dorothy speaks in the background] Arthur Monroe, I showed him his painting of Arthur back there. Arthur studied with... Who did he study with honey? Was it Dacuny? [Dorothy speaks again]... I had a lot of paintings in New York. I even had some Franz Kline man, I had stuff on the wall, big stuff! But that all went with that marriage.

Newton: Yeah.

Lloyd: Dorothy means gift from God so I had to be blessed with her coming into my life, helping me when I was out there, you know. She stood by me while I had to heal. But go ahead, sorry...

Newton: Please...

Lloyd: This is not, I don't see how you can use any of this. What you have to do is cut it out because this stuff is not presentable to a normal...

Newton: Oh....

Lloyd: It's not missionary. I don't know how to... I don't have an orthodox, I like the universal. But go ahead.

Newton: But the song is you.

Lloyd: Yeah, but you know I don't know what you're gonna do with it but God bless you. I know you and I trust you and your intent. But I don't know what all you can do. But see here's the thing... that thing we were talkin' about the Underground Railroad.

Newton: Yes.

Lloyd: About people who... There some guy this town, some guy in that town, so whenever we go to these places we seek out these people. When I go to Boston I seek out Sam Rivers, I look for somebody, and I play with them. There some other piano players I should tell you about. I used to play with Jackie Byard a lot too.

Newton: Oh ooooo!

Lloyd: He was a special guy.

Newton: I love Jackie.

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Lloyd: Yeah, so I played with all them musicians. You asked me about the circles I was with in New York, and it was all those guys, and this is deep. Andrew Hill and I were tight.

Newton: Mmm.

Lloyd: I started playing with Cannonball. Cannonball has this meeting. Cannonball says listen, when you record with me. I'm gonna pay you double scale. Leader scale. So if anyone want you to record with them, just tell them, I'm on the level now that I should have at least double scale.

Newton: How beautiful!

Lloyd: But wait a minute. It backfired on me. Andrew and I were tight, so Andrew had a record day with Blue Note and he wanted me on the date. It was point of departure.

Newton: Oh....

Lloyd: We rehearsed, and Alfred Lions and Frank, they were going crazy, new guy! And I was oiling up in it, they was hearing it and Woohoo! And so I said, What's his name.

Darr: Andrew.

Newton: Andrew Hill

Lloyd: I said Andrew, It's just flys, It's a river. It flows, I can't keep it. Consciousness is not consecutive, consciousness just is, it's not consecutive. See that's why I don't talk like that. Anyway, I said, listen man Cannon told me I have to have double scale if I record cause he said that's what fair for me now. I haven't played with him, and Andrew said "no problem man." So Blue Note had a thing in those days where they would have you rehearse the music in front of them, so they had a rehearsal studio, and they was going crazy when I was playing and stuff. They slipped Joe Henderson in there, because Andrew went and told them and said yeah but you know he has to get double scale. Whoa! So that's a lament too along with the muckula lament, because I would've loved to have recorded that music with him, but in those days there were a lot of great musicians, J.C. Moses, the great drummer.

Newton: Oh yeah

Lloyd: Eddie Cohn.

Newton: Played with Eric too. Right.

Lloyd: Scotty was a... No Scotty was gone, a car accident took him out. But there was Pete LoRocco, we played a lot together, Roy Haines, Ron Carter... There was a circle of

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young guys who were Roy's ever young, but I didn't see Higgins in New York. He told me once, we were in a car in Brazil in Rio, in the back of a limousine going to the concert, and he said "You know acki? You wonder why I never let you see me in New York?" He said "Because I was too deep in tragic magic and I wanted to protect you." He says "So I wouldn't come around you." I dipped in tragic magic anyway, and that was very beautiful of him, but to tell me that was very touching.

Newton: Well it shows you how much he loved you.

Lloyd: Yes, and he came back. You know what he did? He had a brownstone he lived in over in Brooklyn, and the owner of it... I don't know if you know this. There was a time in New York when all those houses on the west side. You could buy your own brownstone for couple thousand dollars or something. Cannon came with a sheet one night showing us because people abandon places and stuff. Anyway, his owner told him for five thousand dollars he can have his house over there in Brooklyn, but Higgins was there cause Higgins couldn't pay no more rent or something, I don't know. Or maybe he was gonna give it to him. Higgins said no. Higgins cleaned up in that house, and he came back to Cali.

Newton: Wow.

Lloyd: And started his school, World Stage. And so he said "You know, I used to put... My rent is only seven hundred dollars a month, I used to put that in my arm everyday. That ain't nothing."

Newton: Yeah

Lloyd: And so the thing about Higgins, he wasn't finishing school for me because what he had achieved... See the thing about God is that, you can, people who try to be goody-two-shoes all their life and have no swing and no blues, but some of us who go wild, the Lord will take us too, and especially if we come back because we bring something back with it. It's not just mechanical, it's not just somebody looking at a book, your experience. And I still got mud on my shoes, and I'm not trying to give that up. You know you haven't heard anything since being up here, but nature and life.

Newton: Yes, yes.

Lloyd: And even the people over there, that girl, that Hollywood girl building that house, her people got quiet.

Newton: Yes [laughs]

Lloyd: So dig this. Miller Rapper, I think Marpa sent him to... Dig this, this is deep. I don't know the chronology. I get it confused sometimes cause I've read all these books and stuff. When Miller Rapper decided he was gonna go on a good foot, he went to this

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teacher Marpa. Marpa said “You gotta build me a nine story stupa” and he find these stones and build this thing and Marpa said “Tear it down. It’s not right.” And so he went through this for years, and his body was wrecked and all that stuff. Finally he said “Ok, you need the final thing. You go to this island out in the middle of this thing, there’s a lake, a poisonous lake. There’s this land out there and this teacher will teach you.” So he go out there with Telopa. Telopa got these disciples and stuff, but he’s got this herd of wild dogs and they’re just in heat and are barking all the time. And so he’s trying to learn from Telopa, but Telopa is like this crazy man or wild man who doesn’t communicate with him. He wants the goods and the guy’s not giving him nothing.

Newton: Right

Lloyd: So finally he decides he’s gonna leave. So when he decides when he’s gonna leave, the dogs got quiet. And Telopa says "Come with me." and he took him in a boat, and he said "Why you leaving?" He said "I came here for something I've been here serving you a year or two. You ain't been giving me nothing." He said "oh, come with me." So they get in this boat and they go out there, so Telopa takes him and said, “Get out of the boat and I get in the water.” So Telopa takes him and puts him under the water, and holds him down for about twenty minutes, and he brings him up, "What did you want most?" he said "Air! I couldn't breathe." He said "Yeah, well that's how much you have to want this.”

Newton: [Laughs]

Lloyd: It's like the Underground Railroad, it's the traditional masters, and those who say don't know. And the marketers will pontificate or put somebody up on the thing, it's not always... You asked me that beautiful question about how did I...

Newton: The communication.

Lloyd: Communicate.

Newton: Yeah.

Lloyd: Well that's like Bob Thomson, some guys who have that. If you look over there at them drawings, I mean they're still vibrant.

Newton: They are, they truly are...

Lloyd: It's like dancing. That's why I started... I had to find one of his pieces when he was a quiet little kid from Louisville. We all come out of the South, I don't know if you know but, well of course you know, Prez came from Woodville down in Mississippi.

Newton: Right, Mississippi, right.

