



Harold Scott, 2004

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Interviewee: Harold Scott

Interviewer: Interviewer

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[0:00]

Interviewer: So how did you end up coming to Stax? How did it start?

Harold Scott: We were kids in night clubs around the city, underage of course, but we were doing like three clubs per night and that's every week, because one of the club owners who was related to me, he owned two of the clubs, The Rosewood and The Showcase, and so he hired us and then we would do another club called the Hippodrome too, and we aren't making no money, you know, \$15 a piece.

Interviewer: Now how old were you guys?

Harold Scott: We were like still in high school, but by the time we were discovered, when Burt and Debra finished the contract we were all out of high school. We had just gotten out though.

Interviewer: So how do you get together then?

[1:00]

Harold Scott: We all lived in the same neighborhood, like streets apart. All went to the same elementary school, all went to the same high school, you know the works. It was Larry Dodson of the Mar-Keys, me, Deljaun, and Jabbo. At one point Glen was there, and another time, later years, Norville was in it. We even had Tiki Williams, who was with the band last night, he was with us for a little while, but it's always been no more than four, but we firmed off at three, and that's what we got now, three. We were setting, one of our appearances was this showcase and in the audience was Josephine Bridges and Tom Nixon, and I think Tina Porter was with them that night too, and they came to see us to see if they wanted to sign us, and they did. It was history from there, and the first go-around was a hit.

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"Dedicated to the One I Love" that was one of the first, wasn't the first record we released but it was on the first album.

Interviewer: Now that was originally done by The Five Royals...

Simultaneously: and then the Shirelles

Harold Scott: and then us

Interviewer: So how came up with the idea to do that song?

Harold Scott: Tom Nixon, our producer, and everyone's like "what?", but the disc-jockeys across the country was shocked that "Dedicated" could be done that way, the way we did it. They said it was...

Interviewer: Well how is the original, and how is yours?

Harold Scott: How?

Interviewer: Like what was the difference between the early versions and then yours?

Harold Scott: Well, you know, I don't really remember the Five Royales that much, but I do know that the Shirelles is the one that I wrote the cover of, and the music of the 50s is the way it sounded [singing opening tune to "Dedicated"] you know like that,

[3:00]

it was faster and stuff, then we just slowed it all the way down, slowed it down and everybody thought it was from the East Coast because, you know, all those groups from Philadelphia, they thought we were one of them because we are Memphis' little East Coast group, you know, that's how we were doing shows with all those people, you know, usually we were the only ones there from the South, the only ones from Memphis on those 70s shows. It's been interesting, you know, we've been through a lot, nothing, never never never really bad stuff that much, and I think the most devastating thing that could happen, to happen to us was when Jabbo passed, when Jabbo died. I didn't believe it, we had a just left a gig in Arizona.

Interviewer: When was this?

Harold Scott: Just three years ago, this past February was three years. We had just done a gig,

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in Arizona, Tuscon and whatever else was there, but when I saw Jabbo, I was living in DC, I flew to Memphis, for gigs I'd be out there. We happened to pop in there at the same time, and I saw Jabbo coming down to the breezeway at the airport, I didn't know who he was. I thought he was just a little old man. I knew something wasn't right, and he was perky like Jabbo is, trying to be a kipper, but he must didn't feel good, and so we made it to the gig, he almost didn't make it on stage, he really got sick while we were away, but he came on it. He basically was sick before he left to come, and we made it through the gig, I got home, and something told me to call him, so I called him and said, "You aight?", he said "I'm cool, I'm cool, I'm cool." The next day I got the phone call, and he said, Deljuan called me and said, "Scotty we lost him",

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and I just fell apart, and it was the hardest thing to come home to Memphis for the funeral. You know how you procrastinate to keep from doing something? I kept saying, "Oh, I got this. Oh, I can't leave that day," you know, I kept doing everything and then I finally had to go to the airport to come home to, and it was something, you know. Me and Deljuan spoke there, but that was the most devastating thing that we've ever gone through, I think, but we remain together. We got JC who is Deljuan's brother, baby brother, to fill in, to be the new tempree. I won't say take Jabbo's place because nobody will ever take Jabbo's place, but JC holds his own.

