

There are two places in "Jackson" where the audio repeats itself for a few minutes, once in the middle and once towards the end.

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Wayne Jackson: Hello. Check in. Check in. Check in.

Joshua Kape: Recording? Okay.

Wayne Jackson: I'm on.

Joshua Kape: All right. Mr. Jackson, it's an honor to be here to interview you.

Wayne Jackson: Thank you.

Joshua Kape: Of course, it's for our Crossroads to Freedom digital archive. And the interview today will be posted on the archive, on the website.

Wayne Jackson: Good.

Zach Harpole: I'm Zach Harpole; I'm a senior at Rhodes College.

Joshua Kape: And Joshua Kape, a sophomore at Rhodes College.

Wayne Jackson: Zach, Josh.

Zach Harpole: All right, just to start off today, just tell us a bit about like where you were born and your childhood growing up.

Wayne Jackson: Well, I was born in Memphis Hospital here in Memphis in 1941. And we moved directly after that to West Memphis, where my mother and father lived. She was a secretary for a real estate company and dad sold insurance. And that's where I was raised, in that environment. A small town. And we lived on a hill high at the - we lived on a-

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-you want me to speak up or are we okay? We lived on a hill and it was the highest hill in West Memphis. We never got - everybody else got flooded; we didn't get flooded. So anyways, that was where I was raised.

I went to school a block from my house in high school. Junior high school was about three or four miles away; I took a bus. And then starting in the eighth grade, that school was a block from our - just behind our house, so I walked there everyday for years and went to band there, learned to play the trumpet there from Phil

Vance, who was the band director; he was a great musician and a great teacher, so I was lucky to have that experience.

And I began playing in contests; I had a little combo called The Dizzy Three,-

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-and we were too. And we won the Mid-South Talent Contest and several other contests that we would enter. We were used to winning, 'cause we won from the beginning and we loved it and we kept playing and just got bigger and better. And then as soon as I got out of high school I went to Memphis looking for something to do and found The Mar-Keys and joined that band and we went to Stax Records and cut a record and it was a number one, it was a hit, it sold a million records right off the bat. I didn't even know where I was let alone what we were doing. But we made this record called "Last Night" and it was a big hit.

Zach Harpole: How old were you when you recorded "Last Night"?

Wayne Jackson: Seventeen.

Zach Harpole: Seventeen. So what would you say, how did growing up in the South affect the way that you viewed music?

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Wayne Jackson: Well, I think growing up in the South probably was an advantage; people were a little slower and enjoyed their music a little more. Music was a bigger part of our life I think than maybe in the north. So we used music and we danced to it and we played it and used it for something to do – for something to do, and we did it. And we had community dances, we played with those, which gave me my experience, playing for talent contests. And me and my little combo played for dances and it was – we had a hell of a big time around here.

Zach Harpole: What performers do you remember influencing you early on?

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Wayne Jackson: That influenced my playing or my performing? _____

Zach Harpole: Mm-hmm.

Wayne Jackson: That's a good question, and I've never – I don't remember having been asked that question. I don't really remember a performance

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that I saw that made me – influenced me. I was always who I was and I played my trumpet and sang a few songs.

Zach Harpole: That's great.

Wayne Jackson: Phil Harris songs.

Zach Harpole: Mm-hmm.

Wayne Jackson: I'm pretty sure nobody _____ [inaudible] that kind of stuff that was entertaining as much as it was musical. It was entertaining fun. They were fun songs to listen to. That got us through the adult thing.

Zach Harpole: Okay, well how did you first hear about Stax and how did you come to be there?

Wayne Jackson: That's where we cut our first record. And the saxophone player's mother in our band was the owner of Stax; her and Jim Stewart owned it together.

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So when we got ready to go play we knew Jim Stewart was the – he was the owner _____ [inaudible], he was a fiddle player and he knew about us. And Ms. Axton was the one, the mother of Packy, opened the door to the studio and said, "Here it is." And we went in with the producer guy named Chips Moman and made a record, and it turned out to be a hit. And it was only two notes: *da da dum dum dum da da da da*, and that was it. That was about the most music we knew too.

