

Billy Scott: And where are you from?

Bradley Bledsoe: I'm from _____, Tennessee.

Billy Scott: Okay, and where are you from?

Holly McGlown: Memphis, Tennessee.

Billy Scott: Memphis.

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Holly McGlown: _____.

Billy Scott: _____.

Holly McGlown: _____ So, if you're ready, _____ start.

Billy Scott: _____ All right. _____.

Holly McGlown: _____.

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Bradley Bledsoe: I'm Bradley Bledsoe, a senior at Rhodes College.

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Holly McGlown: And I'm Holly McGlown, a sophomore at Rhodes College. On behalf of Crossroads to Freedom and the North Carolina Music Hall of Fame, I want to thank you for taking the time to share your story with us today. I'm honored to meet you and learn from your inspirational story. Today's interview will be archived online at the Crossroads to Freedom and North Carolina Music Hall of Fame websites. Now, we're gonna start with a little bit of background information about you. Would you please, for the record, state your name?

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Billy Scott: Billy Scott.

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Holly McGlown: If you don't mind telling us, what year were you born?

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Billy Scott: Oh, that's personal! No, I was born in 1942, in fact on this day –

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Holly McGlown: Oh, well happy birthday.

Billy Scott: – in 1942.

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Bradley Bledsoe: Happy birthday.

Billy Scott: Thank you very much. Where ~~are~~ my presents at, that's what I want to know.

[Laughter]

Female: _____I'm getting them.

Billy Scott: Oh this is my gift?!_____. All right. Okay. That's
_____I'm just kidding (Laughter)

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Holly McGlown: Where were you born and raised?

Billy Scott: I was born in Huntington, West Virginia.

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Billy Scott: _____ Raised in Huntington, West Virginia. Um, Went to Catholic school for 12 years. Left Huntington and joined the U.S. Army; um, stayed there for three years.

Holly McGlown: Can you tell us a little bit about what it was like growing up in your neighborhood _____and going to your Catholic school?

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Billy Scott: It was good-great growing up in my neighborhood, it was, back in the 1940s and '50s, the early '50s. I lived in a mixed neighborhood.

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There was mostly blacks in the neighborhood, but there were a few whites in the neighborhood, also, so it kind of gave me an advantage, to a degree. It helped me for future relationships with people and knowing how to get along with other ethnic groups.

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_____ It was a great neighborhood that I was raised in. Of course, back in the '50s and everything, we didn't have as much to do and as many things to do, and as many toys _____and we didn't have iPods and computers, and air conditioners and microwaves, and all those things – color television and all of that – which was good because we didn't know anything else but what we had.

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My neighborhood was a good neighborhood. We had a lot of – you know, they say it takes a village to raise a child? Well, it does.

It still does. We just won't let the village raise our children anymore.

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But back then, when you _____, well we didn't get it very much trouble. There wasn't any trouble to get into except for maybe smoking cigarettes or sneaking some of your grandma's _____, wine, or something, you know, something like that. But if you ever did anything wrong, if you ever stepped out of line, the neighbor would either _____, if it was serious enough and it was on the neighbor's property or whatever _____, they would spank you and then send you home.

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And then, they would call your mom and when you got home you're your mom knew what you did. _____ You got another spanking, and that was, but that was good. Most people don't do spankings anymore, and that's good, too.

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; but it didn't hurt me. It made me a better person. It made me a better human being. It made me a better person to deal with. It taught me a lot. It taught me don't do this, and don't do that _____ by work? Most kids today. I watch kids today and parents say, "Now, don't do that." "Leave me alone" _____. Don't do that," _____ "No." And it's not, we weren't able to voice ourselves _____ like kids are able to today.

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I wished I could have said a lot of things to my parents, but it was like, "Do as I say and not as I do," _____ And um, but it was still a great neighborhood. We had lots of friends. We played cowboys and Indians outside, we made a lot of bows and arrows out of sticks and string.

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-We'd make the guns out of a little piece of wood. We rode bicycles everywhere we wanted to go or we walked everywhere. My neighborhood was a very, very good neighborhood. We had a little corner store, and _____ you'd go there and buy you candy, and stuff, you know, so it was a good neighborhood,

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_____and growing up as a Catholic was good, also, because of my spirituality. Today, yesterday, you grow in your spirituality. You realize that there's supreme being.

