

Transcript Template

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Interviewee: [Bobby Manuel]

Interviewer: [Charles Hughes]

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Interviewer First and Last Name: Charles Hughes

Interviewee First and Last Name: Bobby Manuel

Interviewer Last Name: Hughes

Interviewee Last Name: Manuel

Huges: Alright it is October 10, 2017 and we are privileged and honored to be here at the Stax museum of American Soul Music with Bobby Manuel to talk about his career and life and music. I thought we'd start out with a pretty kind of general question of just where are you from and how did you get started playing music.

Manuel: Well, I'm from Memphis. I was born 1945 here at the Baptist hospital, raised here. I got interested in guitar maybe ten, eleven years old and I convinced my mother to get me a guitar from Beale Street, my brother in law took me down, we had five dollars to find a guitar. I went to Nathan's pawn shop and I found a Stella which was an acoustic guitar and the strings

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Were that high, an inch high. I didn't know any better and literally you would've had to put a sea clamps on it to make a cord. Anyway, I started out with that, tried to play it and I couldn't and I found a guitar teacher, Elmred Tanqueray, and I started taking lessons from him and he just encouraged me get another guitar we can't do anything so Christmas 1956, I begged and borrowed not borrowed but begged my mother for a rig and got a little music master, a little tweed out and a mail bay book and I was ready to go; started doing that and about that time it was Elvis hitting real big you know and we started trying to do a lot of his songs but I didn't sing so well

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But I didn't know that so I'd try to sing in my mind and do the moves and copy and all that stuff, Elvis's moves and we would have these little house parties with kids and everything so I thought I had it down but my friend told me he said well, you got that down but you sound bad, you can't sing. It killed me but I went on from there you know and I said well I'll just have to make this guitar be the thing you know so I continued doing lessons and I started taking dancing lessons. I was pretty hyper, hyper kid. My mother thought well we'll let him dance it off.

So, there was a guitarist that played at all the recitals and stuff, his name was Len Vernon, taught a lot of people in Memphis, Charlie Freeman, taught Steve Cropper through Charlie Freeman. I don't believe Steve could afford them so Charlie would

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come home from the lessons and teach Steve. A lot of people around town so Len was a big part of the way I play now, how I sound and everything and a great great instructor so that's basically how I got interested and started wanting to play music was through Elvis but also in our neighborhood it was Bethel Roe which was on Lamar Ave, well we lived on Lamar Ave. The neighborhood ran back going south but it also adjacent Orange Mound. All my friends that I grew up, well I have two sets of friends were Willie Mitchell's nephews. Willie Mitchell's mother lived on Hamilton Ave. I used to play with his nephews going up, that's kind of where I heard the blues. When I heard

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That on WDI man that totally changed me, changed a lot of my thinking, a lot of my what is that, it's like alien music man but I loved it from that time and I just had a feel for it you know, between that and my sister playing boogie woggie piano you know I was kind of rocking and feeling that music and that's what got me into it then I was thinking who else in that neighborhood but Elvis lived down the street from us a short while, lived towards the airways theater which was west of where we lived, 2514 I believe was where he was and by the way we used to sneak down to Elvis's house, hide outside the window, there was a lot of bushes and we get up under there and we listen to him sing, do his thing and he was just another guy riding that motorcycle around the neighborhood at that time.

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Well, I think maybe he had had his first hit but he was accessible at least to us. At least we could wave to him and here him that way. There was another entertainer that lived two houses down from me. He rented this house I believe; it was a little muddy pine cabin type house. His name was Warren Smith and he was a rockabilly star. He had a song called rock and roll ruby and another one called you bangy stomp. Funny story about that guy, in the afternoons when we would walk home from school he would let us come in and listen to the band you know they would be rehearsing and all that stuff so we'd go in and it was amazing man I mean I can't explain how it was as a child to hear real live musicians, real drums and the whole thing, now guys who were actually playing the guitar and stuff you know but the biggest thing is they were drinking beer you know. I thought man if you drink beer

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That's going to.... how could you do that? You know I thought it was amazing that they could drink beer and play music. Warren Smith you know.

Hughes: Talk about the first band you played in.

Manuel: My first band, well in junior high school there was a guy named Travis Walmer and Travis started teaching me Chuck Barry stuff and we would play together at homeroom stuff and go from whatever. I thought Travis was a genius man, I don't understand how anybody can learn all that music; little did I know you see Travis was sneaking over to Reggie Young's house and he wouldn't take me to meet Reggie Young and I thought Travis is it so I think we may have played with the drummer one time that I played with Travis you know so that

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would be my first playing with other people you know but then at fourteen I started playing nightclubs man. When I was in the ninth grade I was playing three or four nights a week at these gambling houses up in Tipton County and it was rough and the only way I could do it if you think about it why would your parents go out here, the deal was my brother had a friend who played base so this guy said well if you let him play I'll look after him you know and I'll make sure nothing happens, he'll come home and all that. The thing was we were playing like ten to four; man it was killing me but it was so bad in those clubs they gave me a whistle to blow, yeah when fights would break out I'd blow, I was a whistle blower but anyway that was

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Yeah that was the first band. I ran into a lot of guitar players and I'd go to their houses and learn stuff. Billy Montgomery was one of the first ones, a guy named Bill Robly who actually inventing the sound of playing with a pencil. They gave Reggie Young credit for doing it which Reggie did it well on Bill Black stuff but actually the first record that came out was by Bill Robin, Bill Robly and the Blue Jays I believe and he was the first one to do it with a pencil man, played the shuffle, took a E cord you know so it's guys like that that I've heard you know. That was like ninth tenth grade you know so then we started going in high school maybe eleventh maybe twelfth grade, going to the plantation and how we got there they would have those fraternity sorority parties

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and all that stuff so we would go hear the musicians over there wear I ran into a guy named Joe Wood and just found a picture of him recently with Ben. He played with Floyd Newman and Howard Grimes and that band so I'd go watch and hear Joe and stuff like that so that's how that side of it started coming in man. When you hear those great bands you know with those dances well that's what I wanted to be you know.

Hughes: How did you start to develop your own sound, your own voice as a guitar player and when did that happen?

