

Date: 8/26/04

Interviewer: Jacob Robinbach

Interviewer: Alright so first let's just tell us for the record that you would normally wear your hat backwards.

[Both laughing]

Charles 'Skip' Pitts: This is a bad hair day so I got it on backwards. I'm not trying to be twenty-two y'all.

Interviewer: No you leave that to me.

Charles 'Skip' Pitts: Bad hair day for real.

Interviewer: And, uhh, tell us your instrument and, uhh, when you were at Stax.

Charles 'Skip' Pitts: I play guitar. I started at Stax with Isaac Hayes and actually Thanksgiving 1970, November.

Interviewer: Alright.

Charles 'Skip' Pitts: I left Isley Brothers from doing "It's Your Thing" [Guitar sounds].

Interviewer: That's you on that record.

Charles 'Skip' Pitts: Yes sir and other stuff. Anytime you hear horns which ain't a lot but, you know, back then it was a lot of horns, that's my band named the Isley Brothers.

Interviewer: What was the group that you were playing with called?

Charles 'Skip' Pitts: Midnight Movers and we also worked with Wilson Pickett. We never recorded with Wilson Pickett because he had strict thing with the Muscle Shoals and through Atlantic and Stax, you know, they used the Stax musicians.

[1:00]

Charles 'Skip' Pitts: And I hadn't been here yet.

Interviewer: Yeah

Charles 'Skip' Pitts: And I started out with Gene Chandler, "Duke Duke of Earl," at the age of seventeen. Right out of school, you know, that summer and, uhh, started playing with him, you know, first of all.

Interviewer: Alright when did you get your first guitar?

Charles 'Skip' Pitts: Ten, ten years old crying for it, yeah.

Interviewer: What kind of guitar was it?

Charles 'Skip' Pitts: Yeah I think it was a Kay guitar.

Interviewer: I got a Kay.

Charles 'Skip' Pitts: Ahh get out of here. You know what I'm talking about. There's a story, you want to hear?

Interviewer: Yeah. I want to hear all the stories.

Charles 'Skip' Pitts: Alright. Umm, I was at my girlfriend's at the time her name was Tina.

Interviewer: You were ten?

Charles 'Skip' Pitts: Yeah. Oh hell yeah. Ten in Washington that's, that's...

Interviewer: [Laughing] That's marrying age.

Charles 'Skip' Pitts: That's old in the big city. Anyways, I was at her, her birthday party and it was two guys up there playing guitar. Banging away singing stuff like the Everly Brothers stuff and "Tequila" and playing all kinds of guitar stuff.

[2:00]

Charles 'Skip' Pitts: And my girlfriend, so called, and all the other girls gathered around the two guys. They didn't even have straps they were playing with their foot up on the, you know, the, uhh, kitchen chairs and I got jealous. I always wanted to play music way before then but I chose guitar that day. So I went home, my father got off about an hour

later and I had myself already prepared. Crying, crying I was a spoiled brat because my twin brother was born dead so, and I'm the only boy, so they really spoiled me. Daddy's little man and, uhh, he came home and wanted to know why I was all puffed up and crying. I told him, I just said "I want a guitar." So he just took his tie off, he was a bellman so he wore a tie at work, you know, white collar, you know. [Laughing] He didn't drive. He got me in a cab and went down on 7th street around by the Howard Theater. It was like the Apollo Theater. And they had a bunch of pawn shops and we went into one called Waxy Maxy, they also sold records. And I picked out the ugliest guitar I could get because I could get it that day.

[3:00]

Charles 'Skip' Pitts: It was either pick it out now, something ugly, or put something in layaway and you would have got it in time. I wanted it then so I chose that Kay. I didn't know nothing about the name or anything. I think those guys were playing like a brand called Stellar. I found out later and I went and befriended the guys and they showed me how to tune up and open tuning, Vestapol is what they call it. And I started banging with them man. They taught me how to tune up and I always sung. I can't sing now because my throat is raw but I used to sing all of the time. And I wanted to be a saxophone player, a trumpet player, drummer, anything but a keyboard player cause in those days to play keyboard it was, it was a no-no for the guys, you dig? So today it's a different story but I wasn't gonna play no keyboard. So I got the guitar and befriended Gregory and Haywood and Gregory by the way went on to play with the Sweet Inspirations and on the Elvis' tour and also on, uhh, the Manhattans, they were called the Manhattans.

[4:00]

Charles 'Skip' Pitts: He's in D.C. now. Haywood, I don't know where he is, he stopped playing but, uhh, me and Gregory have been friends ever since and that's how I started playing guitar.

Interviewer: Alright. Now you say your twin brother was born dead.

Charles 'Skip' Pitts: Yeah

Interviewer: What year was that when you were born?

Charles 'Skip' Pitts: April 7th 1947. I'm fifty-seven years old.

Interviewer: In Washington D.C.?

Charles 'Skip' Pitts: In Washington D.C., northwest.

Interviewer: What street were you born on?

Charles 'Skip' Pitts: Well I was actually born at, in southeast at the, uhh, at the time it was called Gallinger Hospital. It's now D.C. General but I lived in the northwest area.

Interviewer: Now how long was it before you came to Memphis?

Charles 'Skip' Pitts: Um, I came when I came, like I said, I had worked here. Late with certain gigs with Gene Chandler and I don't think I recall working here with Wilson Pickett but I came here on a tour. Henry Wins* tour back in the 60s but I moved here with Isaac in 1970.

Interviewer: Ok now, let's go back a little bit. You were in Wilson Pickett's road band. What year was that?

Charles 'Skip' Pitts: I got with him, ok I got with Gene. Ok let me start off.

[5:00]

Charles 'Skip' Pitts: I got with Gene Chandler in 1964 and I got the band the Midnight Movers we were another name then, through being with Gene Chandler. We all left Gene Chandler one day and the very next day, was in 1967, the latter part of '67. We went up from Atlanta to New York and got with Wilson Pickett. We merged. We had five pieces. Our five pieces merged with believe it or not Bobby Womack and four more pieces. So at the time me and Bobby Womack was playing with Wilson Pickett.

Interviewer: Okay.

Charles 'Skip' Pitts: Because he was out there to write for Pickett and at the same time playing guitar for him. He didn't last two, he didn't stay long. He was just there for that purpose.

Interviewer: What was, what was Pickett's hit at that time, when you first went up there?

Charles 'Skip' Pitts: I think it was "Midnight Mover" cause we changed our names to the Midnight Movers.

Interviewer: Okay. Alright.