And then they was born right there on the floor, on the recording floor is where that was born. And Smoochie played *dilium dum dum dum da da* on the piano and that was the main lick, *da da dilium dum dum dum da da*. That was our record, the whole thing.

Zach Harpole: So it basically just improvised-

Wayne Jackson: Huh?

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Zach Harpole: -in the studio?

Wayne Jackson: Yeah, it happened in the studio. We put it together while we were standing around.

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Zach Harpole: So who was involved in the Mar-Keys at that time?

Wayne Jackson: Well, there were eight of us including the singer, so I guess there was seven of us. Jack Brooker played the piano and – no, he didn't. Smoochie Smith did; Smoochie Smith played the piano. Terry Johnson played the drums. What?

Amy: ~~=====~~ [inaudible].

Wayne Jackson: And Packy Axton played the tenor. Don Nix played baritone and I played trumpet and then Steve Cropper played the guitar and Duck Dunn played the bass, and that was our band.

Zach Harpole: Okay.

Wayne Jackson: And we went and did *The Dick Clark Show* and actually we were very popular. We played a lot of gigs. And hell, we were making \$100.00 apiece to play a gig, and we used to make \$15.00 at the most-

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-so it really helped our finances a lot.

Zach Harpole: Do you guys get along pretty well in the band?

Wayne Jackson: We did. We got along pretty well. I think there were some rough times when somebody would get weird and the rest of us would come down on him and straighten him out. And that's what you do when you're kids. We were just teenagers. We had a hit record; what the hell did we know? We didn't know anything. We knew nothing. They bought us suits. We had new suits. We'd all dress up in our suits and go play. We did the *Dick Clark Show* in Philadelphia and we did a lot of big television shows; Houston and Dallas and different cities that had them. Memphis had one called *Dance Party* in those days; of course, we did that.

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Zach Harpole: Okay. What was the relationship like among – between the band members and like Jim Stewart and Estelle Axton at the studio?

Wayne Jackson: Jim was a businessman. He didn't want anybody to ever have a beard even. He was just a real straitlaced guy and we were not straitlaced. We were kids having a big time with a hit record, so the door was open to us to whatever we wanted to do. And of course we drank beer. And Ms. Axton, Packy's mother, was our

big supporter. She was in our corner, so to speak; whatever we wanted to do she was for it and she tried to help us. And we did that for several years until, you know, until it started drying up. And then some of the guys wanted to quit.

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Terry Johnson quit and he went to school and became a psychiatrist, which he needed to do. So the Mar-Keys sort of dried up. But I stayed at the studio. I began making records at Stax with whoever came. Me and Andrew Love, we were the horns section, and Floyd Newman was our baritone player. So we had three horns and that's on all the Stax records.

Zach Harpole: Mr. Love played tenor?

Wayne Jackson: He played tenor. And Mr. Newman played baritone and I played trumpet. And so we had that nice blend of horns and we were good. We played on all those records.

Zach Harpole: Talk about how important horns were as part-
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-of the Stax sound.

Wayne Jackson: Well, horns are R&B instruments, rhythm & blues; just below jazz is R&B. And the songs that they do in R&B music ~~are~~ – it needs horn. We provided the sound on those records that typified Stax. Motown too, Motown Records, they had a horn section. And we had a horn section, but there were only three of us, so when they went on the road it was easy to take us. And we did a lot of traveling with Otis Redding and that group of people. And we did the Monterey Pop Festival in '67 I guess it was, which-

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-was a big hit and it was filmed. We had a jim-dandy horn section. We ~~was~~ ~~were~~ tough. We could really play together and we played all the arrangements and great and we were always in tune and it was good. We were good.

I say in tune because if you're not in tune it makes recording hell. It makes the recording process not good, so we were always there, easy. We were in-tune. So anyway, that's what we did.

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Zach Harpole: So you just provided like – on most Stax records you played the horn section?

Wayne Jackson: Yeah. I'm on almost every record they ever made.

Zach Harpole: Really? What was your favorite artist in terms of playing horns?

Wayne Jackson: Otis Redding. Hands down he was the best. Then there was Sam & Dave, and they were great.