Manuel: Lin Vernon used to teach a cord style where you play all of these beautiful ballots, misty tenderly and all that stuff so that was incorporated into the thing and then and then I started hearing you know blues things on the radio and all that stuff so I would hear B.B. but the only place you could really hear stuff

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would be radio know. I mean we would get records and we would slow them down to try to learn the solos and stuff but I would listen to DIA a lot, you'd hear a lot of Gospel stuff on DIA where you get those kind of feels plus James Brown had, what was it I think eleventh twelfth grade maybe, well the first record, let me back up, the first thing that really turned me around was Ray Charles when what I say when that happened man that changed my life forever and then in high school James Brown stuff so getting my own style it was a combination of all that in which I kind of just dug it out myself. I listened to guys on what records I could get and then slow them down, listen to that radio and then guys in the neighborhood would show me things. A guy named Ronnie Coletta

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Would show me ram rod, rochy, things like that so that's kind of how it developed and then in college I started getting into jazz things and I started playing at the club paradise and that was in maybe '66 '67 something like that '66 and I was really into trying to play jazz and rhythm and blues there. It was a great education. I spent about a year there. They had every touring act come in, Tina Turner, Albert and B.B. were there. I'll tell you a great story about how moved I was about B.B. King. I was setting in right in the back of the stage, it was just you know ply wood. I was so emotional about it.

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I'd just sit there and ball and Ellen Jones who was a base player came up and said what's the matter with you, I said man I don't know what to say, I've never heard anything like that ever in my life. When you hear it real and hear it in a place that B.B. is playing for his people and it was incredible hearing Albert King and B.B. King together. It was awesome when they would challenge each other. It was a special night so I got to work with a lot of the soul acts, most of them were on tour that day because either they wouldn't have their band or they would just let us play you know like Clyde McFadder and people like that so that's a lot of influences you know of how I got my style.

Hughes: Who else is in the house band with you at club paradise?

Manuel: Irvin Reason, he was the alto player, he was the band leader, killer player. Blaine Oscar was the organ player. Several

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different numbers were I think, good grace I can't remember them. Let me tell you a funny story about two of the drummers in the band. They were twins and Edgar Smith was one of the drummers, he was one of the drummers, great drummer but they had these little twins that were teenagers and one of them didn't play so well and so the owner of the club Sunday Mitchell said, the night he heard him he wasn't that good, you don't come back, I don't want you back so we would always know man we kicked off the show and it'll be oh man you're the wrong one call your brother You were double teaming us you know. I said Irvin, Big Ella was there, Charles guitar Friday, did the B.B. King show with Charles, it was great. Let's see, I can remember some of the horn guys

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But they had 3 or 4 oh Evelyn yeah was in the band. Evelyn played alto, killer player, that's where Ian Crawford learned a lot of his stuff from Evelyn so that's what kind of graduated me to Stax because Allan Jones was head of auditions at Stax, base player and what had happened was Hank Crawford had came in and heard me play and wanted me to join him and Allan said man if you do that you'll just be a beat bot player, you'll never make a living out of it. I had a little young kid and I was going to college at that time trying to get through and all that stuff and I just didn't want that for my family. I saw the writing on that wall. I loved the playing and I was honored and flattered that I could've played with this man but it was a choice of going there or coming to Stax and that's how I got in

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at Stax which started in December of '67 I believe yeah December of '67.

Hughes: Before we start talking about Stax, where did you graduate from high school?

Manuel: Central high school.

Hughes: And you went to college at?

Manuel: At University of Memphis. \$56 a semester and I got a trumpet scholarship. My senior year I said well I'm not gonna go on guitar so and the band instructor said why don't you take up an instrument maybe get scholarships and within a year Mr. Raggsdale taught me trumpet man and I got a little scholarship that paid \$50 even if it was a marching band scholarship you

know so anyway that was how I got to college. I think I was a junior when I left and came to Stax

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And at that time, you know I went to an electronic school from there and later on I studied classical guitar with several guys I was going up to Peabody college up there and doing that for a while so you know that's how that happened.

Hughes: So thinking about your transition into working in studios you said a little bit before about Allan Jones being really crucial. What was it like for you when you started doing session work? What was that experience like?

Manuel: It was incredible, that really started in '67 too. My first studio work was at anic studios here and there was a studio, it was managed by Rodney Stutes who was a singer with the Markese. I had been playing gigs with Rodney and Rodney did a lot of show tunes and ballads and things like that and he met some guys that were builders and contractors and stuff

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and they put him in the studio cause Stax was happening there and they wanted to get in on it and that started I believe in January of '67 and we started cutting records and I put together a rhythm section with Ronnie Williams, Joe Gray, Ronnie Williams played Organ and was also going to the University and Joe Gray on drums. Joe had been with the LC cook in the upsetters, Hank Bellerd and Ben Niners was a great drummer around town, played a lot with Becky Aston, did a lot of recordings, played with Robert Tally, Bob Tally's son was a base player and he had a friend, Ronnie Moore, he would play base. Ronnie played left-handed. I want to say upside down, I'm not sure about upside down but it was very awkward, very strange looking at him. Ronnie was a great player, played a lot around town, all the clubs though

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he and Joe were locked in so that was our first rhythm section at anics. First record we cut was a Lewis Paul song called mama and that was probably the spring of that year then Ronnie kind of got at odds with the backers of the place and Ronnie left and they brought in another guy to run the studio, his name was Dale Boman. So, he just wanted us to make records and they were gonna put them out. The first record I did, I think it was the second release on there was a record on Art Gentry. His brother in law is Ben Colley and Art and I wrote a song called Mary go round. Aonics I believe 0012 or 002 something like that and it did well, the record

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Got some attention and Allan told me the Stax people were interested in picking that record up. Second record that they released over there I also produced and I didn't write it. IO wrote the first one with Art but the second record was a record by a local pop group called the Billid Sounds and I believe the song was these windows. This is amazi9ng, I saw some reviewer say well use the same into on it and I said well it was a good one wasn't it, I just had to use it again. If you listen to those records, absolutely the same, same into, doesn't matter but that was the couple records. I played for Homer Banks and Homer was a song writer and that time trying to be an artist you know and he was on the minute label

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played on these foolish hearts I believe, I think that's the name of it and one other song which I can't remember. We did that at Ardent Studios so those were some of the first recordings I did and that year at the end of the year I got in Stax and that was right after Otis' death that I came here.

Hughes: Describe that, that's such a pivotal moment in Stax's history when you showed up in terms of all the things that were going on, what was it like here in that moment particularly as someone who's just coming in?