Charles 'Skip' Pitts: So I believe it was Midnight Movers. "I'm in Love" was hitting, written by Bobby Womack, and so that's how we got the name Midnight Movers.

Interviewer: And what was he like to work with?

Charles 'Skip' Pitts: Pickett? Everybody lies man. Pickett is the kind of guy that it depends on you.

[6:00]

Charles 'Skip' Pitts: I never had a beef with Pickett, never. I know stories of him shooting at people and hitting people, the Wicked Pickett, but even today we are very close, very close. Pickett always said, "If you play my music I have no problem with you." And it depends on the person. I mean if you come up there kissing his butt he's gonna kick your ass. You come up there being the man that he is or more or just being a man and playing his music you ain't no trouble with Wilson Pickett. Today we are tight. He left Englewood Cliffs, New Jersey and he's closer to D.C. now in Virginia. He has a farm there and I talk to him, we're cool. As a matter of fact, I went back with Wilson Pickett, Wilson Pickett in the 90s, the 80s and 90s before I got back with Isaac the last time. This time I got with Isaac in '94. I had left Pickett to get back with Isaac so, and I've seen him. We've done shows together. I was over in, uhh, Brussels and in Paris, uhh, with an artist over there called Axelle Red.

[7:00]

Charles 'Skip' Pitts: She's very big. She sings in French, and I recorded maybe four albums with her including the live one. And on this particular show it was like the soul of Axelle Red and its big over there on video. And it has Wilson Pickett, Axelle Red of course, our band from Memphis played all that stuff, uhh, Percy Sledge, uhh, the Patches, you know Strokin'.

Booby: (whispers) Clarence Carter.

Charles 'Skip' Pitts: Yeah, Clarence Carter. Thank you Booby. Clarence Carter.

Interviewer: What was that song you were singing?

Charles 'Skip' Pitts: Clarence...

Interviewer: what, what song was that?

Charles 'Skip' Pitts: Strokin' you know, Clarence Carter.

Interviewer: Yeah

Charles 'Skip' Pitts: Sammy Moore, Sam and Dave was on the show. I mean this was a great show.

Booby: Eddie Floyd

Charles 'Skip' Pitts: Eddie Floyd. She knows more than I do.

Interviewer: Now so Pickett...

Charles 'Skip' Pitts: And, Ann Peebles. So Pickett was on the show and we hung out, you know.

Interviewer: Now Pickett on stage in 1967, what was the energy like playing with him?

Charles 'Skip' Pitts: Hot, Hotter than cayenne pepper man.

[8:00]

Charles 'Skip' Pitts: Let me tell you something. When I was with Gene Chandler we did more of what you really call Chitlin' circuit. Everybody does the Howard, the Apollo, the Regal, and all of that stuff and that's the Chitlin' circuit but I'm talking about one nighters. When I got with Wilson Pickett automatically start playing for predominately white people. Mustang Sally and all those tunes.

Interviewer: Crossover hits.

Charles 'Skip' Pitts: White folk. Crossover favorites. So I started experiencing a whole other audience and a bigger house audience. We used to do shows with people like

Mitch Ryder. They used to share starlight like, uhh, we did three nights. Pickett might be the star today than they would switch up who's the star every day and then, uhh, we did shows with Joe Tex man. He had a hot band and our band was hot. As a matter of fact, we did a show I can remember and me and, uhh, Larry Graham was talking about it. When they first came out with "Dance to the Music". We played Jersey somewhere outside with them and we starred over them and they really dug the Midnight Movers and we dug them of course. Larry Graham and me talked about that the last time I seen him in the North Sea.

[9:00]

Charles 'Skip' Pitts: So, you know, I mean Pickett was a whole different situation. It was bigger.

Interviewer: What would you, how would you describe the way he operated on stage?

Charles 'Skip' Pitts: Pickett?

Interviewer: Yeah

Charles 'Skip' Pitts: Electrifying. He can't dance but if you don't know it you wouldn't know it cause he knows how to move and all of that kind of stuff but he's really not a dancer.

Interviewer: Yeah. What was, how was your playing affected by that electricity?

Charles 'Skip' Pitts: Oh man it was like, it was a match made in heaven. I mean from Gene Chandler to Wilson Pickett it was like from a Motown type thing from Chicago to a gut level soul thing. So it gave me more, you know, I got, I learned more than everyone I worked with all the way up to Isaac Hayes cause he don't play no ice cream music. The thing Isaac plays is coldblooded changes okay but, uhh, same thing with the Isaac Brothers. That was another funk. They had just left well I left, I'm too fast. I left Gene Chandler in '67 and got with Wilson Pickett. At that time the whole band left Pickett in '69, the early part of '69 I believe.

[10:00]

Charles 'Skip' Pitts: We got with the Isaac Brothers. They had just left Motown. We came up with the groove to "It's Your Thing." So along with that we did a lot of albums. They stayed basically in the studio so there was a lot of stuff still in the can, today. I've heard a lot of my lyrics that Ernie played on some of their songs and they probably got it from the canned stuff. Uhh, we only did maybe three gigs. I know one was Yankee Stadium on the BET awards show. You can see me. I was smaller, and I was directing the band on "Shout" and, uhh, the band, the guys that were sitting down with the big band. We alternated we some union musicians but the Midnight Movers, the regular five was still there.

Interviewer: Where did you first hear R&B music?

Charles 'Skip' Pitts: Oh shit. In my career?

Interviewer: Yeah

Charles 'Skip' Pitts: Uhh, my mother used to say that even before I could walk good I used to jump up and dance and holler to a song called "Fine Brown Frame". Now that was R&B/whatever was happening in the 40s, bebop, you know.

[11:00]

Charles 'Skip' Pitts: And I know it was a singer singing it but she said other songs would come on and I would cry. Miserably cry. Put on "Fine Brown Frame" at any given time and I would jump up for joy and just get it, get it, get it. "Fine Brown Frame" I haven't heard it. I wish someone would sing it to me. I haven't heard it since I've been a little boy. I've never heard it.

Interviewer: Who sang it?

Charles 'Skip' Pitts: I just know "she was a brown". Huh? I know. My dad used to say it goes like "she was fine brown frame. I wonder what's her name". That's all I can remember from what he told me years ago. Send it to me please [laughing]. I don't know who the artist was. I really don't.

Interviewer: Alright.

Charles 'Skip' Pitts: And like I said it's in my head but that's all I can remember and used to jump up with it.

Interviewer: Now how do you learn how to play that kind of music? How do you learn how to play R&B?

Charles 'Skip' Pitts: Listening to the radio.