Interviewer: So what was it like when you first came to Stax? What was the environment like? Who was working there when Larry Nix was the mastering engineer?

[6:00]

Harold Scott: He was, we were, like, younger than everybody, you know, so it was just so exciting to walk down the hall and see Isaac over there, and maybe Jenna Telly had flown in. It was like a family because everybody you see, Carla, Rufus, everybody was just in studio, walking the halls, talking and jiving with each other, and laughing, you know, cracking jokes and stuff, you know, it was, that's the way it was, you know, almost everybody had something that was being played on the radio, everybody had something out at one point, and it was fun. It was very family-oriented, and everybody was at everybody's gigs supporting them, you know. Everybody's background, if you were around the studio, and somebody was cutting a record, and need some background, they would to come, you know, "Background this", "Come clap your hands", we did hand claps on a lot of Rufus' stuff,

[7:00]

and we did foot stomping because, you know, our producer Tom Nixon also produced Rufus, so he'd come make a little extra money figure out something, just clap your hands.

Interviewer: What was Rufus like in the studio?

Harold Scott: Just as crazy and wild as he was out of the studio. [Laughter] Rufus was fun, he was walking that dog, you know, it was very colorful I'll say that, and he wore the hot pants, yellow, orange, pink, you know, the short pant with the cape on the suit, the whole suit with short pants to it. He was something, he held his own, I'll put it like that, you know.

Interviewer: He came from a very long tradition of black entertainers; he was very much rooted in that tradition. He made it very modern too

Harold Scott: Yeah he updated it, to the younger set Rufus was kind of the Picasso of dance songs,

[8:00]

like walking the dog, and doing the dog, and so many other ones that were dance tunes. I think those... that kept him fresh.

Interviewer: And who was the band? Who was the house band at that time?

Harold Scott: Usually it was Isaac's rhythm section played for almost everybody. They were doing the album "We were here", and it's still like Steve Cropper and them, Booker T. and the M.G.'s, whatever. Al Jackson, the drummer, is my cousin.

Interviewer: Oh, really?

Harold Scott: Yes, so I basically grew up with all, or grew up around music

Interviewer: So who was in Isaac's group at that point? Mickey Gregory was a trumpet player

Harold Scott: We had, it was Woodard Holmes, I think Michael Tolls was on guitar,

Interviewer: Skipp Pitts

Harold Scott: Skipp was on guitar,

[9:00]

Lester Snell did all of our first album, all the piano bars and raised all the strings and stuff. That was Isaacs music director, so it was, you know, the same people to help and assist on each other's stuff. Everybody was helping each other out, very relaxed atmosphere. All the while, this stuff was unusual on the road, but nothing wild happens around here that I know of.

Interviewer: So what happened on the road that you can tell us?

Harold Scott: I don't know if I can tell y'all [laughing].

Interviewer: What was the general feeling? You guys were young guys.

Harold Scott: We were young guys singing sweet love songs to women, so you know what it was like on the road for us, it was wild. I mean hotels, people's doors getting knocked on all night, all day

[10:00]

[Phone Rings]

Hello? Yeah. Roderick? You got the wrong number man. Sorry. But it was a lot of wild girl stuff happening.

Interviewer: Who was the big player in the group?

Harold Scott: I don't know [Laughing] I can't tell you those things

Interviewer: That's fine, you don't have to. Who was married? Was anybody married?

Harold Scott: At first, no, and then Del got married, and Del was the only one married, none of the others of us were married. We had a couple of live-ins. All of us had lived with somebody at some point. But nobody was married. But I was rather wild myself.