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Eddie Floyd was great too, but Otis was a genius. He was a great performer. And Otis, he heard the horns in his head, so he'd come down and sing horn parts to us and we'd pick them up and play them, put them on the record, and that's how it went. We did a lot of our own stuff, but Otis was really, really a genius with all that stuff. He used to sing horn parts that were great, and we knew it so we didn't even argue about it, we just played. What he sang we played. And you can hear that on some of these – some of these – you listen to all the Stax stuff you'll hear some chatter with Otis and us just talking and he'll say, "I want this right here" and sing "Da da da da da da da," you know, and that's what you'll hear on the record.

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Zach Harpole: Was he a horn player or he just-

Wayne Jackson: He wasn't a horn player, but he loved bands that had horns. R&B. He loved the R&B bands. Bobby Bland.

Zach Harpole: Mm-hmm.

Wayne Jackson: And that ilk, that group of singers always had a big band with four or five horns, maybe more, and they would have set arrangements that they played all the time the same way. So we wanted to be that way and we were. We had – when we went to Monterrey with Otis and did a concert and it was a big time concert. We did all the same songs we'd been playing with Otis in the studio, and whenever we got a chance to go and play with him we did these arrangements. We were just kids growing up-

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-and Otis was too. We were all about – Otis was my age.

Zach Harpole: Mm-hmm.

Wayne Jackson: And I was a teenager. He was too. What a voice. _____

Zach Harpole: So is there like a general friendliness among all the Stax artists?

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Wayne Jackson: Oh yeah. Yeah. It was a family. We were a family and we all loved each other and we were making records together and they were great. But we didn't – I didn't know we were making history. I doing think we were making such an important role in musical history, but we did.

Zach Harpole: At what point did you realize how important Stax was?

Wayne Jackson: I don't know if I ever really did. We went to Europe and toured Europe in 1967 and we just killed them. We just knocked them down everywhere we went. And it was fun. You know, we'd leave a town and they'd just be-

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-they'd be crazy. And we'd read about it in the newspapers and, you know, that we were wonderful and that Otis was wonderful and we knew it. Man, we were staying onstage playing and the people down front were just trying to climb up on the stage; they lost their minds. So we knew that we were accepted and that we were – I don't know how you put it, the lions of the music business. We were carrying a new sound to Europe, and we did. Sold a lot of records, sold a lot of tickets, and went home with our chests sticking out. Nobody in Memphis, nobody here could even understand what we'd done. In Europe it was every night the same thing.

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Zach Harpole: So what would you say really set apart the Stax sound from like Motown or Philadelphia ~~_____~~? itself?

Wayne Jackson: The horns.

Zach ~~Harpole~~Harpole: Horns?

Wayne Jackson: Yeah, we had a big impact on the music. And that set us apart from all the other bands in the studios that didn't have horns. We were not a big band; we were just seven of us, and so our arranging and our playing was limited to what we could do with a rhythm section and three horns. But we got all we could out of it. If you listen to those records you'll hear how much we did with that little musicians, seven.

Zach Harpole: And that – the rhythm is Booker T & the MGs?

Wayne Jackson: Booker T & the MGs, Duck Dunn, Steve Cropper, and Al Jackson, the greatest drummer that ever lived.

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He was. Man, he was too much.

Zach Harpole: I believe it.

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Zach Harpole: So can you tell us like what the difference is when Al Bell came in and how things changed?

Wayne Jackson: Al Bell was a big – he saw things bigger. You know, he didn't think about the United States; he thought about the world, what we could do in the world. And we did a lot. But I mean there wasn't any sense talking small talk to him. They didn't even hear that stuff. He could tell you about Europe and Africa and all those places. And some of our people went to Africa and toured and they were big down there. **River Summers**, he was big in Africa, with his gold shorts.

Zach Harpole: I can see that.

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So how did Jim Stewart and Al Bell get along?

Wayne Jackson: They got along great. And Al was a Black man, so he connected with the White industry and the Black public more than Jim could, you know, a White, little White skinny guy and **red hair**. And so he knew that he needed Al. And Al was wonderful, oh, a wonderful politician and speaker. He had a beautiful voice and he could captivate an audience and tell them why we were the best. He went to L.A. and they went out there and did a big show. Andrew and I didn't go; we stayed home and did horns on "Dock of the Bay," I think that's what it was.