Interviewer: Yeah

Charles 'Skip' Pitts: In the day when I started at ten years old, uhh, there was, uhh, a radio station called Wook, W-O-O-K AM everything was AM then.

[12:00]

Charles 'Skip' Pitts: And, uhh, what we would do, what I would do was turn on the radio and at that time you might hear one black song out of maybe ten, uhh, country western, jazz, certain things that I just didn't like at the time. Not saying I don't like country western cause I love Merle Haggard and all that today, but in those days I was trying to learn how to play. So I was waiting for people like the Everly Brothers, Mick and Sylvia, oh Bo Diddley was my man. A lot of my rhythms come from the thought of Bo Diddley and I created my rhythms. Let me tell you this behind the beginning, playing with a singing group. We were called the Enjoyables. I sung and it was three other people. Keni St. Lewis wrote "Memory Lane" for, uhh...

Booby: Minnie.

Charles 'Skip' Pitts: Minnie Riperton before she died. He wrote for the Silvers later. He wrote for, uhh, well before he wrote for Tavares, "Heaven Must Be Missing an Angel". All of that stuff.

[13:00]

Charles 'Skip' Pitts: Uhh, we grew up together in Washington. He's in Chicago now, I mean in LA now and Max Kidd was one of our guys in the group. He started the D.C. go-go thing. He's there now still. He's had a stroke but he's still, uhh, vocal and he's still working on, uhh, go-go so to speak cause it's still happening in D.C. Uhh, the third guy

was Sidney Hall. He's gonna be in my next gig. He's gonna see me because he lives in Boston somewhere, right babe? He used to sing with the, uhh, the Moonglows. I mean the later Moonglows now but when we started there was no other instrument but me. And in singing in the group I used to try and sound like the guitar, bass, and drums so when we sung I would [imitating instrument noises] for instance. And I do that in my player now. I try to, I mean just, I just, I had it, uhh, play drum riffs, uhh, I play rhythms and slide, I slick and leads also so that's my style.

[14:00]

Charles 'Skip' Pitts: I do have my own style. Along with what they call the "Shotgun" when I [shotgun sound] and that's been done ever since I was eleven years old I guess. Trying to sound like everything.

Interviewer: You were doing that when you were eleven?

Charles 'Skip' Pitts: Yes. I was doing that at eleven maybe ten but I know for sure at eleven trying to make up for what we didn't have.

Interviewer: Oh.

Charles 'Skip' Pitts: Like in the, in the, breaks, in the holes of the vocals. I would say "New York, [shotgun sounds], Chicago, [shotgun sounds], St. Louis, [shotgun sounds]" then I say [instrument noise] then I went to something else. Trying to fill in the gaps and I still do it today with Isaac and Al Green. I did Al Green's latest "I Can't Stop" and I'm co-writer on one of his songs on the next album coming out and I don't even know the name of it. I know we hooked it up musically along with Al Green and, uhh, Willie Mitchell and stuff. So...

Interviewer: So in 1970 you go to Stax with Isaac.

Charles 'Skip' Pitts: I come with Isaac to Stax.

Interviewer: How did Isaac find you?

[15:00]

Charles 'Skip' Pitts: He, because the girl I was going with at the time was an old, uhh, Charmel which was a group that Isaac used to produce here years ago. They never made it and I think Isaac and her was sweet on each other at the time but I met her when she was singing with Sam and Dave's Review in New York while I was with the Isley Brothers. And when we did "It's Your Thing," I mean "It's Your Thing" was hot. You know that was hot as hell and one day, uhh, Isaac had just came out and I was still with Isley Brothers and we had did something for Sam and Dave also, uhh, for Atlantic Records. They had left Stax but Isaac Hayes came to the Apollo for the first time. And we were in New York, Jean Rivers, that's her name she went up to see Bubba. They old friends and when she was up there she told Isaac about me and doing "It's Your Thing" and all the other stuff I've done and Isaac told her that he was just about to get a new band cause he was using other peoples' bands like Marvel Thomas, uhh, the Bar-Kays, uhh, parts of the Bar-Kays and other guys.

[16:00]

Charles 'Skip' Pitts: So he was really trying to form a band of his own and he said, "Well hell kid did 'It's Your Thing' he's funky." Whatever, you know. And, uhh, eventually he sent tickets for us, round trip tickets to come to Memphis for an audition. And I never used the second ticket going back. So I've been working with him off and on since 1970. It's thirty-four years, I'm the oldest guy in the band other than him. And, uhh, like I said when I got back with him in '94 me and my wife, we weren't married at the time, drove back for the session Brandy and we stayed here and I left Wilson Pickett again. You know, uhh, against his, against his, uhh, his want but we still tight. Pickett is still my buddy. I worked with him off and on from the 60s all through the 80s and 90s off and on. And I worked back with Gene Chandler in the 90s like '91, '92 do it with Gene Chandler. Now he's out with Jerry Butler, uhh, umm, the Four Kings.

[17:00]

Charles 'Skip' Pitts: There's four of them: Jerry Butler, Lord Price, Benny King, and Gene Chandler. So you know I keep in contact with everybody, we cool you know.

Interviewer: So what's the first record you cut with Isaac?

Charles 'Skip' Pitts: Uhh, "Never Can Say Goodbye" it was a forty, well it was a single. Forty-five y'all, y'all know what that is? Forty-five. [Laughing] I guess it was on eight track then maybe I don't know. "Never Can Say Goodbye" the first album was "Black Moses". Yeah.

Interviewer: And then everything after that? "The Isaac Hayes Movement", "Shaft".

Charles 'Skip' Pitts: Did "Shaft" yeah. The movement was hot when I got here.

Interviewer: Oh yeah?

Charles 'Skip' Pitts: Yeah. He had three albums already out. "Introducing Isaac Hayes", "Hot Buttered Soul", "Movement" and fourth "To Be Continued". So I did the fifth album. Fifth album and on and everything else.

Interviewer: So what were the sessions like for "Black Moses"?

Charles 'Skip' Pitts: Oh man it was magical.

Interviewer: Where did you record it?

[18:00]

Charles 'Skip' Pitts: At Stax. Yeah I mean, uhh, Isaac will tell you if you ever interview him or I don't know if you have or not but he was going through a thing at the time with his then wife. And that's why a lot of those songs are slow, ballads. He was going through a lot, and I mean I can say it because it's not a secret and everything he wrote and did and covered was basically about what he was going through at the time. Isaac does most of the stuff that he goes through at that time. Anytime he does a, uhh, tune it's usually something that's fresh with him for the most part. I'm not gonna say "Beavis and Butt-head Do America" because that was something else, that song was something else but, uhh, you know his songs were basically what he was going through. He was true to his, his lifestyle.