[11:00]

I did some crazy stuff. [Laughing]

Interviewer: Where did you first start hearing R&B music? You must've heard it from the time you were very little

Harold Scott: From when can I remember music? I heard it from that moment, it was WDIA. You turn your station on, your radio station, so does you momma and daddy too. We put it on WDIA, and it never moved. It would stay on WDIA, and in the beginning, they were really great to the Temprees because WDIA really pushed our group, they liked us. I mean as soon as we put something out it was in rotation on the radio, they played it, so we were really, really a hit here at home, and we did something, and I thank God today that we did this. We had a campaign going, the Temprees did, we went to every high school, junior high, and elementary where we could go in Memphis and performed for an hour.

[12:00]

Through the week when we weren't on the road on the weekend, we were touring through those school all through the week. They were charging kids 50 cents; they didn't have to pay us. They paid, and they would let them keep their money for some fund or some charity at the school, but we did it because the kids would really be buying our records. They couldn't ever some see us because we were at night clubs, they couldn't get in, so we went to them, and now even this very day when I'm out people say, "Oh you're the one who came to my school." In fact I got it yesterday, I mean if we didn't use, after all those years that they remember us by coming to their school and actually giving them a professional show because we set up everything: The band, we did it live, the PA system, the lights, it was a whole thing, and we give the students, give it to the students. We did Washington, Carver, Mitchell Road, Northside, Lester, Melrose, we went from school to school to school. Porter Junior High.

[13:00]

Riverview, I mean we went from school to school, and took our show there and a lot of kids grew up with the Temprees and they still remember.

Interviewer: That's a good way to get kids buying your records

Harold Scott: Oh it is; you go to them. They cannot come see you in a night club, they can come see y'all on your tour because then you're somewhere, but they couldn't come see us in the night clubs and those kind of concerts, and that's what we were doing mostly, so we went to them, and every time we went to them record sales went up.

Interviewer: What were some of the groups that you heard, you know, from the time you heard music? What were some of the group that really stood out, some of the people that really stood out?

Harold Scott: The Delfonics stood out to me, I love the Delfonics, I really love the Delfonics, and of course the Temptations. The [Inaudible] you have to remember we were like 50's or 60's babies, and what happened funk started coming out.

[14:00]

You started getting Sly and the Family Stone, and Jimi Hendrix got really hot, and we were coming up then, you know, we were getting into that, so everything changed. At first, before all that, you know, whatever came to be, we were listening to the Impressions [Singing], Curtis Mayfield, even the Mad Lads. Mad Lads was an idol group of mine, you know, they were neighborhood guys who had made a record and were playing it, and I loved every bit of it. We grew up around them, but I love those folks, and the strange thing people always thought that everybody who sings R&B came from a Gospel background, none of us ever sang in a Church choir. None of have a Gospel background. We did where the high school glee club

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because all of us got scholarships to go to different schools for singing, but I did use any of mine, but never did we sing in a church choir. The Temprees did their first church performance last December. We did, started off with Smoke Smokey Northup's "I Need You Now". I did "Oh Happy Day," and Deljuan did "Mary, Mary in the Morning"

Interviewer: The point that guys were coming I think the church music that had infiltrated R&B had already infiltrated to the point that you were gonna get it anyway, you know what I mean?

Harold Scott: I agree.

Interviewer: I think before there was a lot of R&B on the radio, you had to go to the church to get...

Harold Scott: Right

[Crosstalk]

Interviewer: But in the 60's it was there already

Harold Scott: It was there

Interviewer: You know Ray Charles and Sam Cook had done that already

Harold Scott: Right, and all those message songs started coming out. See, it was there.

[16:00]

Like you said had infiltrated it already, and it just became a standard, but now, in a sense, I think that R&B had infiltrated the church so much that when you listen to Contemporary Gospel and Gospels Jams and all that kind of stuff if you don't say the words and listen to the tracks, you'll dance, you know, because you won't know the difference.

Interviewer: I remember that my mom told me that the first time she ever went to a Baptist church when she was young, and she couldn't believe because this was rock 'n' roll music.

Harold Scott: Yeah [Laughing] What's your guys' religion?

Interviewer: Well we've got, we're Jewish, so she had never really been to a church.