Manuel: Very strange, that was December. I interviewed with Ronnie Capom was the chief engineer there and he started cutting tapes and going through and replacing the splices. I knew nothing about engineering. I enrolled

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at the William Moore electronic school and then I thought I needed to get those chops up and I started cutting tapes and editing and stuff and for the first month, 6 weeks I didn't see anybody. I didn't think anybody worked there really, I'm serious. It was crazy and Christmas being a down time anyway you know Otis, they were in shock, they were still trying to figure out what they were gonna do and it was very strange the first six weeks or so but things started picking up and they got their plan together. I think the plan was or why I was brought in as a trainee assistant engineer, Jim Stewart could no longer do it so they hired Capon and they needed a second to do it so that's how I got in which I

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was very fortunate and I was thrilled to get in. I mean they had, there weren't a lot of people that they needed then you know they had Steve Crawford, they had the MG's and you weren't gonna walk in and take those gigs. I was fortunate, I

was very fortunate. That changed my life and I was there with a new wife and a new baby so I was ready set to go.

Huges: Talk about the first session you remember playing here at Stax and what that was like.

Manuel: It's somewhat confusing; it may have been I had thought it was the Bonnie Delanie sessions. I played on piece of my heart, take a little piece of my heart. That's a great great song that we did and I engineered on that session but it may have been on gotten a groove and that was the name of the barcade album that Alan was working on and

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and I wrote a couple songs on that album so I know I played on those songs so I'm not sure which came first but those were some of the first things that I did and that would've been like what '68 something like that, that got a groove album and also I think the Bonnie and Delaine album was going home or homes, I'm not sure of the name but that's one of the songs I played on and engineered on, one of the first dates I did.

Huges: So, talk about the experience of playing in the studio here.

Manuel: Wel it was, it was kind of what we just did out I mean you were a little bit more disciplined in some ways. You're looking for hook lines, you're looking to get the rhythm thing going but it was still experimental, you know it wasn't just about the book all the time. We were looking for something different

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as I say again create a hook, that kind of thing but it was a lot like a club. The thing about at Stax that I loved it was we played for a groove and a lot of people talked about that and man I'm not sure it's ever understood you know how you can keep playing the same song and then finally get a groove well it just happens, I don't know how to explain that you know I mean well isn't it repetitious well yeah it is but something happens, there's some magic that happens and everybody feels it. When the song is, when the band is truly in a groove it's almost like you could play anything and it'll work. I don't know how to describe it any better than that you know it's just everything works and it just brings some joy inside you and that was the beauty of Stax and I think that was as much as the song writing and of the others

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Tools and important tools of songs, I think that was the most key element of what we did was we cut for a groove and if it didn't groove then that wasn't the take, it didn't work, we would come back on it you know to toil it happen and you would always know when you had hit that groove man because after the take that's it man let's hear it, let's go to the studio and then playbacks were a big thing. Playbacks were a joy in my life man to actually go in there on those huge speakers man, hear them things moving you just to say a thing inside your soul that when you hear that music it truly moves you and that was always a part of me you know from hearing my sisters whoop that piano man ad hearing the blues on DIA man it was

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Something in me that just locked in man and made me feel good and happy and that to me was the unique thing about cutting at Stax is that we cut for a groove as they say.

Huges: Right after you got there was when you all embarked on a pretty ambitious project to cut a whole bunch of records so can you talk about being there in '68 -'69 and being part of the team that had to rebuild the catalog from scratch.

Manuel: Yeah we got that notice, what we were gonna do. I think they had initially thirty-two initial albums that they wanted to do and when they told us it was just shocking, I said how the world in a year they wanted to do this but I think they had their plan you know I think they were gonna go with Paramount at that point. I think they had shopped that situation

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The label rather and it didn't work out obviously with Atlantic and understandably you know I think Atlantic was paying them but a couple pennies at the most for producing a record to begin with and then when they wanted to leave you know Jim finds out that they did on the masters so that devastated them so I think in formulation of their plan you know they were looking for distribution. I think the middle the middle that we ended up with paramount while we were doing some of those records and I'm not sure that that worked out but, in the process, from thirty-two albums we may have completed twenty-seven or twenty-three, twenty-seven and what a way to get a track record I thought I couldn't been in a better time you know you think who in the world is gonna get credit against her dang song. Twenty-seven records

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Cause sometimes our names weren't on the records. I mean we'd just go in man we need a guitar on this you know and I'd go in and put it on or we need this or that you know we were just trying to get the company going again cause it was so devastating after all that but those were great times and meeting those people coming in it was unbelievable. The emotions was one of the records that I remember. They were just a ball. They came in and Al bear said yawl get together and do something you know and I thought well where is the producer it was Pervis Staples I believe was the producer of the record and he had to leave and there I was with the girl. There was a song we initially wrote, what's the name of that song, so I can love you

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And then we cut it and then the next day Isaac Hays came in and said well I'm gonna produce it so I put Isaac on organ, he did the little tweep tweep sounds and all of that stuff and that's kind of the way it went. I mean from day to day it was well who's coming in today? Well Albert King's coming in. It was incredible man; meeting all those people and doing that and that obviously was a lot of work and like I said what a blessing to be able to do that I mean where could you go and be a part of history and be a part of those records like that.

Huges: So your year of hard work pays off and the first part of 1969 at least everything down the line do you remember the party down at the rivermont and can you tell us about that?

Manuel: That was the thrill of my life, I bought a;

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I think Jim had Alan Abas clothing stores and investor in it then and everybody was dressing out of there so I went down there. I was kind of a little conservative kid in a way and in the way I dressed you know and college you know and ivy league and stuff and all that and Stax suddenly started changing me and I'd see Isaac and David coming in from day to day; the outfits were the deal and Jim dressed fit to kill so anyway I went and bought a white suit with flared bell bottoms, I think they were about like that you know and I had started playing with Isaac Hays I think that was maybe 1970 something like that when we had the big party at the rivermont and I got to play with him and we played...it may have been light my fire

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and somehow, they would all have us up on platforms and for some reason I got right next to him and the band was kind of over there and I was with Isaac so there was a great picture taken which I still have of the two of us together but

that was really really, it was so much fun to me to be able to perform and you know first time kind of being seen and stepping out you know with him. It was great, the picture he's looking back at me kind of smiling, joyous moment but that was a fun time, I think those three or four days of presentations, distributors and everything, the records and everything; I didn't know that part of it yet. You know I was learning that. I just know the big show and everything I couldn't believe it. I got to play with Isaac and do the thing so that was it.

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That changed my life too. That's when I started playing with Isaac, I was picked first to be in his band; that was another life changing moment man.

Huges: Talk more about that, what was that experience like playing with him.