Interviewer: Yeah and who else was on that session with you?

Charles 'Skip' Pitts: Okay. Willie Hall was on drums that's the same guy that did "Blues Brothers", uhh, Mickey Gregory always was on the sessions, uhh, let me see, on bass we used, uhh, Nut, James Alexander of the Bar-Kays and he also did "Shaft".

[19:00]

Charles 'Skip' Pitts: Uhh, I think Michael Toles did some of it too and he was still at the time with the Bar-Kays. Uhh, let's see, well even if, if it wasn't Michael it was Bobby Manuel but I think it was Michael for the most part. Uhh ...

Interviewer: And who was on saxophone?

Charles 'Skip' Pitts: Uhh, you know what I can't tell you that because that was over dubs. You know after I did my thing after we laid down the vocals I'm gone.

Interviewer: Yeah. Yeah.

Charles 'Skip' Pitts: You know in those days I was really gone. So you know I can't say, you know, who's on the vocals, I mean, who was on the, uhh, horns. I'm sure Ben Cauley was on a lot of it. I know Mickey was. I can't think of nobody else. Emerson Able probably. I'm just guessing okay.

Interviewer: Sure. Uhh, And uhh, now when you recorded "Shaft" for the film. This was, you know, this was a black film in America.

Charles 'Skip' Pitts: Yeah.

[20:00]

Interviewer: It was not, you know, did every, nobody knew right? That it was going to be as huge as it was?

Charles 'Skip' Pitts: Of course not. I would have had a different deal.

[Both laughing]

Charles 'Skip' Pitts: I would've. I'd had another deal man. What you want to know about it?

Interviewer: Well, what was it like when it went really hit for you?

Charles 'Skip' Pitts: Oh man.

Interviewer: You were the star of that, of that record other than Isaac.

Charles 'Skip' Pitts: Thank you. Uhh, when it first hit the radio man it's just like you people say. It's weird when something that you are leading on radio for the most part. I remember me and Willie Hall, I think we was walking out of Stax going to our cars and time we got in our cars and cut it on it was on. And we said "Aw man, aw man." What that was my first time hearing myself. That was the first time hearing something huge and I knew then it was going to be huge at first I didn't. I didn't know what all the hoopla was about. We was up in MGM's and I'm playing the part and uhh, uhh...

Interviewer: You came up with that part?

Charles 'Skip' Pitts: Yes.

Interviewer: That's your part?

[21:00]

Charles 'Skip' Pitts: That's my wa-wa riff. That's his notes and my, uhh, creativity.

Interviewer: Your phrasing.

Charles 'Skip' Pitts: Yes, of course. Phrasing is hard. It's weird cause I'm hard and messed up.

Interviewer: When I was fourteen years old and I got that record I would sit there in my room with the wa-wa pedal and my little Stratocaster.

Charles 'Skip' Pitts: Get out of here.

Interviewer: Trying to get the, trying to get the right phrasing.

Charles 'Skip' Pitts: Right

Interviewer: Trying to get the wa-wa pedal to be right. To move just...

Charles 'Skip' Pitts: Now see that's very hard to do

Interviewer: I know.

Charles 'Skip' Pitts: I don't play it the same all the time.

Interviewer: Yeah

Charles 'Skip' Pitts: See, so I mean it's little parts there that I will keep, you know, going, keep the flavor and I always add something man.

Interviewer: Yeah

Charles 'Skip' Pitts: To keep it interesting.

Interviewer: And it was funny because I just heard it on the radio maybe yesterday or the day before when I was down here.

Charles 'Skip' Pitts: Yeah

Interviewer: And I noticed that when you, the way that you come in, that you come in on the offbeat you don't just, you don't just punch right in with it.

Charles 'Skip' Pitts: Let me tell you why. Let me tell you why. We had to do that and we kept it when we, see we cut it twice. We did MGM's then we came back and did it at Stax for the album, for the album so...

[22:00]

Interviewer: So there is two versions of it?

Charles 'Skip' Pitts: Yeah but it's about the same.

Interviewer: Okay.

Charles 'Skip' Pitts: We might have stressed out on "Do Your Thing" a little something like that but for the most part it's the same. Tell you why it came in like it did. In the beginning you see Richard Roundtree come up in Times Square messing with the cabs. Giving them the finger and up yours and all of that. Well the segment called for that to happen, in other words that [instrumental noises] like that.

Interviewer: Yeah

Charles 'Skip' Pitts: That was the time that it was cutting, we had to time it so when we finished it. It was going to the next phase of the movie so we had to time it. It was weird. We had to time it precisely so once he got out of Times Square and he got to the next shoot or whatever, the next phase, uhh, chapter or whatever we had to be completed with that. So we had to time it like that.

Interviewer: Hmm.

Charles 'Skip' Pitts: I know what you're talking about. It's like nine [instrumental sounds] and then like a lot of, when we come in to like [instrumental sounds] it's all off.

[23:00]

Charles 'Skip' Pitts: Well that was just edit for the segment. Only reason. If it wasn't for the segment we would have played it in the right count, trust me. Had to do it, through the whole movie.

Interviewer: It sounds better that way. It sounds better that way.

Charles 'Skip' Pitts: It makes it hipper, you know, I think and Isaac, he goes for that off, off the wall stuff anyways so it added to the whole, the whole situation.

Interviewer: What was the feeling like among you and Mickey and Isaac and all of those guys in that group?

Charles 'Skip' Pitts: The "Shaft" album?

Interviewer: With, with everything. What was it like between you guys when you were playing?

Charles 'Skip' Pitts: Man, oh the playing together. It was fabulous. It was first time I've ever played with a symphony where ever we went. Now I mean the violins, oboes, you name it. I mean the whole orchestra everywhere we went. We had to, uhh, well actually Mickey did the contracting through the union so I mean you know later on Isaac had, actually bought his own instruments.

[24:00]

Charles 'Skip' Pitts: All the other people, person had to do was come and tune up and play. His own violins and electric, electric stuff like that but, I mean, that was the first time I ever played sometimes in an orchestra pit sometimes right up on stage with a whole entire symphony. That was the bomb man. Still is, we do it off and on sometimes.

Interviewer: Was it very challenging at first?

Charles 'Skip' Pitts: Challenging?

Interviewer: Or were you guys in it?

Charles 'Skip' Pitts: No not challenging. It was just cool.

Interviewer: Just cool.