Harold Scott: Aw yeah, she was at the Baptist Church? [Inaudible]

Interviewer: I mean I think she had around that growing up in DC and then

Harold Scott: DC is [Inaudible] black,

[17:00]

so you gonna have a feel of that music, but I remember going to DC for the first time in my life. We were at a show with Curtis Mayfield and Millie Jackson, that's who we were doing the show with, and we were so excited. We had never been to DC, and we started going a lot after that, in fact Don Cornelius of "Soul Train" saw us there, and invited us to his show, and we went to his show three or four times after that.

Interviewer: What was the performance like that night?

Harold Scott: Oh it was a great performance that night, "Dedicated" was big in DC, and we hadn't been there, and I remember we had on some tight, white suits, jumps suits with a zipper. I mean so tight you could not move, and a big red heart on the front of em. We had big afros,

[18:00]

We had gigantic afros. I remember that, that was a great night that night. We had the girls all ran up to the stage. Oh, it was wild, but now I'm gonna give this bit of dirt. That's the night that I had sneaked this girl in my room. She was an affluent, beautiful girl. She came to the door, she knocked on the door, I had met her at the place where we sang, Constitution Hall in DC, that's where we were, and she came to my room. She knocked on the door. Right when she opened up the door, she opened up her coat, she had nothing on under her coat, and it was cold as hell. She had nothing on but a coat. We would share rooms, but I was sharing a room with my road manager who was Charles Miller, who later went to CBS as a promotional man, and they had told us, first of all, "You don't need anybody in your room, you entertain people downstairs, or whatever",

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but you know I brought em home, so they can tend to that. I went to sleep after the evening was done, and when I woke up every piece of jewelry that I had was gone, every piece of

jewelry that I had, and I was so ashamed to tell it because we had been warned about what to do and what not to do. You got a young boys out here on the road and these women up in your room. I get ripped right off. I had a wonderful time that night, but I sure payed for it, and then, you know, at that time I never knew I would move to DC because that was like 10 or 15 years later I moved to DC, after that and I saw her, and I went up to her. I said, "You might not remember me, I sang with the Temprees, and you stole every piece of jewelry I had out of my room." She froze, I said, "Don't be scared",

[20:00]

I said, "I'm not gonna do anything to you." I said, "I just want you to know that's why you are what your are." She's a vagabond on the street, but I recognized her, and this is what it was. I think her name was, they called her Red because she was very dark, and I saw her, and that freaked me out for weeks seeing her after all those years, and she was a little thing. She looked like a vagabond, a homeless person, but that was her. She froze and I told her who I was and what she did to me because that's how, I knew, I knew it was her because I swear I would never forget her face, and I ran into, and that was like, like I said, 20 years later

Interviewer: That's weird

Harold Scott: Strange, but that was one of the other fascinating things that happened to me.

Interviewer: Now that show in DC was that the first time you met Curtis Mayfield?

Harold Scott: Yeah. It was the first time I had ever met, the first time I ever met Millie Jackson.

Interviewer: You had grown up, of course, listening to the Impressions they had...?

[21:00]

Harold Scott: Yeah, you know he had left the Impressions, he was doing solo by that time. This was before the accident and all that stuff, and really nice guy, was very nice, and Mellie was nice but she was nasty on that stage. She is very descriptive on stage, you know.

Interviewer: Now the music at Sax had gotten very political by the time you guys were. The Staples Singers were there.

Harold Scott: I'll Take You There.

Interviewer: Of course, Curtis had put out the Roots album, and a lot of people were making those sorts of records, and you guys weren't necessarily addressing those things lyrically...

Harold Scott: ...We were not addressing those...

Interviewer: But surely it affected the music.