Zach Harpole: In terms of songwriting-

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-were you involved in a lot of that?

Wayne Jackson: I did write a song, yeah.

Zach Harpole: Who were like the major-?

Wayne Jackson: Steve Cropper and Isaac Hayes were the main songwriters. And David Porter – David Porter was brilliant and he was quick. He come to work with a new song every day. And that was it. I mean we had several others that were good; Deanie Parker was good and

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what's that other girl? There was another girl that was good. Amy don't know either.

But we had a group of songwriters and we all sat around singing to each other our songs, and it was great. It was fun. Just a small group of people who loved to write songs and we could get all this for Sam & Dave – Sam & Dave got one of my songs and I made the most money off of it-

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-that I had made.

Zach Harpole: Which song is that?

Wayne Jackson: "The Good Runs the Bad Away" on their second – on the *Soul Man* album. And we wrote instrumentals. We wrote a lot of Memphis horns instrumentals and Booker T. even cut some. And so in a year's time if you were getting cuts on these major artists, maybe this had _____ half the writing and none of the publishing, you would make money because there might be five or six songs that you got a half of each, and they each were making you some money. So in a year's time you might make enough money to make it make sense.

Zach Harpole: Most of the people at Stax, how did they come into the studio? Are they mostly from the ~~neighborhood, neighborhood~~ or some of the bigger artists came from outside of the neighborhood?

Wayne Jackson: Yeah, Atlanta.
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Otis came from down in Georgia and they came through Atlanta, and William Bell was an Atlanta guy. And I don't know where they all came from. Albert King, boy, he was a blues guitar player. He was great. We loved him, but I don't know where – he was from Arkansas; he was from over here, from a little town over here.

Zach Harpole: Now the record shop, the Satellite Record Shop I've heard is still, was involved in bringing a lot of people in that Jim Stewart didn't think had potential and they _____[inaudible].

Wayne Jackson: Well, Ms. Axton had the record shop, and she was a different kind of person than Jim. Jim was real – a banker. Jim was a banker. And Ms. Axton was a player; she liked to be with all of us, you know, be a cool chick. And she was.

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And her record ship did – people would get into a record and they'd sell maybe 100 of them, maybe 50 or whatever. Maybe it didn't take that many; I don't know how many it took. But she could tell you what was hot by what the kids were doing, by what they were buying, how they were acting when they were in.

We had a group called the Mad Lads. Now the Mad Lads shines shoes out front. That's how they came; they were out there shining shoes and singing and they had a song or two and they got Ms. Axton to get them in the studio, and she did, and they made a hit. So they came off the front porch. The Mad Lads. Who else?

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But they were just kids like us. They were all young around Stax. Even the older guys, like Rufus, he was much older than us, but he wasn't an old man; he was a young man. We were just there a long time. He grew old.

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Zach Harpole: So Steve Cropper has said that race was left at the door when you walked into Stax and that people didn't see black or white inside the studio. Do you agree with that?

Wayne Jackson: Yes. Pretty much. My partner's a black guy and we played those horns together. We never had an idea; he had never had an idea that I was a White guy from Arkansas, I don't think. We just had too much fun. We were having a good time together drinking whiskey and go out to a nightclub and just be stars.

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You know, we were heavy musicians from Stax. We enjoyed that. Everybody could – everybody knew us because of what we did for a living and that we played with all these artists. Well, we were pretty young; we enjoyed the notoriety. I don't know where else we could've got it.

Zach Harpole: So what was that like in terms of being on the road? Did clubs allow early on like Black and White performers to-

Wayne Jackson: Oh yeah. I don't think clubs have ever had a prejudice about Black musicians being with White people or White being with Black. We were just musicians and we all went in there together and we played the show. I never felt or saw any of that. You know, it's like being in the Army, you were there and you just did what-

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-you had to do without any prejudice. We got along great. I loved his family and he loved mine. I wish I could think of something to

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tell you that's a real jarring, you know, "Wow, did that really happen?" but I don't really know anything like that. We really had a big time. We just were at a party and life was a party at Stax.