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Lloyd: And then he went to Algiers with his family. But he was through Memphis too, but not during my time that I knew him. That was a rich place to grow up, it was very very... and this last experience in Monterrey... They brought me back as a special, and Herbie introduced me and stuff like that, and they had a big statue of something like a award that they gave me. I didn't know how heavy it was cause after Herbie spoke, I put my arm around it, and I spoke for about ten or fifteen minutes and poor Herbie was holding this thing...

Newton: Oh boy.

Lloyd: But we used to play together a lot in New York. See here's the thing... There was a time when a transition was happening, but I always heard melodies that were in the air that were given to me.

Newton: Yeah.

Lloyd: I never tried misuse my instrument. This guy said... Robin Williams told me once, he said he got a saxophone and he was trying to play and he sound so horrible. He said... he was at a session and some black guy came over to him and said "Don't hurt it."

Newton: [laughs]

Lloyd: "Don't hurt it." You know [laughs] because, but my point is that, prayers move me with tenderness.

Newton: I know that.

Lloyd: I can play strong.

Newton: Yeah.

Lloyd: I don't have a problem with that, but something about tenderness. So when I went with Cannon and them I had to play real strong.

Newton: Right, right, yeah.

Lloyd: So you have to, what did Blakey say? "Make sure the punishment fits the crime."

Newton: But you know, just what you said... I thought about the fact that... we were talking about it in the car coming up.

Lloyd: Does he know my music too?

Newton: Oh yeah,

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Lloyd: Yeah? Oh!

Newton: Oh yeah, absolutely.

Lloyd: I thought you'd just a cameraman.

Newton: No no no no no....

Lloyd: That's beautiful.

Newton: This is somebody that really knows, and is one of the head people at the Smithsonian for the music.

Lloyd: Will they understand my advent? My passing through?

Kimery: Oh, yeah. This is very rich. Absolutely. There's no editing that's gonna happen in this.

Lloyd: [laughs]

Newton: Yeah.

Lloyd: Well, I've been to jail you know?

Newton: Prayers. Alto to tenor right? And I was also thinking Trane alto to tenor. You alto to tenor and there's something, and this goes back to the theme of communication. That you have been so richly endowed with, and I thought kinda like what happened? And Forest Flower and that period, that phenomenal band... But when I listen to it, I remember what it is to me as a kid like thirteen years old when I first heard it. In San Pedro in the barber shop. Art Blakey, Monk, and you were on the wall, and here I am a little kid and they put on Forest Flower and everybody's gone. And I was like, wow, look at this, this is deep!

Lloyd: [laughs]

Newton: So I said that I gotta find out more about who that cat is! But here you are, you're way up in the altissimo register at different times, and the sound is other worldly in the sense that it's embedded with so much profundity and so much love, and there was an optimism in the air during that time. And I think your spirit, your music captured it in a way that was unlike anybody else, and it seems like a little out after that time, things started to swing in another direction.

Lloyd: That harsh.

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Newton: You know, but that sound it was the tenor but it also some of the alto in it I thought, am I correct? Or am I off on that?

Lloyd: Of course. I brought that over there with me because the alto was my sound, you know. And then - the thing about the tenor - I'd have more range and I was gettin' to be tall. I was 6' 2", you know, and I was playin' little alto, and I was playing way high on the alto.

Newton: Right!

Lloyd: And then I realized well, I could do that on the tenor. See here's the thing: I had these heroes like Yard and Johnny Hodges and Prayers and stuff like that. Then later on there was Saint Nuke and Trane (John Coltrane). They touched me too. But people would always say I sound like Trane. I'm not sure about that. I don't think so because - here's what: Don't get me wrong, nobody would play more saxophone than him, but what I'm getting at was that he, of all people, imbibed the whole tradition.

Newton: Yes.

Lloyd: And he brought spirituality along with it. So that was also - Spirituality was my quest. But I had heroes before I heard Trane, you know.

Newton: Of course.

Lloyd: I definitely was touched by Trane, we all were and are. Nothing can be said against that. What I found is that one time... I used to go see Trane all the time. You know, I was there. He'd be holding church every night.

Newton: Yes.

Lloyd: He'd be playing the Five Spot, Birdland, wherever he was playin'. And I remember one night distinctly. Trane and Vanguard were back there practicing. They played indefinitely and he'd be going... then he'd go back and he'd be practicing. I said, "Trane, you sound so beautiful tonight." - This was at the Five Spot - and he said, "No Charles, I just can't find it tonight." Well he had found the hideout of all the deities that had passed through here, but he was such a big soul that he still wanted - his humility was deep too.

Newton: Ooh.

Lloyd: One time we were on the road together and he got a - You gotta hear some of his stuff, cause I shouldn't be bothering people. What?

Darr: They're not bothered here.

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Lloyd: So one time we were on the road, and I had my drugs and stuff. Getz was gettin' high with me all the time. So by the time we're getting ready for a separate tour, going separate, he said, "You better give me those drugs cause you could get in trouble with all that stuff. You really don't need to carry... Charles it's too much pressure on you. Give me the drugs, I'll take care of them." [Laughs] He's a special guy.

Newton: Yeah, but let's finish that. The people before Trane, you were saying that, you know, Trane touched you deeply but there was - the influences were in other places.

Lloyd: Well the spirituality of it was, you know. Because I'd heard that stuff and it's like that whole thing you brought out about Bartok. I didn't formally study with Halsey Stevens, he took me on the side and said, "Listen man, here's what's happenin', and keep going with what you're doing." He'd look at my stuff and spell some stuff out and say - cause that stuff was between the cracks and I was hearin'. Because they were telling me downstairs - before I'd go up to his studio - they were telling me downstairs that you can't play this note with that chord, and you can't move parallel fifths.

Newton: Right, exactly.

Lloyd: They said you can't do that.

Newton: Yeah, he's doing it all the time.

Lloyd: He said, "Not what they tell you, you know. You're hearin' it like that."

Newton: Wow.

Lloyd: I had some blessings around me. And then I had a chance to be here in Cali where it's three dimensional. And if I had been in the Apple at the time, I might have gone astray earlier or something like that. But Booker warned me. And then I came here, and this nun at the Vedanta Temple down there - I came down from Big Sur and I had a house over there I showed you - I came down from Big Sur and I was buying a ton of books and stuff. And so I was asking those nuns some questions. They said we don't know the answers to those things. And then an older nun came out of the backroom, and she started answering my questions. She said, "Do you meditate?" I said, "Yes." And she said, "Has it changed your character?" And BAM, there it was again.

Newton: Wow.

Lloyd: So here's now something deep that you haven't asked me, but this is powerful stuff. From Booker's transmission, from him passing through, and from him taking me home with him and sitting me down, he also told me, "You know, you sit there at the piano and you will find it." He said - This is something else, I keep too many asides coming, that's not a diversion - He was writing this suite for Coleman Hawkins, Booker was.

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Newton: Wow.

Lloyd: It was gonna be for eight pieces. I've asked about it. Phil Schaap - nobody's found that music yet. But I saw him, he was writing that music out. Coleman Hawkins knew what he was.

Newton: They were playing with Max together, that's right.