Manuel: It was incredible. At that time, we only had a four piece band and it wasn't so much the entourage he had later. Marveil Thomas was in the band, Allan Jones was on base, and Jerry Noris was the drummer and he had hot buttered soul, the singers and we would hire the string players in different towns you know part of their orchestra to do that. We went everywhere, I think the first job was Detroit, we didn't know what to expect man. We walked on that stage and it hit and those people went absolutely crazy and I didn't know what to think and that night

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Isaac, there was a song Walk on by, it had a little guitar thing in the beginning and that was kind of my big moment and they need to let me since it had been really siked and delict on the record you know and he let me go on solo and I turned that thing into a twenty-minute grateful deed. Anyway that was really fun, the majority of the audience was black and to hear them applaud me to do that, I cried man. I mean that was you know total acceptance, big time for me man so our first year and a half, two years we went everywhere, every major venue that could be done and it was just incredible. Great band,

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Great fun. At that time he flew us first class and it wasn't like I'm the star, Isaac wasn't like that at that time and what a great time and what a great experience. We played Woodley Zeppelin. I wanna tell you about that gig. We were at winter land, Bill Gram had the Fillmore east and west but sometimes his other venue in San Francisco was winter land and Roland Kirk was on the show with very strange to the mix but that's what he did, he was a jazz saxophonist and led Zeppelin and us man. The first night we played, Isaac did his regular show; boy the reviews were bad. The lounge check like the club check, Isaac got us together

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and said tonight we're just gonna play blues and we did, we went out and I'm telling you, it was a different thing and that's what the audience wanted man and we killed em. We opened with spoonful and it was fun man, I got to do my little B.B. stuff and all that and I got some great reviews that night. I came out, I said yeah boy, here we go. That was a crazy gig, playing with Liz Zeppelin, seeing Jerry Noris getting up there playing on bottoms drums...no nobody plays on bottoms drums... I do. It was crazy man, we didn't know any better. We were just doing our thang man; we knew who Liz Zeppelin was. Anyway, that was some great time with that band and I loved it. I hated that I had to leave.

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You know after a couple of years things changed. I got a lot of other people involved, Johnny Baylor and some of those guys and it just didn't work out with me.

Huges: With thinking back about you doing so many sessions back at Stax with so many artist and given that you were working with so many different artists. Did you kind of approach each session differently, would you do research kind of on what they wanted or did you kind of fit to the groove, like how did you work as you worked with basically most of the labels roster? Were you tailoring what you did to their sound or kind of developing your own? How did that work with working with all of these different artists?

Manuel: Well we kind of as far as the rhythm section, we kind of did what they did and certainty the song would dictate the style you know there's no doubt about it, obviously if it was little Milton or whatever it was the blues

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the blues style but as far as the rhythm section our basic thing was we tried to find good underlines, good hooks, good grooves for the songs you know but it was kind of set. Of course, there were some artists that were quite different that we would really stretch out on but I was just thinking of a little Milton's session, that was one of the best ones, boy that was a lot of fun and we really got to stretch out and it was the first time I really got to play some blues on a record with Milton. As far as each artist they had different things that they'd do at a choral, choral staple singer you know everybody was different but still we had our sound and our field and that would basically stay the same and like I said the song would dictate a lot of what we would play. A little more

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uptown as far as guitar style it would mean I would do a few active things or something, a little west side sound intro or something as opposed to maybe a little more country sound that would be on some other kind of records so yes, the artist did dictate a lot of what we did.

Huges: So, after leaving Isaac's band obviously you're still working at Stax, working in the studio so think about a couple of the projects that you worked on, the reformation of the MG's.

Manuel: I think that happened in '73 maybe if I'm not mistaken and Steve kind of got disenchanted with some things and he left. Al ended up wanting to reform the MG's and boy what another big break for me you know right time right place. Good grace whoever thought that.

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So, Tim Whitest I believe had come to work at Stax, had a publishing and he had a brother named Carson and they had a band called Tim Withset and the Imperial show band and they were loaded man, they played all over. Carson was a great songwriter and he had that style. That's how we got hooked up with Carson so we started in on the album. It was a lot of fun; we went to California, did a lot of promo stuff out there. I felt like man I have arrived now, man I'm actually an artist you know and it was incredible. We tried to depart a little bit from the sound, the traditional MG sound. We did our single, it was called sugarcane. I think that was probably closer

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To what the MG's were doing or would've been doing. The little Jamaicans sounds had come in and Al had been down to Jamaica I think with Eddy Floyd, Al Bill, and Al Jackson and he had the thing down where they put kick door moonrock on the one, the three and you could hear some slapsticks there so that's how the slap song kind of came about, that style was changing. We didn't just try to duplicate the MG sounds. We kind of stretched out a little bit and I think it was good. Certainly I loved that song; what are you gonna do, you're not gonna do it any better than what they've done and to just be compared to that. I think it was enough there that people got a taste of having a flavor but for me that was an incredible thing to be able to play in that band and be part of that with

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Al and duck. There's no better drummer or musician than Al Jackson. Al Jackson I think doesn't get his due even until this day. He was such a vital part of this here, he was so musical. He just wasn't a drummer you know, what he brought to us,

I'll tell you how good he was, I had some old demo tapes we had done and I was playing them several years ago at the house, you know just rehearsal stuff, just working up songs and my wife, upstairs away in the attic and you know what she asked, she said who's the drummer? You know I thought that says a whole lot about what this guy did. I mean he was just amazing and he'd never tell me about it. We'd be working up the song and writing essentially and he knew he'd play the drums.

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He knew we'd be begging him and we'd say Al sit down and play so we can get a groove on and we can get it going and it's yeah, we will in a minute, yawl go over this into and I didn't realize until years later what he was doing and he wasn't going to play that groove away and work it up, I mean when it hit you're ready for it and everybody had their part pretty much so you weren't going to have to sit there and reinvent your part after he got on those drums because it's about the energy and the groove and we were gonna play that to death and you know that's what he did, that's what he posted, that's what he did on all the sessions. It's like I'm not gonna give you the cake til the party is ready. Yeah, that was Al and of course Doug, I don't think there's ever been a base player like duck. Doug had so much feel.