Zach Harpole: So just in and out of the studio you were hanging out with all of the artists?

Wayne Jackson: Not really. They would come in from out of town, park in front of the studio and come in that would be it till they left. So there wasn't much hanging out with like Sam & Dave; we didn't hang out with them.

Zach Harpole: Yeah.

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Wayne Jackson: Except on the road. Now on the road we traveled together, went to Europe and, you know, were in a big ole bus, all of us, going from town to town. It was fun. So we got to know those guys pretty well. Sam & Dave were – I'm not sure how to put it. Sam & Dave were big – what's the word? They loved everybody. We loved them. It was just a big party.

Now living in Arkansas there was always a race thing. We had Black women that worked in my house that raised me with my mother;-

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-they cooked and cleaned and worked in the yard with me, and we enjoyed – I thought we enjoyed each other. Or I loved them like I would've any aunts. They were there for my mother.

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Zach Harpole: All right, you ready? Let's talk about the year 1968. In December of the year before, of course, Otis Redding had died in a plane crash.

Wayne Jackson: Yeah.

Zach Harpole: Then in April Dr. King had been assassinated. What was it like at Stax after those things had happened?

Wayne Jackson: I couldn't tell any difference in the recording, you know, the mechanical part of it, or us, the guys. It never was mentioned

[0:28:00] really. Of course, Otis was dead and Ben Cauley, the trumpet player, lived through it.

And he was kind of messed up, as anybody would be after surviving a plane crash in a lake and living on a cushion for as many hours as he did. I don't think the race situation upset our apple cart. We were enjoying making music and going out on the road and playing a gig. We had our show clothes and they paid us pretty good, so we come home and had money. We all had new cars and it was pretty good. And we were on the charts all the time. Not just on the charts, but in the top ten. We might've had three or four songs in the top ten. We were hot.

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Memphis was hot.

I mean Memphis was full of good music. That was something that I thought we ought to talk about a little bit, the fact that Memphis was hot, not just Sax, but the damn city was on fire with music; Jerry Lewis, he was playing in clubs. You could go and sit and listen to Jerry Lee till noon the next day. And I mean that's just one example of who was hanging out in the clubs. And we'd all go where Jerry Lee was or some other person we knew, because there were a lot of little clubs that stayed open all night and they would have these guys take them pills and want to play all night. So it was quite a town.

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Zach Harpole: Do you remember the names of these clubs, some of the big clubs?

Wayne Jackson: Yeah, the Rollaway was one. Lil Abner's club downstairs was the Rebel Room, and the Rebel Room is one that we'd stay till 5:00 or 6:00 in the morning. Those are the two that come to me. There was the Manhattan Club would stay open late. But I don't remember the rest.

Zach Harpole: Okay. Well what was it like after Stax ended up leaving Atlantic in that year that you had to record I think 28 albums at Stax just to build a new catalog?

Wayne Jackson: Yeah. We did; we stayed in that damn place 20 hours a day making records-

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-with anybody we could get our hands on from our crew. So we made 28 albums, and that was quite an ordeal. I don't know if the music suffered or not. It could've. It could've from exhaustion.

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And it may have suffered from the “I don’t give a damn anymore,” you know, just plain too tired to worry about it. But we stayed there and did it.

Zach Harpole: What was your favorite music that came out of those sessions, do you think?

Wayne Jackson: Otis Redding hands down. You know, Otis was a leader. He was the guy who would come in and do three or four songs and they would all be – everybody would just be, golly, couldn’t believe we’d done it. And he’d-

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-stay a week and do an album. And we loved Sam & Dave too; Sam & Dave were great. So between Otis Redding and Sam & Dave we had a lot of good stuff every time we got them. Every circuit, every time the wheel would start again with Sam & Dave maybe or Otis and it’d go around again. We loved Albert King. One thing about Stax was we all loved each other and we loved the music too we were doing. We just couldn’t believe we had those great artists and they were writing great songs. We had a hot streak. I guess it must’ve lasted for years.

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Zach Harpole: I just want to ask like of all the artists that come in are there – is there anyone in particular that-

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-just didn’t get along, wasn’t fun to work with?