Lloyd: So here's what's deep, I'm glad I didn't leave. Consciousness help me. The character thing? I'm still facing the mirror of my inadequacies. But the banana peel is always there, and I keep wanting to step up. But I notice as my life simplifies and the clarity of the character and truth and love, and how to say do not do unto others as you'd not have them do unto you. Keepin' the crud off and stuff and doing my practice and hiking in the mountains, swimming in the water, and trying to figure out these intervals and these sounds I'm hearing. I get elevated to higher order of hearing... In other words... And sound seeking. So the more you're in tune with the soul of all souls the more can be added to you. That's why like if you think about someone like Miles who was a beautiful genius and stuff like that, and went through so many periods. But then those areas of his life that suffered because he was half-stepping, you know. I'm not diving on him, we all love him.

Newton: I understand.

Lloyd: Look at Bird. Bird goes to Max Roach's house, he takes off all his clothes - Max had got a full length mirror in the bathroom - he calls Max. He says, "Max, come here! Look! Look!" And he said, "Max, I've used this thing up!" pointing to the body. Bird was brilliant. Miles was brilliant. The intuitive thing, but you can always understand something beneath your level. But something else, you have to pay the price here for whatever you want. You can have whatever you want, you just gotta pay for it. And if you want a spiritual life, the scale of lust and goal, you got to - if you want a spirit - you got to bow down to a higher Lord. That's the same thing that happened with Tennison. He was in the court of... whose court was he in, honey? I was trying to tell you about the thing we lost early was about. Bromley and Big Daddy, I can't remember, but you know all that stuff. Anyway, Tennison was a flute player in Akbar's court, and he had access to everything. Even some of the Harem! Akbar would let him dance with, voscilate. He said, "You know, you're the greatest musician of all the world." He said, "Oh king, that's nice of you to say, but there's one musician who's greater than me for sure." He said, "How can that be? You even have access to some of my harem down in there! You don't get up in there." It's like - here's what's going on with the world. We don't understand this life.

Newton: I'm sorry.

Lloyd: This king, Janaka. Did I finish telling you the other thing about? Oh no, I didn't

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finish telling you about Tension. So he told the king, he said, "No, there's a guy greater than me." He said, "Well, who's that?" He said, "My teacher." He said, "Well, whose court... where is he?" He said, "Oh, he lives somewhere." He said, "We gotta go!" So they get in this palanquin and go for days and days. They find their way to this clearing up on the mountain and there's this little hut out there. And they hear the most melodious, most beautiful flute transporting that you ever heard in your life. And the king turns to Tension and says, "How is this possible?" He said, "You have access to the finest of the fine, and this little guy is living out here in a grass hut on the side of a mountain with goats and stuff." He said, "How is this possible?" He said, "You see my Lord, he sings for a higher Lord." That's what's going on, and that's what that underground... And we can sum it all up to a little kid down there. What was going on was that you can be met. Every time before I play I'm always nervous or something. And then once I get started - I find that Dorothy's trying to get me off the stage. Cause it's like a chasm. I get met, and then... and it changes the molecules and the people. They get something from it. And when I went away all these years and when I tried to come back, the businessman said to me, "Well you gotta get to the back of the line." I said, "But did I not bring something? But did I not bring something?" And they said, "Yeah, but that's only ten percent of this stuff." I said ok, and I turned and left. And around that time ECM wanted me to come and said, "You can come over here and do what you want to do." And other companies wanted me when I came back. But the problem was that I didn't trust the American system at all anyway. Cause you know it's always ten cents a dance, and they step on your toes and stuff.

Newton: That's so true.

Lloyd: So a friend said to me - a guy named Steve Cloud - he said he lives here in Santa Barbara, and he managed a boy who used to play piano with me. And so he says - it don't matter who he works for - he said you should go with ECM because they'll be the slow burn but they'll be honest with you. So I've been over there twenty five years. You know, it has been a slow burn, but I wish my stuff could have gotten to more people so that it would have been easier for us to matriculate. Dorothy built a world here for us and that's a blessing. Coming off my grandfather's thing about property and land and stuff, you know, we moved from over there. That house paid for this house and stuff like that.

Newton: Right.

Lloyd: But if I was trying to go after gold mines, then I would miss the sound of what's calling me, you understand? It's like King Janaka - I'll be quiet after this, I was trying to tell you - this guy knew King Janaka and he went to him and he wanted to borrow some bread. So he told the guy, "I need to see the king." The king knew him, it was cool, he was one of his guys. He said, "He's meditating now. He's in there, he's in his chapel. Just go in there and sit in the back, and when he finishes his prayers you can talk to him about whatever you want to talk about." And then he heard the king ask, "Oh God, give me more riches! Give me more castles! Give me more women! Give me more..." And so he got up to ease out. The king said, "Why are you leaving? What's going on?" He said, "I

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didn't come here to beg from a beggar," you know? I mean somehow in there, in the arts, I don't know why the artists - it's not so easy to live in your lifetime with your creativity. That's always saddened me. I've been blessed. I'm very blessed.

Newton: Oh you are.

Lloyd: Very blessed, I know that.

Newton: Oh you are, but you've worked so hard.

Lloyd: But I also know not to stick my chest out and to get in front of a Mack truck.

Newton: Yeah. Hendrix. Did you ever run across him?

Lloyd: Absolutely.

Newton: I would imagine that both of you were running into each other.

Lloyd: Absolutely. He was also sending me messages all the time, you know.

Newton: I believe that.

Lloyd: And he wanted to record with me. We wanted to do stuff together, but the problem was time ran out. It's always something like that happens. He heard it. He used to play down the street from me, after I left West 3rd Street - I mean, Sheraton Square - I moved over on West 3rd Street where I had a whole building. It was a loft building, but I had four floors above, a pharmacy downstairs, and I had the four floors above it. Then I could have my music. I had a ping pong table room. You guys aren't rough in that arena, are you? Ping Pong? I'm rough.

Newton: Oh! Ok go on now.

Lloyd: I used to be a tennis player, an athlete and stuff.

Newton: Right.

Lloyd: I was a swimmer, I was a junior Olympic swimming champion. My wife's - Dorothy's - Oh. I wasn't a junior Olympic swimmer. She was a junior Olympic swimming champ! That's why you can't give yourself roses.

Newton: The two are one.

Lloyd: Because you pat yourself on the back, you might hit a tree. You know, so I mess up. But I was a diving champion.

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Kimery: Ah!

Lloyd: For Memphis.

Kimery: Wow.

Lloyd: Off the high dive board.

Kimery: High dive? Ok.

Newton: Nice.

Lloyd: Yeah, I could do stuff. But anyway, the reason I'm rough on the ping pong table is because there was a YMCA near us, and there'd be twenty little boys lined up to play the next guy who won. So if you lose, you gotta wait for two more hours, for twenty three more hours.

Newton: Right, a long time, right. Yeah.

Lloyd: So I had to get my proficiency up. It's the same thing with music. See, I can play. But Ornette and I used to have a beautiful argument. I'm in college, and I would have been... not pedantic, but I was like - cause I knew the difference - but I would be, you know. So he and I would be arguing. I said, "Well, Ornette..." and we couldn't put two nickels together that could buy us some oatmeal cookies and American cheese. So we'd be jammin' and playin'. But that's what we would eat. He'd send his wife out to get a quarter's worth of cheese. We'd all put nickels in and some oatmeal cookies, and we'd make a little sandwich, you know. And we'd keep playin' four or five more hours, you know. So anyway, he... what was I telling you? Help me out. You guys are in the rhythm section man!