Charles 'Skip' Pitts: I mean we was doing the same damn thing. The only difference was we had the whole effect there with us, you know, without it being over done like when we recorded it.

Interviewer: Yeah

Charles 'Skip' Pitts: You know, everything was right there and today we do it a lot. We have four keyboards with Isaac. Isaac and three other keyboard players and they got racks and stuff and they make up for the, uhh, instrumentation that we use but, uhh, sometimes we do gigs. Like we did a tribute to, uhh, what was his name, uhh, that did the "Shaft" thing. My man Gordon Parks. Forgive me Gordon, forgive me Gordon, forgive me Gordon and uhh, we used the whole symphony, orchestra and that was in San Francisco I believe.

[25:00]

Charles 'Skip' Pitts: And other places where, where, you know, where the [inaudible] goes to tuxedos they have a whole symphony. On you [laughing] next question.

Interviewer: Oh I know. Uhh, yeah, now...

Charles 'Skip' Pitts: What does that feel weird like, too old for this, too old for this.

[Both laughing]

Interviewer: Yeah that looks fine don't worry about it. What were the musicians that you felt like you really connected to, you know, when you played with, as soon as you got in a room with that musician that was it?

Booby: Lester Snell.

Charles 'Skip' Pitts: Oh Lester Snell, Willie Hall, Michael Toles, I can go on and on. George "Paco" Patterson before Isaac.

Interviewer: Yeah

Charles 'Skip' Pitts: Um, oh man, it's a lot but those, those come to mind right away.

Interviewer: Now Isaac was a big star at Stax.

Charles 'Skip' Pitts: He was the biggest star out there at the time.

Interviewer: He was the biggest, he was the biggest thing and he, and for a while, of course, he was just a writer. Nobody knew who he was.

[26:00]

Charles 'Skip' Pitts: He had money before he had the fame.

Interviewer: Yeah that's right.

Charles 'Skip' Pitts: Exactly.

Interviewer: Then he got the fame too.

Charles 'Skip' Pitts: And more money [laughing].

Interviewer: But he didn't change, the fame didn't change him.

Charles 'Skip' Pitts: No he was the same person today that he was when I first met him.

Interviewer: Yeah

Charles 'Skip' Pitts: Uhh, and actually I really first saw him when I was with Wilson Pickett cause he was writing for them and he was in Washington writing. He said to me, he said to change atmosphere you know how you do when writers get blocks and stuff. And we was on stage at the Howard Theater and he presented Isaac Hayes as one of

his writers and he came out and bowed, you know, to the audience and that's when I very first time that I found out that he was writer at Stax.

Interviewer: That was the first time you met him.

Charles 'Skip' Pitts: Before that I didn't, yeah, well I didn't meet him I just saw him and we were hand clapping and he went on then he disappeared. And he end up marrying one of my friends his second, third wife Mignon from Washington while he was there. Little did I know and I saw her again when I came, uhh, back in 1970 so small world right?

Interviewer: Yeah absolutely. And when did things start to wind down a little bit for all you guys here?

[27:00]

Charles 'Skip' Pitts: Well when the bankruptcy came. When that came, I was on drugs hard, you know, it's no, it's no secret and at that time, uhh, I couldn't stay here. I was from D.C., I could hustle better in D.C., and there was no more money so I had to leave, you know. I didn't, I don't think I call myself abandon ship. I had no choice.

Interviewer: Everybody was in that boat.

Charles 'Skip' Pitts: I had to go. I had to go. Uhh, and like I said once I did that I was away until '94, you know, well cause I mean he came out after that time I think we U-turned in '86. I saw him in Washington and he said, "Hey man whenever I do it, really do it I'ma call you." And low and behold he ended up doing it. It took years but I mean it took him a time to get himself re-regrouped.

Interviewer: Yeah

Charles 'Skip' Pitts: You know, uhh, I don't know the whole story.

Interviewer: Of course.

Charles 'Skip' Pitts: But I just know that he was out of the light for a good minute and when he came back he called for me, and I was there. He knew why I left. He knew why I left.

[28:00]

Interviewer: Now there was a lot going on racially in the city of Memphis in the early 70s.

Charles 'Skip' Pitts: Yeah man.

Interviewer: Isaac was a big part of that. Can you talk a little about that?

Charles 'Skip' Pitts: Well, I know one thing about that, I can give you a story.

Interviewer: Okay.

Charles 'Skip' Pitts: Uhh, I brought a bass player and one time we needed a bass player. One of a few times and his name was Earnest. He was with me, Pickett and Gene Chandler and all them. As a matter of fact, he was with Pickett before me because, uhh, when I was with Gene Chandler he left Gene Chandler for whatever reason and got with Pickett. That's how we got with Pickett right away but he came in with a white girlfriend and, and I mean you know she was from Boston and he's from D.C. and they're hugging and kissing and all in the street. I, I saw the tension there. Now that's, that's only real tension I can remember other than just people looking at you funny in cars, even if it's a bunch of black folks in the car. I mean that's the racial, you know that Martin Luther King had died, got murdered just to be real with it but when I came it was '70. It was still overtones from that and but I mean I had seen those overtones everywhere else in Washington too. So...

[29:00]

Interviewer: Well there had been the riot when the boy was beaten to death by the cops and I know that Mickey and Isaac had to go and meet with the, uhh, with the mayor.

Charles 'Skip' Pitts: What year are we talking?

Interviewer: Oh must have been '71 I think.

Charles 'Skip' Pitts: I wasn't involved.

Interviewer: Yeah

Charles 'Skip' Pitts: I, uh, I can't give you a comment on that.

Interviewer: Yeah

Charles 'Skip' Pitts: I really don't remember. At that time, I was into drugs heavily and that was my thing so I can't really narrate on that.

Interviewer: What was, what was the environment like specifically at Stax because you know Stax when it, it started it was a mixed label? It was, it was not a label that harbored a lot of those kinds of feelings so what was it like coming in and out of those doors when it was tough out there. If you had a white girlfriend it was going to be a problem. What was it like when you went in there?

Charles 'Skip' Pitts: I didn't, I didn't feel no vibe in Stax. That's the one place I didn't feel no, no negative vibes. I mean I felt vibes like riding with Earnest and his white girlfriend.

Interviewer: Yeah

Charles 'Skip' Pitts: You know, from people we didn't know.

Interviewer: Yeah

Charles 'Skip' Pitts: But the people at Stax remained the same for the most part.