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But most of the time we don't talk to our supreme being or listen to what was written in the Bible until you get a lot older, because when you're growing, you're growing, and you grow into

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_____communicating with God. You grow into it and you become closer as you get older, and you get _____ what I call getting closer to the station, because you climb that hill 've _____ when you're born, and when you get to the top of the hill, which is probably about around 50, and you _____ top that hill and you start _____and go coming down, time goes by a lot faster. And as you get closer to the station, you get closer to God, and I learned a lot by going to a Catholic school, a religious school, a parochial school for 12 years. It taught me a lot _____and I'm a happy camper because of all of that.

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Holly McGlown: Can you tell us a little bit about your family life? Are you married, and do you have any children?

Billy Scott: Ooh, Lord. Yes, I'm married.

[00:06:53]

I've been married five times. And um, You all Y'all don't look surprised.

[Laughter]

I've been married five times, and it was an experience for me. My first marriage, I was in the U.S. Army, when I first joined the U.S. Army, and I went home on leave and my girlfriend wanted to go to a wedding.

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She set up a wedding for two of her classmates after the prom, or during the prom, and so she said, "Well, why don't we get married, too?" So, we did. We didn't have the tests, we didn't have a

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license, but we were in front of the preacher and the preacher married us, so a lot of people say we weren't married.

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Back in the biblical days, you didn't have a license, you didn't have blood tests, so we figured we were married, but that was only for a minute. My second marriage, I married the lady that I used to sing with, who is now deceased. She passed almost two years ago. Her name was Barbara. It was my second marriage. My third marriage was to a friend that followed the group around a lot and we became very good friends, and then we got married, and her name is Joyce.

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Let me see. That was my third marriage. The fourth marriage, I ran into a friend of mine who I had met 15, 20 years prior to that, and so we fell in love and got married, and then got divorced. And my current wife tells me that this is it, and I said, "I hope so, because somebody gotta push the wheelchair around."

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[Laughter]

So, I've been married five times, happily married five times; no regrets. It's all about life and how you live it, who you love, how much you love them, how much they love you.

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We are supposed to get married only once according to the Bible. But everybody's not compatible and then sometimes down the road build during that relationship, you find yourself unhappy.

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You can either stay in that relationship or you can get out of the relationship. Sometimes, it means your sanity, and sometimes it may mean your life, and so you do what you feel like you have to do and deal with the consequences later. Like I said, I have no regrets. I only had two children. I had two daughters. One daughter died in 1969, and my other daughter is alive and doing pretty well. She has MS, but she's doing dealing with it wonderfully.

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And I have, or I I think I've got four or five grandchildren and seven great-grandchildren, and hopefully I live long enough to see great-great-grandchildren.

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Bradley Bledsoe: All right, so we're gonna start talking a little bit about music now. We'd love to hear We want to hear about ~~about~~ how you first got involved in music, and how old you were, and tell us a little bit about how you fell in love, I guess, with music.

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Billy Scott: ~~_____~~ Well you know Brad, the thing about how I got involved ~~_____~~ goes back to when I was six or seven years old. My parents used to sing around the house.

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~~_____~~ music _____. And then we would hear music on the radio. Coming from West Virginia, I'm a hillbilly ~~_____~~, and the only music there that I heard was country music, and my parents used to sing some folk songs, also.

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And so, to me, ~~_____~~, you know back then you know, music was music, but it ~~_____~~ was a good thing that I was getting used introduced to ~~to~~ country and folk music because it gave me an appreciation of all music genres. So, when I came out of the ~~_____~~, (shoob?) inaudible I was like, ~~_____~~ umm basically I fell in love with R&B because ~~_____~~ it was something about R&B was different from all the rest, okay?

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And then I used to watch TV and I'd watch Sinatra, Dean Martin, Sammy Davis, Johnny Mathis, Nat King Cole, all these legends of their music genre, and just loved those guys. ~~_____~~ Had such a great appreciation for what they sang

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and ~~did~~ their performances, and how they conducted themselves, and there's no way that I can explain how I feel about the Rat Pack. Those guys were awesome. There hasn't ever been anything like them since. They were great friends, they did a lot of things together, and positive things, for the most part.

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So, when I was about 12, I thought that maybe this was what I wanted to do when I grew up. At 14~~4~~3, I had my first group. It was my brother, my best friend and myself, and we called ourselves the El Domingo's.