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Doug was a good player man, he could bop and he had that rhythm thing going. Every note was very important to Doug. The thing about him, if you hear him play or listen to his recordings they're so important because there's nothing that's just kind of thrown away. You know everything's important and a lot of times it's simplistic but at the same time what other note would work better of the things he played. I mean it was just to the heart of the matter is what it needed and it had a big round bottom. Doug was something else man, I remember he told me a story about some guy, I don't know, it's one of those Motown players. Some famous player saw him play and he said Doug man I'm going to tell you you're not going to make it man you know because you don't switch fingers.

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You basically play with one finger, you don't have any speed, you'll never be able to do anything like that and Doug just chuckled yeah right and he told me later let me tell you what I learned... The tone is consistent with one finger and he said if you're going to keep the sound, if you're talking about recording it and all of it, if you want to keep it the same, he's gonna use mainly that one finger nail, then he's gonna swipe off there but nothing that would make any difference in the

tone and so Doug thought a lot about what he played too in that sense you know that was pretty deep to me. I was just flabbergasted by this guy saying you're not gonna make it.

Huges: One of the other projects that you worked on which is a record that you put out but not under your name.

[45:00]

You did the DLUR record on enterprise. Could you talk about how that came about, that recording?

Manuel: You kind of got me, did you? Yeah, I've always had a sense of humor you know about music things and all that. I had some crazy songs; I hated that I could never sing. It was horrible so I said I'm going to have some fun with it and I'm actually going to sing and I knew nobody would sit in that studio while I got up there and sang or tried to play so I said Jerry I'll tell you what, I got this crazy song and I want you to record it and so being my friend he did and so I put down the drums first and then I put down the base and then I think I added the guitars to it and I had borrowed a steel guitar

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from Bob Fisher who used to come over to Stax and bring us some gear and stuff for us to do so he would put it on loan and so I bought a steel guitar and I had no idea how to play a steel guitar so I got the bar and all that and I figured if this pedal makes a major mine negotiator the other cord and all that so I said oh okay. I said I'm going to put steel guitar on a record Larry just shook his head and we did it, we recorded it and the song was a takeoff on I'm gonna Corton, it was an old song. It was an old song but I did a takeoff on it and it gets to a spot in the song where I'm gonna get by the girl side and I'm gonna say, I gatta have something funny there, I got a doorstopper and I put a doorstopper

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And I screwed it into a bored. I said Larry I don't know how you're going to like this man. We gatta get the boring sales and put the mic where we get that and we did man I still hear that record today and it gets to that point where he gets beside the girl and he says bring! It's crazy man, it's crazy to hear that. That was my first little having fun in the studio. I wasn't so much thinking of it being a record but then they heard and said man we gatta put that out. I said naww man. He signed me to a solo artist recording contract, DLUR,

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So the record started doing good unbelievably. The B side was a song called purple cow and it said something like Giselle is a purple cow with something in the middle of the song and people liked that. They were going to play the other side and that's what doomed me. They started playing the other side and some jocks started calling in telling Tim and Tim said man we're not going to play this record man; this man is making fun of country music. How am I making fun of country music, I'm just having some fun but that kind of ended the career of Dey O yard.

Hughes: Where did the name come from?

Manuel: Larry Knix had a friend, he thought it was a funny name. Well he had a friend or he just heard the name. Man that's a funny name man... Dey O Yard.

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Well that's me man. A couple years ago, a guy from Sweden called Larry up and he was a Stax enthusiast and he investigated, I believe his name was Renae Wu and kept up with all the councils and all the equipment and he wanted to interview us. He said man I got your record, I said what record man and he said Dey O Yard record. He said I'm coming over to see you and I'm gonna bring it and he did. I listened to that record and I'm telling you I wish I could play that right now, we'd have a good laugh; man it's a funny record, funny record but that kind of set me up for later things to come.

Huges: So, that record is part of Stax's foray and country music but obviously they're going in other directions

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too, so what was it like being apart of the label at the time when they were going beyond sort of the core Stax sound that you knew coming up that Steve and other guys played and now you're going in a bunch of different directions, what was it like being apart of that?

Manuel: That was really exciting. They brought mom's Mabley in, we were doing comedy records. We did a live album with her; I got to have my picture made with mom's and it was great. She was a funny lady man and we did a live studio record man in studio A and we were really stretching out. We brought in Rance Allan who was tremendous in Gospel but nobody had really heard as far as secular records. We did a David Porter song, a'nt no need in crying, I believe is the name of the song. It was a big hit for Rance and man to hear that man singing, I can't tell you

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Rance Allan is just really one incredible talent, a blessed man. That session was something else man. He stomped his foot so hard and it was a big part of the groove so Jim Stewart said let's put a colt case down there and we'll mic it and they did and it was rocking. I think you hear that colt case and some of those things I think they put it in but Rance was something else, we loved him. So, the styles certainly were changing. I think RB Hudman was another guy that came in during that time and we were stretching out kind of with that. That was kind of a Gospel flavored thing. As far as some of the pop records, I didn't do a lot of those, I think those were formed out. Al was trying to get into that market and I think they had signed Louis Fall

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and some other guys like that or the groups. Most of that was not cut at Stax and we were still core sounds but like I said we were reaching out and doing some other things, some Gospel things and we did the comedy records. As far as country records, Jim signed a girl, Karen Casey, and we went to Nashville and did a session on her up there and used the Memphis voice, used Reggie and all of those guys and I don't know if Jim ever released it but we dove into a little country thing up there. She had a really good voice, a real kind of low voice like Karen Cofner that kind of thing and had fun with her

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So Stax was really reaching out trying to be more than just the core sounds and the records that we've been known for.

Hughes: So, even as the company has this great period of expansion and success and then in 1975 it all ends and as someone who was around for that and I think everybody who was here at moment has their own story of the experience of the closing, what was your experience of that when Stax closed?