Harold Scott: Well it did because in our live show, the songs that you choose to put into your performance, you don't do just your songs. We would always pick out something that was hot, we would do that song called "Smiling Faces," we did that. We did a couple of Curtis' songs. We did some Sly Stone,

[22:00]

and the thing about our team, Temprees never ever actually wanted to be that love slow mellow group, we didn't go for that. We wanted to be fast, jumping, rocking stuff, but we were made into that kind of group because no matter what we put out, if it was a fast tune, or up-tempo tune the disc-jockeys would flip it. They would just flip it, every time we brought a slow song out they would flip it to the fast side. I mean it was a little faster than that but it was because we did "Explain it to Her Mama" and the first song was "(Follow Her) Rules and Regulations," and all those songs were fast but then the other side was what they played and they just..., so we were made into the love group. All of our songs are about love. The second album "Love Maze" was the first time I had ever written a song and it the title cut for that. "Love Maze" was the name of it. It did really well for us.

Interviewer: What was the story behind that song?

[23:00]

Harold Scott: I was breaking up with this girl, and I knew I was going to, and I didn't really want to, but I knew that it was coming, I could feel it, so I was like caught up in a Love Maze. I didn't know where to turn, what to do, where to go, and that's how it came about

Interviewer: And you wrote it by yourself?

Harold Scott: Yeah by myself, and we brought it to the studio the next night, and Tom Nixon said, "Oh, we're cutting it. We gonna cut it. You wrote this song, so we're gonna cut it." We cut it that night.

Interviewer: And it charted?

Harold Scott: Yes, that was what made me buy my blue car, buy new furniture, and bills covered for a while.

Interviewer: It must've been amazing, you know, it's like you just grew up, you're a kid in Memphis, and all of a sudden you're buying cars because you wrote a song about a break up or something.

Harold Scott: Yeah, that is the weirdest thing, you know,

[24:00]

you do something, okay I'll say this, it's a blessing to do something that you like doing, you make money from doing something you like, that you enjoy, and it doesn't feel like a job or you're under pressure because you like doing it, and then to make money off of it, to be able to live off of it. It's fascinating, but when it slowed down, you have to have all your ducks in order.

Interviewer: When did it slow down for you guys?

Harold Scott: Right after Stax went bankrupt. Oh that Stax situation was, it started going... See, we were on the We Produce label which was a subsidiary of Stax, but whatever happened to Stax happened to everybody, you know, we all felt it, you know. It just, but for some reason, out of everybody at one point, we were the only ones who were doing anything, shows

[25:00]

Interviewer: You were one of the last groups putting out hits when Stax went under.

Harold Scott: We never stopped performing, and we never stopped... we were blessed enough to keep getting called, so all these years we're still singing, still doing shows, still travel. Not as much as we did before, but that's going to change because we're going to put out a new CD

Interviewer: Oh yeah, where did you guys record that?

Harold Scott: We had done some of it in the Virginia Washington Area. In fact, we just had a session, the three of us went up, one of, Del in our group, his brother has a studio, he and JC, their brother has a studio, and we went there and recorded, three really nice songs. You're gonna like them... Y'all listen for em.

Interviewer: And you've been doing a sort of 70s review tours, but it's interesting because, you know, you guys are always doing reviews

Harold Scott: Always, so there was nothing different about it except for the name change, 70s review

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That's the only thing changed. Same people, we have shows with Heat Wave, Delphonics, Blue Magic, Evelyn Champagne King, Denise Williams, I could just go on and on. The Dells, the Ebonies, and all those people, that's who we do shows with.

Interviewer: Are they still real fun?

Harold Scott: Yeah, in fact, honestly, you make more money now, you're taken care of a lot better now, you know because now most will pay you out there put you in a hotel and pay your salary.

Interviewer: It didn't use to be like that, you had to pay your own way to the shows

Harold Scott: Whatever you made from that salary, the deposit that they sent that's what you had to do everything out of

Interviewer: So basically, you're only touring to promote yourself and sell records, but it's a different era now. Now people tour because that's how you make money because nobody makes money off of selling records.

Harold Scott: Yeah, so you tour, if you need to go buy a new car,

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you stand there and say, "I need about 6 gigs so I can pay for this car," and they'll count it up, and in the room there's a division, there's a divide, and in the head of our organization, us, we have to pay all our band members.