Newton: Well we started talking about Hendrix. And then we went from Hendrix to ping pong right?

Lloyd: Well we're still by Hendrix, the ping pong was a metaphor.

Kimery: The brownstone.

Newton: The brownstone.

Lloyd: I told you - I know! I'm over there at the brownstone. Come on, man!

Newton: Ok, I know!

Lloyd: Don't go there. See, it's in the now.

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Newton: Well see, I'm trying to move in yours though, but then I go too far, right?
[Laughs]

Lloyd: You're with me! Yeah, I know, but then... Well, but no you don't have to go back, you can just say, "It was the brownstone. Brownstone, Lloyd! Over here Lloyd."

Newton: I was trying to hear that thing like above the thirteenth of the chord.

Lloyd: I understand... which is just a sixth anyway.

Newton: Yeah! [Laughs]

Lloyd: What happened was that I had this place with all these...

Newton: Near the Cafe Wha? Was it?

Lloyd: Yeah.

Newton: You said it was near him?

Lloyd: He was down the street, yeah. I was up -

Newton: Yeah, he was down the street. See, I got there!

Lloyd: I was up across the street - I was between Sullivan and Thompson. And on the corner of - it must have been Sullivan, cause Thompson was higher - So on the corner of Sullivan, Bobby Hutchinson lived in a building above the Carvel store, the ice cream store.

Newton: Uh-huh. Alright.

Lloyd: And he would always be in the window. He was my neighbor there. Anyway, I'm sorry I talk too loud, yeah.

Newton: No, it's alright.

Lloyd: No, your brother has to attenuate the stuff. So the thing with Jimi - Jimi was down the street and I heard it. Then he went over to England but I heard cause I had played with Howlin' Wolf and all them cats.

Newton: That's why I asked you.

Lloyd: I knew where he was coming from but he was also a cadet with it.

Newton: Yeah.

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Lloyd: But there was another guy around, John Hammond Jr.

Newton: Oh yeah.

Lloyd: Cause he had heard the blues cats. He was a white boy but he heard it and he was like [Imitates John Hammond Jr]. Hot damn man. And then I go around his house and we'd get high and stuff. He lived around the corner on - his father had a brownstone down there on MacDougal. And Dillon had a house around there. Dillon would come around to see me too. But lines of de-embarkation were fallin' away. It's like you said all those painters... There were writers too and playwrights and stuff like that, Edward Able and all these different people were in the neighborhood. Shakespearian actors and people. There was a brother named Big Brown, you ever heard of him?

Newton: Yes!

Lloyd: Really? In what context?

Newton: No, that's Big Black... I'm thinking of Big Black.

Lloyd: No, no.

Newton: I'm trippin', yeah.

Lloyd: There was a brother in the village named Big Brown.

Newton: No, I don't know him.

Lloyd: And he used to strut around with minimal clothes on. Like some old short pants and he had a body like gladiator - Roman style. He had a perfect, beautiful body. And all those little girls down in the village, they were like, "Big Brown, oh man!" And so this little Italian boys in the village got mad, and they was gonna take him off. So he whooped about five or six of them at once, and somebody said he had been a boxer and this and that. And then they said something deep. Somebody told me later on he had been a Shakespearian actor.

Newton: Wow.

Lloyd: Othello and shit.

Newton: Wow.

Lloyd: He was a free man just walkin' around the village like that. It was like a time when giants was roamin' the earth. So I didn't finish that thing I was telling you about Trane. I told him, "Trane, you sound so beautiful." One time Trane was playin' at the Village Theater over there on Second Avenue I think. And that was before Graham took

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it over and made it the Fillmore. Its got a good sound system and stuff. And this was towards the end of him playin' in public, and they was playin'. A million drummers and saxophone players up on that stage, did you ever hear him during that period?

Newton: No, when Trane died I was...

Lloyd: Oh that's right, you were young.

Newton: Fourteen.

Lloyd: So anyway, he's playin'... And so, that night... Oh actually Shep had some rivalry with me, cause it was the time... And the record company was pittin' us against each other. There was a guy named Frank Kofsky, I don't know if you ever ran into that name.

Newton: Oh yeah. Cockroach capitalism.

Lloyd: He was writing a book and he wanted me to be in it. He was writing on... and I was very high and very in the zone, and I called him on his stuff, you know, and he didn't like it. I told him I was a spirit, I wasn't gonna participate in what he was doing. See, they didn't like me because I didn't fit into a box, and I wasn't just out there yellin' on the thing. And I would go my own way.

Newton: It's so apparent.

Lloyd: So I mean I'm sitting here today because some blessings. Because I didn't orchestrate to be here. Cause if I had orchestrated to be here I would have stayed in there when they were gonna put me in arenas to make some bread. But when I left man, I stepped out on a limb.

Newton: It's one of the most courageous things to say I'm gonna live where I want to live, instead of where the business is demanding that you live.

Lloyd: But then did you dig all them cats came out here, and they was telling me Charles... But I stepped out on a limb. Nobody was out there, I had no peers or nothing like that, you know. But here's the thing... and then even then, cats would find me and bring blow and stuff to my pad and stuff like that. And I was living on the beach and stuff like that. I played at UCLA. I was out here on a tour, a forty one nighter on the West Coast. I was doing this before *Flower* days. And I had a concert at UCLA. It sold out just like that. Then they asked for another one that same night.

Newton: Wow.

Lloyd: Selling Royce Hall out twice? It don't happen now! Think about that. This was '69. So I'm out on a West Coast tour... This is deep. So I knew I was gonna make my getaway. Because I had been in Hong Kong, and I had a manager there who was twenty

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years my senior. And someone asked him in Hong Kong - one of those palaces up on the hill looking at things - that, "What are you gonna do with Charles?" He said, "I'm gonna get him on a U.S. Postage Stamp." So I got back and I went to my painter friend, Danny Johnson. He said, "What's going on Charles?" I said, "My manager just said - among other things we were talking about - he's gonna get me on a U.S. Postage Stamp." He said, "Charles, you know what that means?" Do you know what it means?

Kimery: Yeah.

Lloyd: Do you know what it means?

Newton: In my mind it means that he felt that he could get you to the point, but you'd have to sell out to get there.

Kimery: No, no.

Newton: No, I got it wrong? Right.

Kimery: You can't be alive to be on a postage stamp.

Newton: Ahh!

Lloyd: The guy was twenty years my senior. How does that compute? Think about it. I knew then it was time for me to hack.

Newton: In other words...

Lloyd: Explain it to me.

Newton: You're gone?

Kimery: I think he saw you as a cash cow and he's gonna work you.

Newton: I got it, I got it.

Lloyd: You're talking to another peer of his and they said what are you gonna do it?

Newton: Yeah. Now that is heavy.

Lloyd: Look man. I was out in India with Zakia Hussen in a place called Goa, and there's some people who own... I don't remember their names, but they own the media. They own everything out there. And they was having a - Zakia had just gotten a Grammy or something for a movie. What's that Indian movie, what is that thing with them people? He was a hit for awhile.

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Newton: Monsoon? Was it?

Lloyd: No, it was a real big movie. A couple or five years ago. You know that movie.

Kimery: Um, Slumdog Millionaire?

Lloyd: Right. He had gotten a Grammy or something and they were celebrating. So - you wouldn't believe how these people live. I mean, one tenth of one tenth of one percent, you know.