Manuel: First signs I think it was in '75 in January we missed a paycheck and we didn't understand...what in the world is going on, okay you're gonna get it next week, we just had mix ups with the bank. The next thing that we knew was some problems was

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I went to cash my check at the local grocery store and it was a big sign up there that said don't cash Stax records checks and we came back we said what in the world. We talked to Jim and Jim said will you do me a favor and told Larry get a picture of that and he said they can't do that, that's illegal. I said what's going him, he said we're just changing our accounts from one bank to another and I guess that's when they were having problems and we did but we kind of knew

some things were happening then and we started missing checks from there and we worked for a couple of months with maybe one check here and there and I think we worked a total of seven- eight months at the end there where we weren't getting paid regular and I think David Porter stepped up helping us out trying to keep our families

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alive and keep us going and we would just work on the promises of they were going to get some finances and put it out and we were going to be back on the road but we were still cutting good records. Well one of the last records we did, it may have been a little earlier because it was a surely brown record, we did woman to woman which came to be a solo record and I think Rance had come in maybe not within that last year but that's also when I think the RB Hardman record we did that, how can I be a witness, which was a good record put on the truth. I think they started using the truth label because it couldn't be attached and they were setting up their own distribution or trying to get it out that way and that's how the word put. We were course anxious because what in the world, what are we going to do at that point I mean

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there was no other place that did this kind of music not like what we did I mean muscle shows was altogether different to me as far as style and what those guys played and what we do so it wasn't like we weren't gonna go to Nashville so we were looking at all those things and certainly Motown had their thing and where we would all kind of land so but again we were still making hit records like I said the woman to woman record, the Rance record, we were still going. We had a shot if we'd been left alone to put it out and do it. We could've still sold records and done it, it's just the banks, the powers that be in this town didn't want to see that happen for whatever reason,

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won't go there but for whatever reason they didn't want to see it continue and I think it really devastated this community. It was a tragedy, it was a lot of money and a lot economically for this community. They just didn't realize what it meant to the city and they couldn't see the future of what it could be and that's the shame of it mam. So, it was very difficult that last year, the day they came and locked us up it was horrible. I came in and it was yawl gatta go and we kind of all went out in a single file line and Jim leading the way. We stood around, what are we gonna do now, within a month I'm driving up to a pawnshop in my Mercedes

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with a shotgun you know gatta get groceries so it was kind of tuff. I was fortunate right after that, that I still asked him and I was able to do some work and keep it going.

Huges: Yeah including one big record that, one really big record that we'll talk about in a second but even before that what was it like working with Estell Axton you know obviously so many people have such fund memories of her, I don't know if you share those, what was your experience especially because you're working with her in a period not in the first wave at Stax but later on, what was that like?

Manuel: It was glorious, it saved my life because at that time we didn't know what we were going to do. I was running around town trying to find a fifty-dollar session and like I said a phone and a shotgun for groceries and I went to see her,

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she had her label, a little place rather in the studio on Radford street and I told her I'm looking for work and I want to produce some of your records and she said okay I've got a couple things you can do and we came to an agreement on the rate and everything and first record I did was a girl, Kathrine Chase, and we did 4 or 5 sides on her, and another band called, I remember the record, the record was called sugar candy. I can't remember the name of the group but anyway I was thrilled to have work with her. She was the last person that I could do anything with so I was thrilled, she was always a joy. She had a great ear

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for a different kind of record and I think that's why we ended up doing what we did. She was also doing some records with some wrestlers around town. I didn't particularly want to do those but she came to me with one record, she said well, Rick Dease was a big disc jock in this town at that time and he was setting Memphis on fire with his routines and everything. Someone cut a record and she said he's got this title but he doesn't have a song yet, you need to get with him. He's got this title called disco duck. My first question was, can he sing Estell and she goes I don't know I guess he can. I met Rick, he came out to the house and we sit down at my kitchen table early one morning

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my kid's cereal was still in the bowls and he made jokes about it forever because they ate those puffs and they would blow up after they soaked. We didn't even have time to.... he was a morning joxi, he's up early man. We didn't even try to clean it up but we wrote disco duck so that was a lifesaver for me man, we went in and cut it and in fact I kind of put him off for a couple of weeks and I said I'm

cutting Kathrine Chase right now Rick but when we get to you we'll get in there and do it so I got Isaac's band which was kind of the last band, last rhythm section at Stax as well. Ray Riffin started playing base on all of the sessions at Stax and Luster and Willie Hall so that was kind of our stable rhythm section at the last of Stax; of course that was with marble at that time he was still playing

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so I took that rhythm section in and we cut disco duck and that was only four to five months into '76 and again I was saved, I had been blessed hadn't I now that I think about it. You know there's some tuff times in there, no doubt but I was blessed and the thing sold four million records, I can't complain about that. Fooled me out, fooled me out you know.

Huges: It's pretty remarkable you know four million records... so, as the records started to gain stem, radio play, and selling much what are you thinking once it finally broke and he's on TV and stuff, talk about, you're a hero in some of that.

Manuel: Yeah it was incredible. I couldn't believe it was happening, I couldn't believe it was going on. We went out and did a mini tour of the TV

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shows in California and we dressed up as the cast of idiots, that was what he had on his radio show you know he had guys who'd do characters and all that stuff. Lester Snell when he was Abraham Lincoln, I went as a scuba diver which was a big mistake. Ray Griffin went, well they just had a night hat and a night gown on and I'm not sure what Willie Hall went as and we did one of the shows I'm talking about we did was the midnight special show and we had problems with the duck costumes. The guy who did the duck sound on the record was inside a big costume, a duck costume was he had the mic and everything but they couldn't get it right and he couldn't hear his cues to come here so,

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We kept playing that thang forever and it was gonna kill us man I mean it was hours we were sitting there playing disco duck; when are yawl gonna get this right? And I was in a scuba outfit man and all that rubber man I was burning up thinking about those lights man, it was cooking me. I said look I can't take this anymore we've got to get these guys so that was a big mistake about the scubba outfit plus as you go and you're playing the song you're trying to get through it. The tempo you know we started kicking that tempo up so I took the tape after we recorded and went to the studio, I was going to put the horns on it because we didn't have horns on the show and that thing was so fast man those guys, we

couldn't even get through it hardly. It was crazy, that was some crazy times but we did that, we did the

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Merv Griffin show and that was a lot of fun. I think Rick did Dona sure. I don't know where her show was, Dinox, wherever we did that thang at. We went to New York and did a billboard, I guess it was a convention or whatever, awards show and that was live, that was fun and the Funkadelics were on the show. That was the first time I've ever seen those guys. I walked through there and there was a guy in diapers, I said this is crazy man, crazy New York but we had a lot of fun. We hired some great horn players, Breckle Brothers and all that at that time we hired with our band. We got to jam and do a lot and that was a great show so it was really exciting

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I cannot tell you. I remember driving to Dyersburg, Tennessee to watch the show, The Midnight Special, because they didn't carry it here you know I said man I've arrived again and I was telling my wife Connie, I said look baby here we are. You couldn't even see me, I'm in this goofy suit. I said we've arrived, we're the cast of idiots but it took me on a path that saved me. That's when Jim Stewart approached me after that and wanted to be a partner and we built a studio and started from there, started over again and it was a fun record and the thing I like to tell about the record is yeah it was novelty but if you listen to the groove on the record again, man it's killer man and I was a great musician so on

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that record, it'll rock you, it still would rock you if you take a side of what's going on and Of course it's fun, it made you laugh and kids loved it man so saved by the bell again.