[30:00]

Charles 'Skip' Pitts: I didn't see, I didn't see no difference in, in, the Stax thing was colorless. You know it was like black and white and, and everybody was, I mean, everybody was equal. We might didn't make the same money but we all respected each other, you know. I didn't see no, no false vibes in Stax at all.

Interviewer: And when, uh, in what, what was that like in the music to have such mixed musicians playing together? How did that affect the sound of the music for you?

Charles 'Skip' Pitts: I came back, you know what let me tell you something, you either good or you ain't and then you can be good and it don't go with that crew. If your heart is there and, and you somewhat good it's gonna come off fine anyway. I mean I played with white musicians before so I, it wasn't no difference to me. It really wasn't.

Interviewer: Do you feel like the music that you guys made because it was mixed music it sort of carried out into the rest of the world and maybe helped a little bit? Or would that be too much of a stretch?

[31:00]

Charles 'Skip' Pitts: I can't, I don't know how to answer that one because to me music is music. It's either good or bad. I don't give a damn if you are black or white, blue, brown. Uhh, ain't no, at that time it was a southern soul thing but when Isaac came out it was a crossover anyway so I didn't really see that. I recorded with other people like Albert King and Rufus Thomas and other, other artists but I was strictly with Isaac and his music was, it was, it was black, white and whatever else you know. So I didn't really feel no nothing on that.

Interviewer: Which Rufus Thomas' records did you play on?

Charles 'Skip' Pitts: Uhh, "The Breakdown", uhh, "Push and Pull", others that I can't remember the name. That's another thing, a lot of times...

Interviewer: He gave a lot of rhythmic sound though to his later records.

Charles 'Skip' Pitts: Yeah the records [rhythmic sound] it's that same thing [more rhythmic sound] and "Push and Pull" didn't have a lot of that in it cause he gave us a structure for "Push and Pull" but he didn't for "The Breakdown".

[32:00]

Charles 'Skip' Pitts: But we did other stuff, I did other stuff with him. I did stuff with the Soul Children. I did "The Other Woman" for one. I did stuff with, uhh, oh I did Albert King thing. I can't remember the name of that one.

Interviewer: What was he like working with?

Charles 'Skip' Pitts: Oh man he's a groove. He, he was, had you laughing on the floor and he played so hard when he did his solo sometimes he had to take ten, take a break of ten to get his breath because he was so "Woah" you'd hear him say "Woah". Most of the time he was really tired or getting out of breath from playing and you'd have to take

a little break for him and let him catch his breath, you know. Uhh, other people I recorded with, I can't remember everybody, uhh, Temprees. "Dedicated to the One I Love" I did that.

Interviewer: The Temprees are coming in tomorrow morning.

Charles 'Skip' Pitts: They come in tomorrow?

Interviewer: Yeah

Charles 'Skip' Pitts: What's up Scotty?

[Both laughing]

Charles 'Skip' Pitts: And Jabbo. God bless him, he, uhh, he's passed. Um, I recorded with a lot of people, especially after "Shaft" cause way it was.

[33:00]

Charles 'Skip' Pitts: If you were on a hot record everybody wanted to use you, everybody because they wanted some of that on theirs, you know. I don't recall recording, I don't think I recorded with Rufus, uhh, Luther Ingram, umm, there's a lot of other people I can't even think of and a lot of the songs that I recorded I don't know the names because all we did was put it down and then they put the words on later. So, it's hard to remember all of this stuff.

Interviewer: Yeah

Charles 'Skip' Pitts: It is.

Interviewer: So you were a basically a house musician for everybody after "Shaft".

Charles 'Skip' Pitts: When I was in town.

Interviewer: Yeah

Charles 'Skip' Pitts: But we were mostly out of town.

Interviewer: You were on the road a lot.

Charles 'Skip' Pitts: We, Isaac was on the road all the time but when we came...

Interviewer: What was, what was being on the road like all the time?

Charles 'Skip' Pitts: Well we had tour buses a lot of times. Uhh, I can tell you one thing. Uhh, at the time they had like Donald Kahn hour, you know uhh, that was like a Steve Allen show stuff like that. Uhh, um, Merv Griffin show.

[34:00]

Charles 'Skip' Pitts: A lot of times when Isaac had to do that it would be in the daytime, of course, and the band would be on the bus going to the next venue and Isaac, me, and maybe, uhh, Mickey or someone would be on a Learjet and he would lease the Learjet for those times and we would fly in the daytime, do the TV show, then get right back on the Learjet and fly to the venue and sometimes we'd be there before the bus to do that show. Which was good cause it was two gigs. So I got two monies.

Interviewer: Mickey, Mickey said that, uhh, Johnny Taylor tried to scare Isaac out of using the jet.

Charles 'Skip' Pitts: I don't know about that.

Interviewer: You don't remember?

[Both laughing]

Charles 'Skip' Pitts: I don't know but I'm sure if Mickey told you that it's probably so. Yeah but we used to, he told you about the Learjet?

Interviewer: [Laughing] Yeah

Charles 'Skip' Pitts: Isaac wouldn't let me fly man. I wanted to get a, guy asked me, he said "Hey man you want to sit behind the pilot's seat and the co-pilot will help you" and Isaac said "No man, let's not". He didn't want to be in the car with me at that time cause I really wasn't responsible. Hang on to your life. I really, we probably would've been gone had I done that. I wasn't a responsible person then I'm telling the truth.

Interviewer: Yeah

Charles 'Skip' Pitts: Ain't that right y'all?

[Both laughing]

[35:00]

Interviewer: Now did you grow up, did you grow up going to church and hearing music in the church?

Charles 'Skip' Pitts: Yeah. I didn't go all the time but when I went, I mean I used to cry at everything Mahalia sung on the TV or when, in the radio.

Interviewer: So there was...

Charles 'Skip' Pitts: So I was always involved with the church. I started out with another thing, The Spiritual Kings and that was the guys who taught me how to play guitar. We merged together and had a group called The Spiritual Kings before I even started doing secular music. So yeah a lot of churches there.

Interviewer: And how did that music carry over into the music you made with Isaac or The Isley Brothers?

Charles 'Skip' Pitts: It's all the funk and the rhythm, I mean, it's in church and just like it's with The Isley Brothers or with Gene Chandler. I recorded with Gene Chandler too, out of Chicago and Isaac, I mean, the rhythms is basically, especially the fast stuff, is church rhythms, know what I mean?

Interviewer: Yeah

Charles 'Skip' Pitts: As long as you can do two-four to it [two-four rhythm] that's, that's church.

[36:00]

Charles 'Skip' Pitts: That is to me, anyway.