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-That led to the _____ (minute?) (inaudible) because my best friend couldn't sing, he just couldn't sing, so, the group, we did split up, and then I joined a group that I was in _____ only there for a short while, called the Parliaments, but it's not the group that called themselves the Parliament Funkadelics, _____ remember that group. _____ It was a great _____ do-op vocal group. And there was _____ we used to stand on the street corner, _____ near the street light, you know, _____ (_____)?(inaudible) singing and harmonizing, and _____ draw little crowds, you know. People would love to watch us sing.

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Bradley Bledsoe: Was this in Huntington?

Billy Scott: This was in Huntington.

Bradley Bledsoe: Okay.

Billy Scott: Yep, _____ because the other place that I lived when I was a kid

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didn't have anything to do with my music or anything. It was because I was young and my mother had been sick, and I had to live with my grandmother in Charleston, West Virginia for a while, and then I lived in the mountains with an uncle and aunt off and on for a little bit. But the Huntington River was a great place to grow up, to go to school, and to come from. I kind of wished at one point in time that I had stayed in Huntington, but if I had never left, I wouldn't be who I am today and where I am today.

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But music has been a part of my life, and my mother introduced me to the Drifters and the Platters and Kay Starr _____, LaVern Baker and all those people, because she loved that portion of it. And her best friend lived three doors away,

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and she introduced me to _____ Howlin' Wolf and B.B. King. She liked the blues blues, the bluesy blues stuff, you know, and my mother, she liked ~~the~~ R&B. And umm, so So _____ all this music, all this music _____ going in my head, and I just loved it all, and so after the Parliaments, that's when I joined the army. And I went from base to base and I would form or find some people that wanted to sing, or they found me, or something, and we'd put little groups together and sing on the army posts. After I got out of the army was when I was asked to do some backup work, background harmony work for a couple of guys that lived in Augusta, Georgia, because that's where I was discharged from the U.S. Army.

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And so I stayed there, married Barbara, and we did these backup vocals for these couple of guys. So, then somebody heard about us and they said, this guy down there named Tommy Richter, and he said, "Would you all come and see me _____?" and I said, "Yeah." So, they said, "Well, we haven't met your wife," _____, and after that we just _____." So, _____ or something.

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And so my wife and I went, we rehearsed with the band, and we both went to _____ that night and sang, and when she sang – we did two nights there, Friday and Saturday night, and when she sang, after we finished I think that Saturday night, everybody went, "Hey, man." _____, "Okay." So, when she sang she really _____, and they were so excited about her performance that they decided to keep her, and so we sang together for 13 years.

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Bradley Bledsoe:

Was this this Scottsmen, _____ turned into _____?

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Billy Scott:

_____ in the beginning, it was the Scottsmen. _____ and I don't know why. It had nothing to do with my name because I was born Peter Robert Pendleton. Ain't that a funky name? My father named me after Saint Peter, and Robert, he named me that after himself _____. I changed my name later on.

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But what happened with the Scottsmen was I liked the name, but I wasn't in control of the group. I wasn't the leader, I wasn't the

manager, I was just a singer in the band, and the musicians, _____ early '60s or mid-'60s was about segregation in the south in Georgia, and so we would hang out a lot at different places in town. So, _____, and _____ college guys. They got together, and they went out _____ and drink their beer. They'd go down there and drink their beer.

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So, _____ sitting down there _____ one night, and they were talking about the Bible, and they were talking about walking on water, and all this stuff and all this stuff _____ they were talking about the prophets in the Bible. And so in their drunken stupor, one of them said, "Hey, let's change the name of the band to the Prophets."

Bradley Bledsoe: And that's how it started?

Billy Scott: That's how the Prophets started, and the name has changed four or five times. It was the Prophets, the Georgia Prophets, the Three Prophets, Billy Scott and the Georgia Prophets, Billy Scott and the Prophets, and now it's Billy Scott and the _____ Prophets.

Bradley Bledsoe: Will you talk a little bit about the name change? Did it always stay the same core of people, or was there a time when the core of the group changed along with the name?

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Billy Scott: _____ changes within the group, sadly, I would say, because I loved everybody. There were things that happened within the group that I wasn't happy with, okay? One of those was smoking pot. I didn't smoke pot. I saw how stupid people were when they did. I was a Scotch man. But they made decisions when they were high on pot which were decisions that I didn't agree with but I didn't say a lot about it.