Wayne Jackson: Well, that’s a good question, but we were such a compact unit, I don’t remember anybody who wasn’t a part of our groove. Let me think about that for a second.

I can’t think of anybody who irritated me, let’s say. Yeah, everybody was having a good time. Just think about Booker T. and the MGs being your backup band, I mean a hell of a band. And me and Andrew and Floyd, a hell of a horn section. So we had a beautiful band in the studio and I know-

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-I know everybody loved the band. I loved the band. We made Memphis Horns records and loved it.

Zach Harpole: So everyone just appreciated each others’ talents?

Wayne Jackson: Yeah. Absolutely.

Zach Harpole: Sounds great.

Wayne Jackson: We appreciated each others' abilities, yes.

Zach Harpole: That's why the music's so good.

Wayne Jackson: Yeah, the music – the music was real good. Booker T. Jones is a genius; he really is. And Isaac Hayes, you know. What a singer; what a songwriter. We just had some outstanding people.

Zach Harpole: Most of these people just have natural talent or did anyone have any musical education?

Wayne Jackson: I don't know anybody in our band, in our group that had musical education except Booker T. Booker T. did, Floyd Newman did.

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But the rest of us were just poor little ole kids who got in the right place. And when Otis sang, you know, when we were playing by Otis, I mean we had great singers that knew what they were doing. And I believe I told the story from my point of view; me and Andrew Love couldn't believe we was making that much money, because by the end we were doing sections every day that paid about \$100.00. Man, I was working in a club that paid me \$100.00 a week, so I was making \$700.00-\$800.00 a week. That's a lot of money. Especially for a kid who'd been cutting yards, cutting grass.

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And Andrew's daddy was a preacher, Baptist preacher, and so we went to his church, me and Andrew. Andrew played saxophone in that church, first time he played a saxophone. But Andrew was a natural talent and I guess I'm a natural talent. I do what I do because I – from pleasure and the love of it.

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Zach Harpole: Okay, well, Joshua has some questions he wants to ask you.

Wayne Jackson: Okay.

Zach Harpole: I'm going to turn it over to him now.

Joshua Kape: Mr. Jackson, you mentioned that you spent most of your time in the studio at Stax. Did you ever go out into the neighborhood surrounding the studio or the record shop?

Wayne Jackson: Never. The studio was our life-

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-inside the walls. We shut the front door and the world would be out here and we'd be in there, and that went on for many years. We were our own thing and inside the studio. At night I went down to the club and played for four hours, so at 8:30 you'd see me and Duck heading for the door as hard as we could go, hit the car and go on down the street, pull up in the lot at the nightclub, out of the car and into the bandstand, plug in and start playing, and that's how we did it every day.

And so I made a living. And my daddy was an insurance salesman. He was up at the crack of dawn every day with his big book, took off on his route.

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I didn't have to do that; I had a trumpet and I could play the shit out of it and that's how I made a living. And I was proud of that. How many people will admit you'll make a living with a trumpet? I did my last session with Willie a few days before he died. We did Al Green with Willie and Ann Peebles. We had a great time at his studio, and he was a trumpet player and he loved me. And we had a nice horn section over there too, at his studio.

And then we worked at American. We did Elvis over there. And a lot of artists we did at American. We had hit after hit over there.

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Joshua Kape:

When Stax really took off in the late '60s and especially the early '70s and just touring more, just the success and the fame just really took off, you said that you didn't really interact then with the community outside of the Stax studio, but did you ever notice an impact on the neighborhood surrounding Stax?

Wayne Jackson:

Well, yeah. Yeah, there was money over there. And so the kids shining shoes out front had a hit record and it was almost like anybody can get a hit at Stax if you get in the door.

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All the songwriters' cars kept getting longer and bigger engines-

-you know. And we loved it. We all had a fleet of beautiful cars. We had big Christmas parties and, I mean the studio usually would give us bonuses, the musicians. The money seemed to be rolling. And so I guess, I don't know, when the studio had \$1 million they'd give us all \$1,000.00 or \$1,500.00, and that was a lot of money. I had a new Lincoln Continental that cost me \$8,800.00, a

brand new one. So today that would've been \$25,000.00, \$23,000.00; that's a lot of difference.