Interviewer: What about the energy in the church and the feeling of the church? You know, you talk about Wilson Pickett being electric and the Isley Brothers being wild up there. How much of that was learned from the church?

Charles 'Skip' Pitts: All the Wilson stuff came from the church and I, I, I'm not gonna be reluctant, all of the Isley Brothers stuff came from the church cause their mother was very strict. I met their mother and as a matter of fact they called their mother, mother dear. And that was in Teaneck in Englewood Cliffs. We used to go do the sessions all the time and we used to go to mom's house eat, mother dear's house and eat. They were brought up on the church and I, uhh, Prickett in Prattville was brought up in the church. And then I would say Isaac, this is the Bible belt man I mean you come up on the church, you know. More so then in Washington D.C., you know, those other places. I don't know how much church did Gene Chandler get, I don't really know. You know, his music don't have a lot of that church in it but it has a lot of Curtis Mayfield in it.

[37:00]

Interviewer: There's a lot of church in Curtis Mayfield. [Laughing]

Charles 'Skip' Pitts: Yeah. You know what I'm saying. The church of Curtis cause he was, uhh, basically Gene Chandler's writer at the time.

Interviewer: What, what did you think of Curtis Mayfield as a guitar player?

Charles 'Skip' Pitts: That was my man, you hear me? Let me tell you, he was the first black musician that I met that was a millionaire. When I was like sixteen so he really inspired me man. If it weren't for drugs I would have been one too. So, I mean Curtis Mayfield and me were very tight. As a matter of fact, I got some footage at home of me and Gene Chandler doing a tribute to Curtis when he was in a wheelchair in Atlanta. William Bell, Gene Chandler, and me and we played with just me. Uhh, he was doing "Georgia" on that song and I was the only musician playing with Gene and he was singing it to Curtis Mayfield before he passed. And The Impressions of course were there. Curtis Mayfield, The Impressions, I know them very well. I knew Curtis very well.

Interviewer: Who were some other black musicians that really inspired you when you were young?

Charles 'Skip' Pitts: Oh man, T-Bone Walker, uhh, BB King, I met him in the 70s, 60s, when we did those tours.

[38:00]

Charles 'Skip' Pitts: Uhh, oh Eric Gale out of New York, Cornell Dupree out of New York, I know all these fellas.

Interviewer: So really it was, it was jazz, it was blues, it was soul, it didn't matter.

Charles 'Skip' Pitts: It was all of it. Music man, music. Doesn't matter, its music. It don't matter. No. You know, I'm not a jazz guitarist but I, I feel jazz and I might hit a jazz lick or two but mostly I'm a soul guitarist. Uhh, that play, I like a lot of melodies. I like a lot of ballad melody stuff and I like a lot of funk. You know, anything with the funk man, I'm really with that. With or without the wa-wa, you know.

Interviewer: And you grew up listening to James Brown too.

Charles 'Skip' Pitts: Well shit, who didn't? I mean, I remember shortly before I went on the road, I think I was fifteen then. We used to listen to that Live at the Apollo and the way he funk'd that up. Up tempo stuff that was even already up tempo but he put it up more. Yeah man, uhh, "Think" and all those songs, oh yeah.

[39:00]

Charles 'Skip' Pitts: Yeah but still I dug it with The Everly Brothers. You know "Dream" and "Cathy's Clown", come on man. I mean what can you say about those songs, they were nice.

Interviewer: They were good songs.

Charles 'Skip' Pitts: Well had a lot of guitar in them too.

Interviewer: Yeah, of course.

Charles 'Skip' Pitts: Mickey and Sylvia, Ike and Tina Turner, uhh, uhh I can go on man with that. Chuck Berry like I say before them all though I put, uhh, that I met in Washington cause he had us rehearsing in his basement, Bo Diddley. His rhythms are cold blooded.

Interviewer: What were, how were his rhythms so different from everybody else's' rhythms?

Charles 'Skip' Pitts: Bo Diddley played in, uhh, open-tuning like I was taught and in doing that he [open-tuning sounds]. It, I mean, like me he used a percussion sound in his rhythms, you know what I'm saying. You can hear some bass things in there too like [bass sounds] you know. Stuff like that man used to get me off man. Before I even started playing and you can hear it in my playing today.

[40:00]

Interviewer: Now do you remember hearing punk rock when it came out in the 70s that was around the same time when you were playing?

Charles 'Skip' Pitts: I remember hearing punk rock, I mean, some of those guys would do shows with us at times. Uhh, what you want to know about it?

Interviewer: Well there was groups like The Clash who sort of taking some of these more funky, rhythmic ideas and putting them into sort of a hard driving white idiom.

Charles 'Skip' Pitts: Okay, uhh, I don't remember The Clash.

Interviewer: You don't remember The Clash.

Charles 'Skip' Pitts: Not by name.

Interviewer: Yeah

Charles 'Skip' Pitts: You know actually.

Interviewer: Okay.

Charles 'Skip' Pitts: Okay, so...

Interviewer: I was just wondering what you thought about that.

Charles 'Skip' Pitts: I don't know.

Interviewer: While we were getting going here [laughing].

Charles 'Skip' Pitts: I'd have to hear it then I could tell you.

Interviewer: Yeah, absolutely, that was a late 70s thing.

Charles 'Skip' Pitts: I remember, uhh, Living Color, you know, they were cold.

Interviewer: Mmm Hmm, yeah.

Charles 'Skip' Pitts: And I think they still out. I think they are.

Interviewer: Yeah they're still playing.

Charles 'Skip' Pitts: You know, that was punk, am I right?

Interviewer: Yeah.

Charles 'Skip' Pitts: Actually Rick James was punk, come on.

Interviewer: Rick James was all over it.

Charles 'Skip' Pitts: Was way punk. Yeah, he was all punk, Sly and the Family Stone was a funk punk.

Interviewer: Yeah

[41:00]

Charles 'Skip' Pitts: And actually the Bar-Kays have years upon funk today so I mean, you know, it's a little bit of a lot of stuff that goes into you know, I don't know about punk per se that's punk rock, uhh, I don't think I was into that too much.

Interviewer: Yeah sure.

Charles 'Skip' Pitts: Too much.

Interviewer: Now when Prince came out what did you think of that?

Charles 'Skip' Pitts: Dug Prince, still do.

Interviewer: Yeah

Charles 'Skip' Pitts: Yeah, I mean, "Purple Rain" did it all. You know I went to the movie what, maybe five times. You know went through what about five CDs or eight tracks or whatever was happening.

Interviewer: Yeah

Charles 'Skip' Pitts: Yeah I mean, Prince, yeah.