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And so, as a result, what happened was – and before all this, _____ the drummer decided he didn't want to play drums anymore in the group. One of the guitar players decided he didn't want to play and he was going to college. He decided that he didn't want to stay in the group, so he left. So, _____ those replacements, and then Donny Richard, that guy that organized/managed/owned the group, developed cancer. He died

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at 23 years old. I miss him, because he made a lot of good decisions for the group.

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We were _____ record labels because of him, but he passed. Before he passed, I got tired of them making the wrong decisions for me and my wife. So, there was another girl in the group at the time they had hired, and she was great. So, we left. We got together and said, "This is it. We're done," and so that's when the Three Prophets came about, and then Janet got pregnant and she left, and Frankie came in, and she's on the Three Prophets album, a live album. Frankie is _____. Then, I fired my wife in 1978 and we got a divorce in 1979, and then there were some more changes, and then some more changes and musicians, you know?

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So, it just changed and _____ some changes _____. That's just one of those things, you know? _____ that travel the world, they don't keep the same musicians when they go on tour. If you _____ enough, the musicians can't stay. They don't expect them to stay, so they'll hire different people each time they go on tour, and sometimes they can hire the same people back if they're not working, or whatever.

Bradley Bledsoe:

Let's talk a little bit about North Carolina and the local music here. What years did you live or move, I guess? Since you were born in Huntington, what year did you move to North Carolina and begin working here, and how did living in North Carolina inspire or change your music, if at all?

[0:26:14]

Billy Scott:

I lived in North Carolina when Barbara and I got divorced. I moved here to Charlotte. I always loved Charlotte. I always told everybody it was my second home, and _____ if I ever left Augusta, Georgia, I would move to Charlotte, and I did. A lot of things changed. I became more aware of who I was as an artist when my wife and I split up.

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During our separation, I lived in St. Thomas for three months, in the Virgin Islands, and worked there. Came back home, I came back to Charlotte, and realized that was probably – that's when I realized that I was better than I knew that I was. I just thought I was kind of mediocre as a performer, but my stint in the Virgin

Islands did something to me, because, number one, it was a totally different venue from the Carolinas. It was like working in Las Vegas.

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That's the type of lounge that I worked in, it was a Vegas-type lounge, and I sang for people from all over the world _____ got more respect as a performer and entertainer. Most of the people in the Carolinas, or almost anywhere now, they _____ a lot of people just don't like to be entertained anymore.

Bradley Bledsoe: They want you to play the songs like they hear them on the record.

Billy Scott: Yeah, and so it kind of takes away from who you are as a person, as a vocalist, as an entertainer. Even _____ changed so much. They don't give you information about the artist anymore.

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They will tell you _____ Lady Gaga was in Los Angeles and got arrested, or T.I. gets arrested _____ after he gets out of prison, or whatever, and those kind of things they do. They don't let the disc jockeys talk anymore. They don't let the disc jockeys interview artists and have them on the radio anymore. So, we go from being entertainers and you being educated about us, to making us jukeboxes. I never liked it and never have, never seceded to that. I wanted to be an entertainer and I'm still an entertainer, and I entertain, and I don't care what they say. I still work, so somebody likes it.

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And as far as North Carolina changing the music or what kind of influence it had on me, there were people here that I knew, such as Maurice Williams and the Zodiacs, who is a very close and dear friend of mine who's being inducted into the North Carolina Music Hall of Fame tonight, he and I are close, good friends, and I learned a lot from Maurice. _____ a songwriter. _____ Johnson, the chairman of the board, who was inducted at the same time I was in 1999 to this hall of fame, I learned a lot from him because he was here at the time and he's a songwriter, so I learned to write music.

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So, _____ being here in North Carolina changed a few things for me, and the music, Carolina beach music is great music. A lot of my songs are considered beach music. Somebody else said it was. I was an R&B singer, and that's stamped on my forehead, beach music. It's a good thing, but I didn't want to accept it at the time because it limited me to a certain area, and I didn't want to be limited to that area, but I took advantage of that. I took advantage of it by starting the Cammy Awards in 1995, and the Beach Music Association International after that.

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And _____ getting on the board for this hall of fame and getting on different music boards to promote what we call beach music, or Carolina beach music. Yeah.

Bradley Bledsoe:

I guess going back a little bit when you were in Georgia, you talked a little bit about segregation and how your group was kind of split into two groups. Are there any contemporary events that were going on at that time, or maybe later in the '60s that helped shape or inspire your music at all?