Newton: That's right.

Lloyd: You know, they had palaces that covered the whole ocean front for as far as you could see. And they had elevators and guards and... I mean, it was out. So... you'll have to bring me back to where we were, but it triggers the aspect of whatever the thing we were talking about. Oh, it had to do with that guy putting me on the postage stamp e guy said... So, they got every food you... they got the most beautiful - everything's laid out, you know. And so they ask Zakia, "What do you want to drink?" And he said, "Champagne." And so they were pouring us champagne like my mother used to give me Coca Cola. You know, my mother - when I was a little boy - when I wanted a Coca Cola, she'd bring me a Coca Cola. Coca Cola was big. Remember when they were famous in that little bottle and stuff?

Newton: Right!

Lloyd: And so my mother would be drinkin' the coke, I said, "Momma, give me some of that!" And she'd have a napkin around it. She said, "I'm gonna give you some." So I couldn't tell when it was gettin' down near the bottom, where she could say... I didn't know what the quantity was left. What was she gonna give me?

Newton: Right.

Lloyd: So they were pouring champagne with towels wrapped around them. And so Zakia said to them - to the servants, "What are we pouring here?" And he said, "Dom Perignon." And Zakia said cool... So that whole thing was on that kind of level. So then we're sitting there at the table with the owners of this... India. See that's the thing about owners... This is deep. So the guy says to me, "Charles!" and they were so excited that I was there. "Charles Lloyd! Oh my God!" Actually, I wasn't - we weren't playing right then. And Zakia was out there playin' We had played some concerts but we had some off time, and he was doing a special event thing, and I just went with him. I was hanging around, he was showing me parts of India I had never seen. Like Goa. Have you been to Goa?

Kimery: No.

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Newton: I haven't, but Threadgill lived there for quite a while.

Lloyd: Who did?

Newton: Henry Threadgill.

Lloyd: Ok.

Newton: Yeah.

Lloyd: He was a sweet cat. Anyway, so he said that to me. So I'm in Goa. It's like looking at something 100 years ago or something. I mean, it's like jungle and ocean and nature but I can't explain Goa man. It's like out of time. It's like back in another thing and it's so... You know how they used to talk about Qing Mao? Well, when we took acid back in the old days in Thailand, Qing Mao was a place you'd go to. Because you'd have an acid trip without acid, it was so vivid. And Goa was like that, you know. And plus the fact - So we're at these people's places and they said, "Oh! Charles Lloyd!" And they knew something about *Forest Flower* - I don't know what they knew. You know they had headline intelligence about me, so they said... Speaking of which, Smithsonian? I couldn't believe. Dorothy's beautiful film, she went to the American Masters people and they said, "Oh we love the film! But he's not a household word, household name. We can't do it because we have to have..." So everything's got some kind of hook or crick on it, man. And her film is...

Newton: That is perverse. It's a great film.

Lloyd: Amazing. I mean she spent eight years on that, plus the fact that she's thirty or forty getting ready for that. Anyway, so these people wanted to know about, and they said, "What was it like?" I said, "Well, you know, I was recording for Atlantic and they..." They were talking about the *Forest Flower* days. When they were kids they heard *Forest Flower* and I said, "They gave me royalties which didn't exist. I didn't get paid. I got ten cents a dance. Five percent of wholesale with breakage clauses and you know..."

Newton: Wow.

Lloyd: Anyway, CDs don't break. Do you know what? Oh, this is deep. Somebody told me a story once. I gotta finish this about these people. So they said to me... So I said... I had to leave because I wasn't gonna get a fair shake at all, so I had to leave. Cause my grandfather brought me up in such a way that I really don't believe in the plantation system.

Newton: Amen.

Lloyd: And these guys leaned in and said, "Oh, they was just businessmen." They were there adoring me but then when I told them what was really going on, they said oh, you

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know. That's something different. It's like when I came back in the businessman said to me, "Well, you got to get to the back of the line." But I said, "I found the crown crest jewel!" I found some stuff, you know. And they said, "Yeah, but that's ten percent of it." And so I knew that there wasn't a right or wrong arena for me. When I was away all those years in Big Sur I couldn't... My record company had blackballed me. I couldn't record for someone else, cause they said, "Well, we still own him and he still owes us some product" and stuff like that. And they offered me another glorified ten cents to record again, and I said no. And when I went to Big Sur I lived in a glorified cave and I drank lemon water. Cause that's what I was asking for. I was living on the side of a mountain, as a man who has goat sheds, and I had one down. And all of a sudden these little girls and people would come around, they wanted to take flute lessons from me. Hippies like flutes or something, they take them out on the road. It's not like taking a drum. Like prayers with the drum set, you know. So... you know that stuff.

Newton: Oh, I know that stuff.

Lloyd: Of course. So anyway one day a girl was taking a flute lesson from me and she said, "You see that house down there on that point?" It was all glass and stone and steel and stuff, beautiful like - what's that guy's name? Howard Rourke vision of fantasy of something. And I said, "Yeah." She said - Cause I was living on the ocean too, she pointed down at a point sticking out called Partying Point. She said, "That's where my property is. I'm custodian up on the chief's hill." She said, "It's thirteen acres." You wouldn't believe the fill in on it. So anyway, she said, "That's where you should be living." I said, "I'm cool. I'm down with that." Somehow they found the owner in San Francisco, he wasn't there, you know. For a time they rented it to me and stuff, you know. It was full of Ansel Adams photos and all kinds of stuff. But the place was all glass. Like this, but the glass went up to the ceiling. It was all custom handled. It was stone and steel and glass.

Newton: Wow.

Lloyd: And the whales would come by my grate and they would dance in my front yard and stuff like that, you know. But all the time these poets like Lawrence Ferlinghetti had a place up Bixby Creek. Gary Schneider and all the San Francisco poets and Ken Keasy... and do you know Kaufman? Bob Kaufman? Poet?

Newton: That name sounds familiar.

Lloyd: Look him up.

Newton: Oh yeah.

Lloyd: Bob Kaufman. He was a brother.

Newton: Alright.

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Lloyd: He went away for a long time, you know. But he - So I've performed with these - So they come down and take me up to Santa Cruz, Charles Bukowski and stuff. And so they'd be up in Santa Cruz, and so I was up there one time, and Bukowski was up there reading his stuff. And this beautiful - this is why you have to be careful about gold and women - this beautiful girl had... what do you call it? Mountains and headlights for days. And equipment, lower body theory, all that stuff. So she took off her clothes and she was offering herself to him, and pulling at his pants like Howlin' Wolf. And I said I ain't seen nothing like this since Howlin' Wolf. It was in the redwoods. So I got up close, cause he was up on a little raised platform, and he was kicking her away. And he told her, he said, "Get away from me!" He said, "Where were you when I needed you?" He probably couldn't perform no more. But my point is that all this stuff is great, but what I like about the poets were - they liked something about my free playin' and stuff. They wanted me to come and... Dorothy has photos of me at all that stuff. She has a lot of archives.

Newton: Well being from San Pedro I know about Bukowski.

Lloyd: Yeah right, right.

Newton: Yeah, he's from San Pedro.

Lloyd: But I could not understand what was going on. I had never seen that since. But those guys have a circuit too. And Ferlinghetti and I would tour and do college dates and stuff like that.

Newton: Right, I saw that in the film.