Interviewer: Now he learned a lot from you in his guitar playing it seems like.

Charles 'Skip' Pitts: Well, I don't know, you know what, I never met the man. Uhh, I played in Minnesota at the place where they had The First Avenue.

Interviewer: First Avenue, yeah.

Charles 'Skip' Pitts: I played there with, uhh, uhh, Willison Pickett and it was an area where he would come and sit unbeknownst to people. I don't know if he was there or not.

Interviewer: Yeah

Charles 'Skip' Pitts: Yeah but I dig him. I know he dug, he had to dig what I was doing to a degree cause he did some Mavis Staples stuff and you know I know he had to be into Stax to do that.

Interviewer: Did you work with the Staples Singers?

Charles 'Skip' Pitts: Yes, I mean I know them when there when they were in Chicago with Pops Staples and Pervis Staples.

[42:00]

Charles 'Skip' Pitts: It was like a Mavis, Cleo, Pervis and Pop. Yvonne was not there then for whatever reason. Yvonne is out there with Mavis now and Pop was, was like everybody's daddy out there on the road. I remember them when I was with Gene Chandler in the early 60s. Mid 60s.

Interviewer: What was it like hearing them at that time?

Charles 'Skip' Pitts: You know they were more so than doing the spoken word stuff. They was just doing just strictly gospel and it usually would be Pop, a bass, and a guitar even at the Regal Theater, the Apollo, it don't matter. They didn't use no horns or nothing and they had a song, [singing the song] they'd do a clap thing, you know. I dug them man, I really, and I still love Mavis, that's my baby. She used to call me "Little Skippy".

[Both laughing]

Charles 'Skip' Pitts: And we had a thing way back then, when I say "What's up Mavis?" "That ain't nothing but a little old sport." That's saying ain't nothing but a little old sport people and I say "What's going on Mavis?" "Aww, Skippy, Little Skippy ain't nothing but a little old sport."

[43:00]

Charles 'Skip' Pitts: She saw me at Isaac's club and hadn't seen me for years. All of us were there and my wife was there with me. She almost broke my neck when she found out who I was at first. It had been so long she didn't recognize me. I guess she looked at me and I said "Hey Mavis" and she looked at me like then all of a sudden we sit down to eat and was talking and Isaac said my name and other people came up, Maurice White and all of them. She says "Skippy!" and jumped up and ran to my wife and ran around the table and almost broke my neck and since then I've seen her three or four more times cause we did something at, uhh, at uhh, the Orpheum and some other gigs with Isaac. And I tell you that's my baby. She's always been my baby, man, Mavis, yeah.

Interviewer: Wonderful. She's another person that I remember hearing as a teenager, fifteen or sixteen.

Charles 'Skip' Pitts: Oh man. Let me tell you.

Interviewer: Hearing her sing and being just totally knocked out.

Charles 'Skip' Pitts: She will blow you out, out. Or I'd like to say "She'd blow you out!" And that's the truth. Mavis is cold man.

Interviewer: Yeah

Charles 'Skip' Pitts: Like I said I met her before she even came to Stax and she was always ...

Interviewer: She always had that voice.

[44:00]

Charles 'Skip' Pitts: Yeah. Her, people like her, Laura Lee who used to be with Al Green years ago and, uhh, Aretha Franklin of course. I remember them when they were young. I remember these people when they were like, you know, like in the 60s, like I say when she was small playing piano a lot. I remember Dion Ward. I knew Dion Ward before Isaac did from being out there earlier and I mean DD Ward. Oh man her sister, uhh, Dion's sister, I tell you man this some funk out there still. It is. There's a lot of it man.

Interviewer: And now how did you get involved with the Bo-Keys?

Charles 'Skip' Pitts: The Bo-Keys, uhh, I was teaching at Stax one summer and I met Scott Bomar and he was teaching also. And I teaching guitar and he was teaching bass so we worked hand in hand together because the guitar and bass were in the same circuit, in the same class and we got tight and uhh, next thing I know he got, well Willie Hall was teaching drums and he's in the Bo-Keys.

[45:00]

Charles 'Skip' Pitts: And, uhh, the two horn players that's with us, that I work with, was Rufus Thomas and Carla Thomas. Uhh, and uhh, Scott called me and told me that he had a band up, you know. And they were recording that album and would I go in and do it with him and I did and right now I'm not on contract I'm for hire like, you know. So I'm singing, uhh, did the A-side of it on the CD which called "Deuce and a Quarter" y'all. Get on down. And I do some touring with them, I worked, right now I'm mostly with Isaac Hayes like this summer with Isaac Hayes and The Bo-keys cause we'd been to some places, faraway places, just like Isaac.

Interviewer: The Bo-Keys was started by a younger guy.

Charles 'Skip' Pitts: That's Scott Bomar.

Interviewer: That's Scott Bomar.

Charles 'Skip' Pitts: Scott Bomar, yeah. And they, and that's, they already had the name when I got there but I assumed Bo-Keys came from Scott Bomar and the Bo-Keys like the Mar-Keys because we were close to the Booker T. & the M.G.'s Mar-Keys.

Interviewer: Yeah

Charles 'Skip' Pitts: Type music.

[46:00]

Charles 'Skip' Pitts: Trying to bring it back, you know.

Interviewer: Yeah

Charles 'Skip' Pitts: A lot of other people are doing that. I noticed, just you know, uhh doing the whole thing, you know. Even Prince, he's got a thing with a lot of old stuff. Old sounding stuff excuse me but, uhh, that's, that's how I got with them and I work with them today, whenever, you know, when they go on the road.

Interviewer: Are you guys recording a new record?

Charles 'Skip' Pitts: Uhh, yeah but I don't know when. It's in the air.

[Both laughing]

Interviewer: Yeah

Charles 'Skip' Pitts: You talking about The Bo-Keys.

Interviewer: Yep.

Charles 'Skip' Pitts: Isaac is gonna cut again too. I still don't know the date but he is.

Interviewer: Where does Isaac cut now when he cuts?

Charles 'Skip' Pitts: Um, I have no idea right now. It's up in the air right now. He's scouting and people are scouting for a spot. That's all I know.

Interviewer: Yeah

Charles 'Skip' Pitts: But we all going in the studio cause I got some tunes for him too. Ain't that right May.

Interviewer: Well thank you very much.

Charles 'Skip' Pitts: Hey man the pleasure is all mine.

Interviewer: Thanks for talking with us. It was great to meet you.

Charles 'Skip' Pitts: Alright, cut.

[Both laughing]