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Billy Scott:

That's kind of a difficult question for me. An event? Any events?

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For the most part, getting through segregation was kind of tough. We went through a lot back then. I can remember being called names. I can remember being rejected from hotels, restaurants, places to enjoy myself, but the rest of the band could because my band was all white, except for my wife, except for Barbara and I, and getting through that – but today, I laugh at that.

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Today, it's comical. _____ back then, because it was so funny. I remember we wanted to go to Alabama, and we were traveling, all of us were traveling together, and we stopped at a restaurant because we were hungry. And so we parked the car, got out of the car and we were walking towards the door, and everything, and you could see inside the restaurant and I saw this guy running towards the door, and he fell. He tripped and he fell, and he kind of rolled over and got up real quick, and he got to the door and he said, "Y'all can't come in here! Y'all _____," and so Donny said, "What are you talking about?" He said, "They can't come in here. Now you boys _____ but they can't come in here."

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_____ something to eat _____. If they want something, they _____ and order at the back door,” and I went like, “Damn. Okay,” so then Thomas says, “We’re not eating here.” So, we get back in the car and we go someplace else. And so _____ somewhere for the night, and he said, “Hey, they can’t stay here.” “Why not? We just want to get a room.” “Well, they can’t stay here.” Okay. So, we ended up having to go to _____. They took us to the other side of the railroad tracks to black hotel _____, and _____ pick us up in the morning. _____ and we’d talk about it and laugh and tell them how much fun we had over at our hotel, and that’s _____.

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But it was quite an experience, but _____. See, everything in life is a lesson _____, everything that happens to you, and it’s up to you to come away from it unscathed and happy, and thankful that you had this learning experience. See, you don’t live to be 68 years old being stupid, and that’s what I tell everybody. You don’t live to be 68 being stupid. You gotta know where you’re going. You gotta know who you’re associating with, you gotta know what you’re doing at all times, and so violence has not really been a part of my makeup.

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I walk away from violence, especially violence. _____, nuh-uh. _____, and _____. My mother used to say, “I’ve been in fights and maybe I didn’t win, _____, but I got _____.” But the thing about it is violence should be in nobody’s life because it doesn’t help the situation any, because, first of all, you’re mad, he’s mad. If you _____ him, he’s gonna be madder, and if he’s madder, he’s gonna want retaliation because he’s gotta be satisfied.

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So, either he’s gonna come and _____ you, maim you, or kill you, so I stayed away from all that. I stayed away, and so it’s just – _____ that I got through the ‘60s and all the violence and all the turmoil, and all the bad _____ in one piece, and we’re all happy, and made a name for ourselves throughout all of that, going through all of that. You know, “This kid is cool.”

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Bradley Bledsoe: Do you think that playing the style of music that played, and performing party music, beach music, uplifting music, do you think that helped you get through it, always singing about being in a good mood, and good things, not really getting too political with your music, like some people did, and you didn't really get a chance to get bogged down by it?

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You said it all. _____ people. _____, and of course I'm a songwriter _____, and it was all uplifting, all of it was uplifting. It was about love. Most of it was _____ duets with my wife, and then I did it about single stuff, and it was all uplifting, it was happy, and _____ our music brought people together. Our music, the _____ music, they called it race music, but _____ rock and roll race music _____.

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I'm the CEO of Beach Music Association International. We call it BMAI. Harry Turner is the president, and Harry turns people, and we go to schools to try to educate kids about on the beach, you know, _____, the dance, and everything, and Harry _____, "Back in the day, what music brought people together?" You can go back and look at some old tapes _____ separated by rope in these theaters when they _____ shows to town, and these kids couldn't stand being apart, because the black kids were _____ they danced.

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_____.they didn't care about a person's color. _____ and it brought them together, and it still brings people together, because there's still some prejudices within this country and all over the world, you know? _____ but we had a good time making people happy because the music was uplifting, it was challenging because you never knew what to do next, and I never got involved except on a couple of occasions _____ that had something to do with the cause, you know?

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I liked some of it, but I didn't record it any of it. I was all about letting peace live, and so that's what all my songs were about.

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Bradley Bledsoe: Well, I guess you touched a little bit on that, but I was gonna say or ask in what ways do you think the music you were making

affected the generations, or even younger generations today, and maybe you can talk a little bit about your thoughts on the future of music, and maybe southern music, in general.