Huges: So, you kind of alluded to the studio you started with Jim Stewart after disco duck so talk about that and the music you guys are putting up and also just being here in Memphis kind of post Stax post Elvis you know that's a very interesting time in Memphis music history so can you talk about what it was like being here in the industry at that time.

Manuel: Yeah there was no industry, absolutely there was no industry. Everybody we were devastated. We didn't know what to do, where the guys were going to land. There was just nothing going on. There was a guy named Rick Taylor who put together a

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company by taking some of the Stax acts and he was getting deals for them and he would go to New York, like Memphis horns, got those guys a deal. The fiestas which was an old dual group that Randy Stewart was part of and got them a group and we went up to Nashville and cut the RCA, cut the Memphis horns record and it's just a few sessions around town I believe, I think TG Shepard was doing some things, I did some things back at Anco's for him on his second records but there was just no workfare for anybody, like I said I had success with the Disco Duck and financially got okay but as far as a lot of the guys man everybody was scattering to the winds. At that time I think Cropper had already left and he had gone

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to California. I think at that time Duck was still here so playing around, same thing that's what were all trying to do, get some sessions; he picked up and moved to California, was going to try it out there you know of course Booker had left in '72 early, so he was gone. The artist you know they were all working on different labels and that's when Malico got a stronghold in the business, they signed a lot of the Stax acts. I think Milton went down there and Johnny Taylor went down there so that kind of saved them but Memphis was just a very strange town. It's just there was no industry here, no business, the promotion that had been here, those kind of companies; there was nothing much for them to do. I think maybe we had one distributor still left here at that time so it was a very difficult place man trying to work

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but again, I had been blessed. Jim said let's pick a studio man and pick back up and start doing it and that was 1977 and I was thrilled to be Jim's partner. My goodness here we go. He didn't want to get right back in the business as far as a label so we started doing production deals. Our original deal was with Atlantic and they had first writer reviews because they put the equipment in and we would pay them back out of the budgets and that kind of deal. Benny King came down, we did some stuff on him and we were trying to get some of our own acts going...let's see that's when we signed

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Shirley Brown and that may've been a year or two after that but I did a couple of pop records, I did a guy named Richard Owens and we had a deal going on that. Ended up putting another singer on that record, it was a record called foldout girl. I think the record charted about thirty; that was with Mercury. I think Mercury had our office here, Chad Phillips ran it, and originally I think I took that back to Estell which is kind of ironic and she put it out I believe first and we put

Pat Taylor on the singing lead who is the original singer with the Village Sound on the second record I ever produced back in 1967 so it's secular you know but again it was

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difficult but we were moving, like I said Jim wanted to get right back into the business because he was so devastated in what had happened to him man, just didn't want any part of it, just relief, just producing records for a while and we brought a guy named Joe Galkin, was good friends with Jim. Joe was the man responsible for a lot of those early Atlantic records, promotion guy. Joe had been involved with Otis as a matter of fact, I don't know the total history there but Joe brought R.B. Hudmon in. We also had done that record, How can I be a witness at Stax, so we recut it. That was the first album we did for Atlantic which I loved that album, it was close to you which was a seals and cross song and

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that was the name of the album. Great album; one of the hit records on it was, this could be the night, disco was kind of taking over then. Even though I did Disco Duck I wasn't a big fan of what they were doing but R.B. Hudmon was great, it was a combination like I said there was a nod to disco on it you know with this could be the night but it's still a great Mulatics sound and it still has some great R&b songs on there. Vinny Crutcher and I were writing some things. It was a song called you're everything to me. It's a great ballot if you ever get a chance to hear that. It was great, loved R&B. So that was the start of us, we were doing production records within maybe early 80's. We got with a guy

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named Harvey Lynch who had been in radio here. He had a label, he was in Texas. He was in the oil business. We started the Houston connection with him and got some money, got some financing you know to get it going again and Jim agreed well let's get back. I think Jim felt that if you didn't have the money to promote these records you're just spinning your wheels because you've got to be able to get it out and it took a lot of money to promote records back then but we did well, we had the number two record in the country within two or three months of starting that deal. It was a record called knockout and it was about Margi Joeseeph and it was a great record, so we did some other acts, a group called video, that's another one of our groups we did and we went and played gigs with those guys

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that's when I met Princess band and the time and we did shows with those guys in Atlanta. We had it going then the bust hit in the oil business and it was over man so back to square one where do we start so that was maybe '86 somewhere around '85, '86 so I got with Doug, Doug had moved back here so we said studio stuff is slow there weren't many acts. We were still doing Truly Brown and Jay Blackfoot was I believe over there then with Homer Banks and Lester Stonewell. They have some offices in the same building and I was involved with them and Doug and I said well let's get a band, put a band together and we did.

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It was called the Cootlers and we started playing around and people loved it. It was a good rockin band. In fact Doug said that was one of the best bands he'd ever played in and that meant a lot to me. It was a killer band. Steve Potts is a great Memphis drummer, was in that band. Jim Spake was in that band, Garry Johns was the lead singer in that band. A guy named Ross Rice was the keyboardist so we played some really prestigious gigs. We opened to Hardrock in New York, first band to play in there and we played shows with Carl Perkins and Roy Overson. We played the Peabody Hotel. For a year or two everyone that came in town they would come in sit with us. It was the thing to do you know.

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Kenny Loggins, all those guys, Billy Joel. It was fun, we were hot. We made one record, it was after Doug left the group but we did finish up and made a record but that carried me through the dry record period.

Huges: Did you at any point particularly after, well I guess Doug helped out a lot, but was there ever a point when you thought about moving to Nashville, Los Angeles or some other, to try to get session work or do work in one of those places?