Interviewer: What band would you tour with when you were performing in the 70s?

Harold Scott: We would always have our own band.

Interviewer: You would have your own band.

Harold Scott: We would take own band with us because people worked cheap.

Interviewer: And were they people who played on Stax, or were they Memphis people?

Harold Scott: They were Memphis people. They weren't really the studio musicians per say, but they were playing around town, you know, whatever, and we still have two of them with us now

Interviewer: Oh yeah, who's that?

Harold Scott: Leon, who played with us, Leon, played with us for years, and he is with us now. In fact, he's our music director right now, but he has formed his own band and they all played for us. They're called Surge

[28:00]

and then Leon tried to get something out too.

Interviewer: Now what was the situation with Larry Dodson? He was originally with Temprees and then he want to the Bar-Kays

Harold Scott: And then Alan Jones wanted a singer so he came to our group and he asked Larry, and Larry came to us and we talked about it, and at that they were hitting and hitting hard, so I said, "You do what's best" because, you know, we didn't have a record out when Larry was with us. As soon as Larry left then James Alexander used to tease him saying, "Lord, Larry, as soon as you left the Temprees got a hit." [Laughing] James used to always tease Larry about that, and so Larry had his success, and we had ours, and he's one of my best friends. We talk all the time and his son got married, and I did the wedding.

[29:00]

Interviewer: So the Temprees had a hit before the Bar-Kays?

Harold Scott: No, Larry wasn't always with the Bar-Kays

Interviewer: Okay, I mean the later Bar-Kays, not the early Bar-Kays.

Harold Scott: Yeah we had "Dedicated to the One I Love" out before...

Interviewer: Before Larry had a hit with the Bar-Kays, and did you guys go to Wattstax with the Bar-Kays?

Harold Scott: Yeah, we all were at Wattstax together because I think the Bar-Kays first, biggest hit was "Soul Finger."

Interviewer: Yeah that was early though, that was before the plane crash

Harold Scott: Larry wasn't with them then, we didn't even have a record at that time but we were singing.

Interviewer: Now what was the Wattstax performance like?

Harold Scott: Whew, it was, it was probably at that time one of the biggest things that we had ever done. Yeah, it was huge, and they rolled us out to the field, I remember, because our dressing rooms were a long way from you were driven to the field and on stage and then just

[30:00]

look around and see all the people. Now I never beed stage fright. It didn't bother me, but that was a bit overwhelming, and the only thing about it was they were screaming and hollering so I couldn't hear us, all you could do, you could only sing from memory, from what you knew, so I guess it was alright.

Interviewer: It's interesting because, you know, people thought that could, a concert like that or an all-black performance couldn't even happen at that time, you know, that big because the

black shows, the black reviews they weren't as big. They were in smaller theaters. They weren't stadium concerts

Harold Scott: Right, they were not like that, but it happened, and that whole experience in California was fun because right after that we got our first stint in Vegas with Little Richard and Redd Foxx. Redd Foxx would open the show, we would come on after him, then Little Richard was the headliner

[31:00]

and the top room was Bill Cosby and Ann Margaret, and there was another room with somebody. We were in there for 30 days. We did three shows a night.

Interviewer: That was like the old days at the Apollo or something

Harold Scott: It wore us out, but what happened was we left our mark in Vegas because the guy who was over entertainment at the Hotel had never seen that many black people come before, and we were joining Death be to My Love's album, and Little Richard's crowd was basically a white crowd, to be honest, the rock and roll type.

Interviewer: Well, but those kids who were listening to him, I mean, as soon as he hit, if you listen to Little Richard's lyrics there about white kids, the Dungaree Dogs, you know.

Harold Scott: Right, right, they are, you're right

[32:00]

and adding us it was a smart move on his part, but I can truly say he got a little jealous.