Billy Scott:

Well, you know, I like to make people happy. _____
itself if, "I love you, I love you, I love you, yes I do."

[0:43:05]

That was the hook in the song. People liked that. People reached out to that. They lived that, you know? I had another song about, "Nobody loves me like you, babe," that four-letter word, that great four-letter word. As far as I'm concerned, it's what made us popular because it was about love, and people migrated to that, for the most part, because it was good. It was clean, you know? As far as our music in the south here, we listen to everybody else's and we used to sing everybody else's music, until there was not a good music genre to choose music from, if you know where I'm coming from.

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And so we still sing our songs, and the youth of today, because we take it to the schools, and we'll be doing some more of that as the years go by, as we get more funds to be able to continue to do it, take it to the schools, middle schools. We go to middle schools, Harry talks to the kids, _____ demonstration, I sing, Caesar sings, Clay Bell sings, and Larissa sings our songs, and all the kids love it. They go home and they download our songs to their iPods _____ isn't that great? They didn't like it before, but once they experienced it, they loved it.

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Bradley Bledsoe:

So, I guess going off of talking about middle school kids, what advice do you have for aspiring musicians today, or singers?

Billy Scott:

The first thing that a singer has to do is to get a manager, and a good manager, a reputable manager, somebody who's not gonna take all of their money and do nothing. I had a few of them. Somebody that is gonna take care of you, take care of your well being, make sure that you're not doing drugs, not being a drunk, not being abusive, being respectful to everybody around you.

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A manager that can control your career and make it where you can succeed in your singing, or acting or dancing, make sure you can

succeed in that, and make sure that you learn everything that you can about your career, what you want to do. Learn as much as you can about it. Always go back to the archives and look at the elder singers, and dancers and actors, and learn from them.

Bradley Bledsoe:

All right. Well, I think that about wraps it up. Is there anything else that you would like to add that we haven't covered that you'd like to talk about? We have a few more minutes.

[0:47:05]

Billy Scott:

You know, I did mention something about the different organizations. _____ because instead of me _____ on myself and, "Poor me, and what am I gonna do?" and you know, "Back in 1982, I didn't get any respect, and nobody did this for me, and nobody did that for me." What I did was to look at what more I could contribute to the industry, to the beach music industry, or the music industry as a whole, because everybody looks at different music genres and see what's going on within them, and see who was in it and how they fared, and what they did and what they contributed, or what they just took a little from it and they never gave back.

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So, in 1995, beach music had just _____. Very few _____. There weren't enough record companies, _____ there weren't enough genres to play in, and so I said, "Well, here's what I can do. I'll start an awards show and see what happens, and try to bring this slumping industry back to where it would be more prosperous for everybody involved." And so, as I did that, more clubs opened, more bands started recording, more groups came out of the woodwork and gave us all some competition.

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More recording studios popped up, more – I said more clubs – and so the industry started growing, you know? And after I left the Cammy's – C-A-M-M-Y-S – which is an acronym for Carolina Beach _____ Carolina Magic Music Years, I left and Harry Turner and _____ Carter, a representative _____ from South Carolina and myself started the Beach Music Association International.

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We call it the BMAI for short, and what we do is try to help promote and preserve the music. That's what that organization is

for. It's been together for about eight years. And so what we've done, we've established Beach Music Day in Columbia, South Carolina on the capitol steps, and we bring these artists from all over the country, different parts of the country to entertain on Beach Music Day, and we did it twice in Raleigh on the capitol grounds, and we had to stop there because after the economy went south, they decided we shouldn't be having a party, because people were out of work, and whatever.

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But we're gonna pick it up again once the economy turns around. But we do that, plus we aligned ourselves with Coastal Carolina University in Myrtle Beach, and we have established the International Beach Music Hall of Fame at the university. So, those are the things, and just giving back and being on this board, and I'm getting ready to get on the board for the Charlotte Music Awards shortly, and just to give back and to help in the areas where music and people need some assistance, and some of our expertise, you know, because I've done a lot, and I'm so proud of what I've done, and I'm so proud to be in the North Carolina Music Hall of Fame and Museum.

[0:52:13]

Bradley Bledsoe: Great. Well, thank you very much. It was an honor to have this conversation with you, and we appreciate it, on behalf of Crossroads to Freedom and the North Carolina Music Hall of Fame.

Billy Scott: Well, thank you, Brad. My pleasure.

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