Joshua Kape: I know that Stax had a major impact on the nation when they-
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-hosted the Wattstax Festival in California.

Wayne Jackson: Yeah.

Joshua Kape: And I know that Isaac Hayes was involved with philanthropy. Was there any philanthropic aspect to the community necessarily around Stax where people felt they needed to give back to the surrounding community?

Wayne Jackson: I never knew anything about the surrounding community. We were not involved in that. Once we left the studio we were not involved. But I know what you're getting at; we were not philanthropists.

[Cut 00:41:44]

Zach Harpole: I just want to ask, like of all the artists that come in, is there anyone in particular that just didn't get along, wasn't fun to work with?

Joshua Kape: Mr. Jackson, you mentioned that you've given tours recently to people from all over the world who were interested with history and the legacy of Stax Records. Have you been involved with current efforts =

[00:42:00]

Joshua Kape: in the – with the museum now in particular, efforts of revitalization and bringing back the Stax name?

Amy: With the kids.

Wayne Jackson: Huh?

Amy: With the kids.

Wayne Jackson: With the kids, yeah. The day I did a tour they had a band from Canada and a band from the Stax School, and we played "Last Night," they'd play it and then we'd play it. Just two notes, but I mean it's a Stax hit.

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[00:43:00] What my wife is saying is good information. Andrew and I =

Wayne Jackson: -were in all the studios; we just went from studio to studio and we were playing with hit artists all over town. So we had hit records going. ▲

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Joshua Kape: Were you at the sessions for Dusty Springfield?

Wayne Jackson: Yeah. Love Dusty; she's a great artist.

Joshua Kape: I've heard a story that in 1966 Brian Epstein came to town to try to see if The Beatles could record at Stax. Do you remember that?

Wayne Jackson: Well, I do. And they turned them down.

[00:44:00]

Wayne Jackson: I don't know why; I don't really remember why, except it might've been we were who we were and we had Otis. We didn't want it to be suddenly that we had The Beatles_-

Joshua Kape: Did Stax artists generally find a bigger audience in England?

Wayne Jackson: We had a constant audience in England and France and Germany. Yeah. And when we went over there and toured we had packed houses everywhere. So Stax Records =

[00:45:00]

▲ *Wayne Jackson:* -was familiar to them and they loved it. And we had the line_up, I mean we had the stars. They all wanted to see_-

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[Cut 00:45:32]

Joshua Kape: Mr. Jackson, I know you've done a lot of interviews in the past, and you've probably come across the same question over and over again. But is there a question that someone hasn't asked you that you wish that you'd been asked, =?

[00:46:00]

Joshua Kape: -and what would you say?

Wayne Jackson: Well, I don't really know the answer to that, because we've, you know, over the years we've had lots of great interviews_-

I talk to Sam Moore on the phone every once in a while. Of course he's sitting out there in Phoenix.---

[00:47:00]

Wayne Jackson: Arizona with nothing to do. He had gone to Europe on his own, and so--

What are you thinking, Amy?

Zach Harpole: Do you have any advice that you would give to young aspiring musicians?

Wayne Jackson: I wish I had some, something to say to all the young folks. If you happen to have a falling star, hook on it.---

[00:48:00]

Wayne Jackson: 'cause there's no way to say you can do that, you know, there's no way to say how to do it; you just have to hook on one that comes by--

[00:49:00]

Joshua Kape: Mr. Jackson, you mentioned that you've given tours recently to
Zach Harpole: Now we're on.

Wayne Jackson: Steve, don't let these guys take you down the wrong road. [Laughter] 'Cause these are entertainers here, these entertainment people, and ain't no telling what they allow them to do.

Joshua Kape: Thank you very much for speaking with us today, Mr. Jackson. We appreciate it.

Wayne Jackson: You are so welcome.

Zach Harpole: It's been an honor to hear your stories.

Wayne Jackson: You what?

Joshua Kape: It's been an honor to hear your stories.

Wayne Jackson: Oh. It's been an honor to talk to you.
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