Lloyd: And Burgess married us, that's our neighbor - in Malibu. He and I would go back to Harvard and Yale, all the schools, and we would do a lot of concerts together. I'll be quiet, ask me some questions. I was gonna be brevity. I was gonna tell you about the little kid over there, and the man he met wasn't his father, and then he heard this music, and then he - Booker told him about character, and then he messed up, and then he got back to character. The nun told him about character, and he's still trying to elevate his clarity of perception and to... See? All these people talking about spiritual life, but I'm obsessed with it because I'd been bit by the cobra, and I know what that is. I don't know how long I'll keep a body. Look at my friend, he only kept a body for twenty three years. But a baby comes into the world and he lives for a few weeks, and he dies and the mother's crying and stuff. And the holy man says, "Well, that baby was finishing up." You know, a guy's sitting on the side of the road, you know and the holy man comes through. Two of three guys, and the holy man comes through, and the guy says, "How many lifetimes I got?" The holy man says "You've got three more." The guy says "Ahh, I can't do that! I can't do three more of these!" And then the other guy says, "How many I got?" He said, "See that tree over there?" He said, "Yes." He said, "You see all those leaves? That's what you've got." He says, "Aww thank you!" So it depends on what you're looking for, what you want, you know. If you like mahamaya - see we have a prayer. Lord Mother

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please may I not be deluded by thy world-bewitching mahamaya. Because this is not real. None of this will be here. You know, you take a handkerchief and wipe a mountain. I mean, none of this stuff will be here eons or thousands of years, hundreds of years from now. None of the houses. I'm only seventy six or so they say. None of the houses I lived in Memphis exist now. You know, so if you get attached to - I was trying to make a point that I'm not capable of making because - See, here's the thing about me. I don't have the ability to articulate what I'm trying to say. Because I'm not a writer or a poet. Because if I could say it... That's why I play music. But it's in my music.

Newton: It is.

Lloyd: It's in my music.

Newton: But I think you do a great job still, believe me. I... you know. We all...

Lloyd: I wish I could... See I'm trying to tell you, I'm trying to tell you that it's a mistake to be attached to the relative. We're passing through here. It's not our home. So why don't we all be kind to each other? And live in a way that somebody won't have to go over here with some - that wouldn't be necessary for us. Because it's a fulcrum. That thing is gonna... You're not gonna go around takin' people's resources and doing the pontificating dance of... You know.

Newton: Yeah, I know.

Lloyd: My grandfather would say, "What's wrong?" "Throw those watermelons to the hogs!"

Newton: Right.

Lloyd: "I'm not selling you nothing, get out of here."

Newton: Right.

Lloyd: You know... Oh! I didn't finish talking about our men. Phew. I circle around. See I don't take drugs, I circle around. My grandfather told those guys "I didn't tell you to sell my stuff." They said, "Well, we'll bring you the money tomorrow." You're right. He said, "I'm selling today at these prices." Ten million dollars of cotton - whatever it would be in this day and time. It was up there. He had a lot of cotton that he had farmed... It wasn't ten million... My point is that he told those guys, "I'm selling today." They had arbitrarily used him, you know, cause that's what they do. It's like they tell you now, they have no social security money or something. I mean, you're family's been paying that stuff. They've got the bread. They just used it for other stuff, you know.

Newton: Royalties.

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Lloyd: Right. Speakin' of royalties, remind me to tell you a story about how royalties got started. So anyway, they told my grandfather, "We'll bring it down to you tomorrow." So my grandfather, not being stupid, he went to the people of the town of character and quality and said, "This thing happened to me in Memphis. They're gonna bring this money down tomorrow." And somebody said, "Ben, don't let them bring that money to your house. That's too much money. That's too much money to... you know. They got some evil intent. Don't let them come to your house. Meet them in town, we'll have the sheriff there." So the sheriff - my grandfather called him and said, "Meet me in Holly Springs. You won't have to drive all the way to my father's farm." "Ok." A car pulls up with five guys in there with baseball bats and guns and all kinds of stuff, and the sheriff walks over to the car at the meeting place and said, "You got his money?" They said, "Ahh, well..." He said, "Let me tell you something. I don't think you know who you're dealing with here. This is someone of quality and I'll give you four hours to come back with his money or you guys are in a world of trouble. You picked the wrong guy to pull this shit on."

Newton: I love that story. I love that story.

Lloyd: Green Bromley... then I came to find out from Dorothy... and see I realized my grandfather... He had a german shepherd named Coochie. Coochie was always there when I was a little boy, and he had his guns and stuff under pillows and stuff. He had to live like that because them crackers down there can be wild.

Newton: But your grandfather was also a runaway. He wouldn't accept the wolf ticket that was presented to African Americans during that time. He wouldn't accept it. And you know what? You have not accepted it either. You've fought it your whole life, you know.

Lloyd: Well...

Newton: And you had another reality in your head, you know. Not only in your music, but in the way that you approach business, because there's so few people.

Lloyd: I'll tell you something interesting about business.

Newton: Alright.

Lloyd: I don't do no business. I don't have no check book. I don't have no smart phone. I don't do no business.

Newton: Now let me ask you: In the sixties I know that you were very blessed. I see it...

Lloyd: Don't pull no punches. If you got something funny to ask me, bring it.

Newton: No, no. I have to acknowledge that because I greatly appreciate...

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Lloyd: I'm first, I'm first.

Newton: I greatly appreciate... She's an incredible human being, an incredible artist. I have nothing but the highest respect for her, and it's beautiful to see the relationship that the two of you have together.

Lloyd: Well I learned from my grandfather. We have lawyers, we have people. You know, if someone comes at us right, fine! I'll take an invitation, you know, if it's correct. And they put us... See how I live? I'm not gonna go and live in... I could live in a castle or a chicken shack, but I'm not adverse to - I'm not gonna deal with polarity. I mean, if that's the condition of the condition, I can eat very humble food, you know, and do. But when I go out to play they have to, you know, make it correct. I don't go all the time. But I'm going out now for a month, playin' I don't know how many concerts. She knows. But I don't even know all the places I'm going. I know we start in Sweden and it moves around, you know. I'm happy to say that I'm blessed that I've lived to where some people know that I'm bringing something, you know. But those who said to me that you're not... what'd they say?

Newton: You had to start at the back of the line.

Lloyd: Yeah, but they didn't realize that I have my work to do, and I seem to be chosen to do something. And then if that's the case, then if you live in... I went there and lived in that cave. I wouldn't drink lemon water. I was under the influence of Miller Rep, that saint I told you about. Look him up. 100,000 songs with Miller Rep. He showed me something because he showed me that water doesn't wet it, fire doesn't burn it, air doesn't blow it, you know. And when you go there, it's like... I did all this work on myself. There was a time there would have been a problem, a conflict with me and Miles and those girls when those girls come around. I hadn't thought of that. But people don't bother me now. You know, if they do... No... The law of attraction or something. You know if you're not... I'll give it to you simple. He knows bliss in the Otman (Baba), and nothing else. Cravings torment the heart. He renounces cravings. I call him Illumen. Not shaken by adversity, not hankering after happiness. Free from fear. Free from anger. Free from the things and desires. I call him a seer and Illumen. The bonds of his flesh are broken. He is lucky and does not rejoice. He's unlucky and he does not weep. I call him Illumen. The tortoise can draw in his legs. The seer can draw in his senses. I call him Illumen. The abstinent run away from what they desire, but carry their desires with them. When a man enters reality, he leaves his desires behind him. Even a mind that knows the path can be dragged from the path. The senses are so unruly. He controls the senses. He recollects the mind and fixes it on me. I call him Illumen. Thinking about sense objects will attach you to sense objects, grow attached, you become addicted. Thwart your addiction, it turns into anger. Become angry, you confuse your mind. You confuse your mind, you forget the lesson of the experience. Forget experience you lose discrimination. Lose discrimination, you miss life's only purpose. When he has no lust, no hatred, a man walks safely among the things of lust and hatred. To obey the Otman is his peaceful joy.