Interviewer: Well he was known to get jealous

Harold Scott: Because on week nights the Landstar rep who ran the place, black people lined up to come in which would make the room full every night because with the black and the white men together it was like we're crowded, and the hotel guy was coming in and going at us, "This is the most successful show Richard has had" and dah dah dah dah. We were pulling another age group and a whole 'nother set of people, and he cut time down. We had 12 minutes every night. When we left there we had, I think, like nine minutes, and we would brush through some songs, and I'll never forget that because at that time I didn't understand, later you can't cut the money but you can cut our time since it's really less work for me to do, but you don't look at it like that at the time

[33:00]

it's like, "Why can't we do all our songs?" I remember that, we had a good time. We stayed out there 30 days. It was wild.

Interviewer: And that was still at the height of everything, that was when the artists, more serious artists were going to Vegas.

Harold Scott: Yeah

Interviewer: Sort of the beginning of that

Harold Scott: And then we did something else that was a landmark. There was a club that I remember called the Mine Shaft, underground, where no black parties had ever performed before. We were the first ones, the first blacks to go in and perform there, underground. That was all in the papers and stuff, they made a big deal out of that.

Interviewer: And what was the audience like at that show?

Harold Scott: All black, I think it had turned black

Interviewer: Well what're the audiences like now?

Harold Scott: You are not going to believe it, Latinos, young teenagers.

Interviewer: Young Latino teenagers?

Harold Scott: When we go up to California like this show coming up

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we got the next. You have some peers there, but eighty percent of the audience are Latino, young, the type of people who listen to those classic, old stations out in California. Pack it, pack it. We were freaked out the first time we went with this promoter, Alan Beck. It was just all Latino. I mean, gee, I pack up to my place and places play to 7-10 thousand people and it's jam packed. I looked around and said, "These are children", you know you expect your age. It's real surprising.

Interviewer: Yeah it is surprising. Probably pretty fun shows though

Harold Scott: Oh great shows, and Alan Beck is one of the classiest promoters you're ever gonna meet. I mean he takes good care of you. Everybody's treated very well, and, you know, I'd

[35:00]

do anything for him. He's a real nice guy, and a smooth corporation. He runs his corporation very well, you know, you're picked up, you're watched out for, you're fed, you're wined, you're dined, you know, the whole works.

Interviewer: And how were you guys treated when you recorded at Stax originally?

Harold Scott: How were we treated here at Stax?

Interviewer: Yeah

Harold Scott: Well the people basically treated us nice. I think, I often say this because we were not one of their rated, um, not Volt or Stax whenever they were a subsidiary label, sometimes I think we were like... I don't really want to say this, but-

Interviewer: You don't have to say it, it's fine

Harold Scott: [Inaudible] I think a lot of times we should've been on shows that we weren't on, or

[36:00]

I just didn't think that we were treated well a lot of the times. I don't know if it was because of our manager and her relationship with Stax, or our producers, I don't know what, but it's a lot of things that we should have been able to do up here but in the end we were not, but we always were successful in whatever we did at the end. It would be, "Oh them with Stax" which we were, but sometimes we were treated like I think we should've been treated. We've talked about a lot, but I love Dena, that's my girl, you know, Dena looks out for us, keeps us in things that, you know, just real with it.

Interviewer: Well it was nice to see everybody still come out and support each other the way they used to, you know. The way you guys all came out to see Mabel when she came.

Harold Scott: Oh yeah, you know, my boys,

[37:00]

my group, so many of the guys, first of all, are really nice guys, and we try to do what's right. So like you were saying in one of your answers that you gotta think about, we worked there a while. I can truthfully say we weren't that wild. We had, like one of my partners John Gary, none of us were as wild as John. John was a great guy, but John was out there, but none of us were, you know, we were more little home mothers than anything else because I was always up

in my room in the bed, so, you know, we didn't do no shooting or killing or stealing or robbing or you know, nothing like that

Interviewer: Well good this is great, and we'll have you again with Del on Friday morning.

Harold Scott: He'll pick me up, and we'll come down together

Interviewer: Yeah that's great

[38:13]

[END]