Manuel: Yeah. For a hot minute I thought about, well I remember Doug telling me, it was before we built the Jim Kapemin, we built the studio right after. Knowing Jim as a matter of fact Jim had come to me and wanted me to be a partner with him and I was in

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California. Forgot what I was doing out there but I went to a party at Duck's house and we were talking, I do remember, we were talking to Tom Daud about a counsol from what board we were going to put in and everything, it was gonna help us with the studio because the deal had been set with Atlantic and at the party Doug was talking to Daud and he said what's he going to do, he was talking to me, he said what's he gone do now and he said what are you gone do in

Memphis and I said well Jim and I are gone put this studio together and we were gone produce records, trying to get it going and Doug kind of took my breath away there for a minute like well I don't know what he's going to do now but you know I thought about it at that point, I said well do I want to come

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to California, do I want to do this so I had a decision to make, everything wasn't finalized yet but when I thought about raising my kids out there you know and family was more important to me than any of that and I just didn't want that lifestyle man you know I saw too many guys, you're hot for a minute then you're not hot you know which is any place in this business but California was just to crazy for me man and as far as family I just couldn't imagine taking my kids out there and raising them in that environment man. From what I had seen that wasn't gone work for me man so yeah I thought about it but it was not long.

Huges: So, you've traveled a long distance here in our conversation, from 1945 all the way up to the 80's maybe early 90's a little bit so

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kind of thinking back in terms of what you've been able to accomplish and being an intrigue part of Memphis music going on six decades for sure, seven decades probably. Do you ever take a step back and think about what you've been apart of and sort of the significance of all of it?

Manuel: Yeah to some degree. I just think it's right time right place most of the time. Certainly you gotta have the talent you know when opportunity is there man you've got to be able to deliver but I've just been so fortunate ma. I've been really blessed to be a part of it and historically I don't know how it happens but again this is a once in a lifetime kind of thing; like I say I knew when I was able to get in this building

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when they were hot, to come in and be able to be a part of that, that was the greatest thing that could happen to me and everybody wanted to try to be a part of Stax during that time so yeah man I was blessed but musically it was a boiling pot. Man, to be here, again it's right time right place I mean creativity was unbelievable that time. Everybody was trying to make records and get after it so I was really really blessed to be able to do that and go on with it. I think after Jim retired I was able to start my own label and start a whole new venture, that was in the 90's which was a lot of fun. I got to work with a lot of the Stax acts again and produce those guys. We did Medleds

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and Rufus Thomas and Gasa Tempris, Rance Allen I mean it comes full circle so I was blessed in a lot of ways. Running your own label is a lot different then just doing production deals and I think I started that in '98 and I quit in 2002 for health reasons in 2002 but it was joyus those last four or five years when I got to do my own thing and I made I think some really great records, some of the best because I was able to get a lot of those guys back, that there careers were just falling on hard times you know Mac Rice and those guys like I say again I have some classic records that was done of Rance Allen. There's a son called front line, it's just incredible. I still got one that I haven't ever released.

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I hope you get to hear it someday if I get it and I think I did a grave record on Rufus Thomas you know some things but those guys still had a little punch but that was the combination of all of it where I had to learn all of the skills to be able to put the label together. A lot of Gospel records, I had a group called Billy Rivers, and Angelic voices of faith, man they were some of the best choirs around so coming full circle back to that yeah I thought about how important that it was and just the breaks that I had gotten. I'm not sure again, it could happen again man this town was a very special town. It's a very sorrowful town, people take their music seriously here

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and especially guitar, guitar player's town. You got to play man, you can't mess around in this town. I mean it's for real here, you think about the guitar players out here. Keyboardists, George Colemon, saxophonists. It's just unbelievable the musicians that have come out of here so to be a part of that history and have your name mentioned that's a blessing. I don't take it lightly man, it's a serious thing to me.

Huges: What are you listening to now, if you're just listening to music, what is it?

Manuel: All kinds man I have a collected taste it's unbelievable. This morning I was listening to Wes Montgomery on a song called Mi Cosa. I started listening to Wes a lot. He's just such a genius man

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Listening to his style of play. I listen to a lot of blues players. I still listen to Albert King almost daily. You just can't ever get enough of that and I played along with the things, working. I still you know every day I'm approaching different styles. I'm even working on a country style now. I've taken a Travis pic, sounds crazy

but I like challenges you know I don't like to stay still and that's what keeps me alive is music and it's a part of my soul and if I'm not doing it it's not right and I'm learning all of those Chad Atkins songs. I also took up flatpicking.

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That stuff's hard man you have to fly to do that. I payed thirty-five dollars for a guitar pick and I never thought in my life I'd ever do that but you had to have this pick man, it's gonna be magical unless you play fast but I'm not quite there with the pick. It wasn't just the pick but anyway I'm doing that and I'm still involved in a lot of jazz things I do. I play in a Church orchestra every Sunday; I enjoy that to keep those chops up and I just finished an album that I'd never thought I'd do but I just finished a solo album within the last couple of months. I actually put a single out about three years ago and it's called Memphis in Habana and Tim Withsit who was at Stax hit a posing

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And he encouraged me to go on and finish this album and it took about three years, I had a lot of health issues in between but you know I've got it done and it's a fun project and the responses have been unbelievable. I'm overwhelmed by, I'm humbled by the response to it and this one writer he described it well he said it's like I cut it at royal, most of it at the studio. He said it's like royal studios and Stax studios met in a club on Beal street and went back in the alley and the lovechild is Bobby Manuel's new album so I'm gonna put that on my resume but I thought that was pretty clever but I'm really excited about it. Hopefully next

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I'll do some touring, maybe go back to Italy. I got together with the last Stax act ever signed to the label was the Green Brothers and they had done three or four sides to Stax before it closed. Seventy-five and I kept their set and I found that we were gonna do there album and I kept it for years and years and years and finally I got a call one day and I'll tell you when it was, it was Hurricane Elvis came through Memphis on the year '94,5,6 and I got a call just out of the blue from Bobby Green and he said is this Bobby Manuel that plays guitar and I said yeah man that's me. He said this is Bobby Green... How are you anyway, we got into it and I said look man I've been looking for you guys forever for years and years. I said I still got the set to,

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that we did, we never got finished with it and he said yeah man go ahead and cut it. I said no you don't understand man I want you guys to cut it. He asked me who's gone sing on it, I said well yawl are so anyway we did that album and we

toured Italy. It was a fun fun project to get those guys back together just killer singers. They were like Sam and Dave man a little more Gospel. We went to Pared and that's where I was talking about that I might go back to Pared again and do a thing over there and get out and play some of this music. Take the royal, take Charles Hodges and those guys, Hall and his brother Leroy, Lester Snell, Steve Hudson, all the good great Memphis and one players here, Jim Spakins, Scott Thompson, those guys, and take them over there and do a thing. Again, that would be fun so it's come full circle for me,

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I've been able to do that stuff.

Huges: Alright, well that seems like a great place to end, thank you so much for joining us today.