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Sorrow melts into that clear piece. His quiet mind is soon established in peace. The uncontrolled mind does not guess that the Otman is present, how can it meditate? Without meditation, where is peace? Without peace, where is happiness? The wind turns the ship from its course upon the waters. The wandering winds of the senses cast mans mind adrift and turns his better judgment from its course. When a man can steal the senses, I call him Illumen. The recollected mind is awake in the knowledge of the Otman, which is dark night to the ignorant. The ignorant are awake in their sense life, which they think is daylight. To the seer, it is darkness. Water flows continuously into the ocean but the ocean is never disturbed. Desire flows into the mind of the seer, but he is never disturbed. The seer knows peace. The man who stirs up his own lust can never know peace. He knows peace who has forgotten desire. He lives without cravings, free from ego, free from pride. This is the state of enlightenment in Brahmin from which a man does not fall back into delusion, even at the moment of death. He is alive in that enlightenment. Brahmin and he are one. I inform myself with that all the time, and I try to rise to that all the time. I slip on a banana peel, I get up. This is life, we must continue to go forward. So all I'm saying to you is that this is a music of freedom and wonder, and played by the great ones it lifts you up. I've stood on their shoulders. I'm a part of this tradition. We had a similar master - Master Collette who made it possible for us to come into the world.

Newton: So true.

Lloyd: He sacrificed. He had children, he had a wife that was not there, and he couldn't leave. He decided to stay in LA and take care of and raise his kids. A man goes up to a wall, he looks over, he sees paradise, he jumps over it. He's out of this ram of mayo. Another man walks up to the wall, sees paradise, he jumps over. Third man walks up to the wall, sees paradise, turns around and comes back to save drowning souls. That's what Master Collette was doing for us. People used to come to me up until recently. I was just in Monterrey and some woman came up to me and said she was from a reservation and when I played there in '66 when I recorded *Forest Flower*. She said she took a Greyhound bus from a reservation in Arizona or somewhere out there and - maybe New Mexico - and she came and she said that it affected her so that all her life she plays my music whenever she needs something. She kept going, I asked her to stop. I started crying. So I asked her - I couldn't take anymore, and I called for Dorothy. Dorothy wasn't there, some girl wiped my tears away, and Dorothy came and held me. And so I have a friend, Harry Edwards, do you know him? Dr. Harry Edwards. Remember when those guys went down there to Mexico and put their fists up in the air and stuff?

Newton: Oh yeah, John Carlos and...

Lloyd: Yeah, those guys, yeah. So he was someone who pulled their coat to what was going on. Anyway he's up at - he's an athletic advisor for the San Francisco 49ers. And he has a PhD and he's helped people. And he spoke up when a lot of people were silent and stuff. It's in Dorothy's film.

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Newton: Ok.

Lloyd: Anyway, not him specifically, but that era and stuff. But what I'm getting at was - he came to see me in Monterrey. He's a big guy, about 6' 8". He was a football player. He told me something really deep. Some guy went over to Russia and Putin took his ring. It was an owner.

Newton: Oh yeah!

Lloyd: Took his ring, what do you call it ring...

Darr: Championship.

Newton: Yeah, the Championship ring. Yeah, Superbowl ring.

Lloyd: Yeah, Superbowl ring. He got it in finagling. The Russians, you know you go over there and start a company, they'll take it.

Newton: Thug life.

Kimery: Yeah.

Lloyd: Yeah, so they took the guy's ring. So you know what Harry wrote me recently? He said, "You know, I have five of these rings." He said, "Charles, I'm gonna send Obama one." He said, "Because I think he should have one if this guy over there is gonna nefariously take somebody's ring." So he wrote me recently in an email, and said, "Charles, Obama now has a ring." He says it's probably worth half a million dollars, or maybe five million dollars. He said, "But that's not my reason." And then he came to see Dorothy's film in Healdsburg. I saw him sitting down away from me. I wasn't sure who it was, but I was crying cause sometimes her film moves me to tears. You know, Master Higgins and stuff in there.

Newton: Yes.

Lloyd: And so he came over to me and said, "That film, hundreds of years from now - people are still gonna know. People are gonna be looking at that and learning from it." And he said you were one of my heroes and my inspirations when I was coming up. My point I'm trying to make, not about me, but my point is that... I asked him - I said this woman said these things to me, I started crying. How do you handle? And he said, "Charles, whenever that happens to you, tell them. Say 'I hope to be one day but until then thank you very much.'" He said, "Move on to the next person. Don't linger there." Phew.

Newton: That's deep.

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Lloyd: I'm just learning stuff all the time. He said when it comes, when they lay those roses on you... Because you know if you start... the thing... the Bagavagida that I just recited to you. If you start pattin' yourself on the back you're gonna hit a tree man. It's all in the mathematical basis of the universe. I think that's what drew me to Bartok. I didn't know what was going on, and he got that stuff from Fibonacci. And Fibonacci got it from the ancient African Egyptians or some people back there, you know. But the way that history's set up, they would like to let you know... Listen man, I saw Leonard Bernstein just on the stage and hug Ornette down at the Five Spot. Do you think if Ornette had jumped up on the stage down there at Philharmonic Hall and told Leonard he didn't play Beethoven quite right tonight or gave Lenny a caress, that that would have been welcome? My point is that this stuff is out of kilter. I was once in Leipzig and in the town - I played at the opera house - and in the town square on Sunday for J.S. Bach they ride up on bicycles and stuff. And there's thousands of people out there singing these Bach chorales and stuff. I don't see them singin' no Strayhorn or some Ellington or something. I think that it's a... I don't wanna speak anymore to anyone about anything because as I said, those who say don't know, and those who know don't say. It's better for me to be quiet and to keep trying to hear the sound and bring something to folks, because I was so moved with what... At the aftermath of the concert, I didn't know what happened. A publicist guy I used to know from back in the day who ran the Monterrey Festival when I used to go there. He told me, he said, "You know, just you and somebody else got a standing ovation." I said, "The people liked me?" He said, "Didn't you see them?" "I don't seem them. This is strange, man." When people come and give me roses... I'm built weird because the Lord won't let me eat... See in India there's a plum called the hog plum, and it looks so big and bright and juicy. If you bite into it it's all pit and skin. You'll break your teeth off. So you have to know what's going on. What was I trying to tell them honey?

Darr: You were getting to you don't absorb these things.

Lloyd: I don't - ok. I don't absorb it so well. But I'll ask Dorothy at the end of the night, did they like it? Did anybody say anything? She said, well you heard them! But I don't know why the Lord won't let me... I can't eat that rose you know, because it's like - it's about spirit. And that stuff I was just reciting to you is about - Spiritual life. It's a beautiful calling because - But I heard it in the sound. I was sitting backstage with Coleman Hawkins in the Vanguard, he was drinking scotch. But I was sittin' with a deity. That scotch, he turned it into samba. He'd go on the stage, a little bitty little guy, and he'd make a great big old sound out of that horn. I'm impressed man, I mean the tenderness and stuff out here. But the manifestation. And there's so many people. See, we're so blessed. This indigenous art form that goes around the world... And I think... I'm sorry darling, what were you about to say?

Darr: Well, just, oh.

Lloyd: Pick up the tempo, oh ask some questions.

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Darr: I asked whether he'd asked all the questions.

Lloyd: Ask the questions! I'll be real quick man, watch this! I'm gonna be lickety split!

Newton: Here's the thing: We have received so much, and I mean...

Lloyd: I always tell those people when they come in and interview me for papers - I say, "You gonna stop and tell them we're gonna stop the war machine now? And we're gonna have Charles - put him on the front page?"

Darr: Oh I just know that Charles is gonna have to have something to eat.

Kimery: Oh yeah.

Newton: Oh yeah.

Lloyd: I don't need nothing to eat. I'm not hungry, I'm not hungry. Let them finish their work. Continue. Darling, I'm fine.

Newton: I mean, how do you feel?

Kimery: I'm just taking it all in as best as I can. This is fantastic. But I - you kind of take it where you want to go.

Newton: We've been going for a long time.

Kimery: Yeah.

Newton: And that's something I want to be very respectful of to both of you, really.

Lloyd: No, I want to get this done cause I gotta get ready.

Newton: I know.

Lloyd: I'm in the state of nerves because I'm five-o'clock in the morning, we're catchin' a plane two days from now.

[Recording skips here]

Newton: One last question.

Lloyd: Listen, I'm here for you.

Newton: But you know what? We're also here for you. Which means we will not abuse this gift.

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Lloyd: She takes care of me.

Newton: I know, and I have to listen. We both have to listen. It's a matter of respect.

Lloyd: Please.

Newton: Deep, sincere respect.

Lloyd: Bring it.

Newton: I think one of the things - I mean I've thought about a lot of things, and I had a number of questions, many of which you've touched on. But I was thinking that...

Lloyd: You bring them all out and I'll give you a gestalt of the whole thing.

Newton: Well, one question I had...

Lloyd: They might be one word. That's what I'm aiming for. I wanna make a sound that will make the sound of all sounds. Because you know what the Lord keeps doing to me? It's like a career, it's like "Not yet Charles, not yet Charles." And I keep getting - I get closer. I hear the sound that's in my mind's ear. But I haven't gotten good enough yet. I mean I have to quit. I'm still - when my heart melts into that I'll do something else.

Newton: This is...

Lloyd: My guru was a veena player, and he played the veena until that was it for him.

Newton: Oh, alright! Yeah.

Lloyd: And then he became saving drowning souls. And I'm blessed to be a drowning soul that was saved by him. And the last time we were together with him in France - he had an ashram in France - he said, "Do you have any questions?" And Dorothy asked some questions for him. And then when he finished with her he asked me if you have any questions. I said, "No." And he said, "It's called transformation." [Laughs] You know!

Newton: Yeah! I feel it. Ok, your latest group is on par with the very best groups of your career. You, Jason Moran, Reuben Rogers and Eric Harland are in the process of creating a very new language for the jazz quartet. As you think about your entire career, what does this ensemble mean to you?

Lloyd: It's the tippy-top of the top, or most.

Newton: Alright.

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Lloyd: Next question.

Newton: Alright. Boy that says a lot! Yeah, ok.

Lloyd: So far. I'm still here.

Newton: Right, right.

Lloyd: And these young men, I'm proud of them. They're moving into the world and makin' their own groups and communicators. But they seem to appreciate something from this place.

Newton: They do, they do. I've always thought that your approach to the flute and alto flute is very unique. You know I had to get there.

Lloyd: No, you're the one though.

Newton: No, you're the one!

Lloyd: No, you're the one!

Newton: Listen please! I am reminded of this uniqueness when I listen to *The Sorcerer*, or else I'll think of *Sombrero Sam* which I connected with Memphis. Groove music. And the number of your other works for flute... It is significant that all of Buddy's students came up with very different approaches to the instrument, and that my generation was so fortunate to have you, Eric, and Buddy as models, along with the East Coast Titans: Yusef, Frank, James, as well as the Southern master Hubert Laws. Who did you listen to on the instrument when you were coming up?

Lloyd: Birds. Nature.

Newton: Yes.

Lloyd: I was a saxophone player.

Newton: I hear it.

Lloyd: But I heard nature, and that was an instrument that could call me that way. That's why I look at you. You're a great flute player, I don't see myself in that tradition.

Newton: I do...

Lloyd: You know when I first went with ECM I recorded a piece called - on the first record - *Fish Out of Water*.

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Newton: Yes.

Lloyd: And Manford had a big problem. [Imitates melody of *Fish Out Of Water*]. He had a problem with my flute playin'. And then over the years people loved my flute playin', and now he says, "Oh, that's great flute." You know, but he has to educate himself.

Newton: Yeah.

Lloyd: But I'll tell you something else interesting about that: I didn't like somebody messing with me so much about that, because that's what I was doing. And what you are seeing is what I'm doing, and as a result, thanks to Higgins... Higgins was sick during *The Water is Wide* time period in the early '90s, and he wanted to record on his own drums near home, near his temple and stuff like that. Dorothy told Manford we'll have to make this record in California, and Manford's not about to come to California. You know, he's really Nordic. So we started producing our own records from then on.

Newton: Wow.

Lloyd: And he normally doesn't let people do that.

Newton: I know.

Lloyd: Cause he's a great producer and he wants to produce. This stuff has gone to a place where it's so personal that I don't think you can mess with it.

Newton: The Taragato. I gotta ask you about the Taragato.

Lloyd: I was in Hungary and someone brought - what do you call the Roma people? What do you call the Roma people?

Newton: Well they call them gypsies.

Lloyd: Gypsies! They brought a gypsy guy to my hotel and he played this thing for me - Mehau Dresh is his name. And he played this thing for me. So I fell on the floor and started foamin' at the mouth and rollin' around. And he said, "No, it's our folk instrument. You can't have one because we don't let it out of the country." That kind of thing. It's a Transylvanian instrument.

Newton: Right.

Lloyd: So I said, "Alright, cool." And then one day at our very house here, some Roma people - two guys - came and knocked on the door. They knocked on the door and they had a little box with a Hungarian flag in it, and they had an old taragato that they brought to me. And I was upstairs in the skybox. And when I came down. Honey, can you get me the case? Or is it put away, for the taragato?

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Darr: The case?

Lloyd: Yeah. The original one. So when I came down to thank them, they were gone.

Newton: Wow.

Lloyd: I want to show it to you cause it's got a little Hungarian flag pinned to the thing, and...

Newton: Can we stop now? Because we're overwhelmed and we don't want to get in your way.

Lloyd: But you know this is - what do you call this thing? What's this thing called? Library of Congress? I mean, am I too primitive for this?

Kimery: No, it's Smithsonian.

Newton: Smithsonian. No, it's Smithsonian. Big, big, yeah...

Lloyd: Smithsonian. Is it too primitive?

Newton: No!

Lloyd: I mean, is this something they can work with or relate to?

[Recording fades out]

(Edited and transcribed by Andrew Greene)