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San Joaquin Valley Oral History Project

Recorded History

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C.A.: This is Curt Asher. I'm interviewing Red Simpson at his home at 4324 Sable in the Royal Palms Mobile Park at 9 am on Thursday, November 20. Red, could you state and then spell your name for me please?

R.S.: Spell my name? R-E-D S-I-M-P-S-O-N.

C.A.: Is Red your real name?

R.S.: My real name is Joe.

C.A.: How come they call you Red?

R.S.: Well, when I was a kid I used to go out, and when I was picking cotton, I'd go out in the cotton truck. They got to call me—because I had red hair then.

C.A.: Oh red hair. I see.

R.S.: They called me Little Red Simpson. It stuck by me.

C.A.: Where and when were you born Red?

R.S.: I was born in Higley, Arizona, 1934.

C.A.: And when did you move to Bakersfield?

R.S.: 1935. My folks migrated out here from Louisiana and Georgia and they were all over the place. They had thirteen kids.

C.A.: Thirteen kids? I was just going to ask you if you came from a big family. So, I guess that answers that. [laughter]

R.S.: We would eat beans and corn bread and all that good stuff.

C.A.: Can you describe what it was like growing up in Bakersfield in the '30s and '40s?

R.S.: It was hot and dusty, dirty. Alkali dirt everywhere. Everywhere you'd walk there was alkali dirt. If you didn't have no shoes on it would come right up through your toes, just like powder, you know. It's crazy.

C.A.: Now did you work in the fields and things there?

R.S.: I worked. Yeah picking cotton and potatoes and peaches and grapes and whatever was available. Then I got guitar sickness and decided I wanted to play a guitar. Pick a guitar instead of picking cotton. (Laughter.)

C.A.: How old were you when you picked up the guitar?

R.S.: I must have been twelve, thirteen years old. Maybe. Maybe a little younger. My dad played a banjo and I had two sisters that played guitar and sang harmony. My grandpa was a fiddle player. All a musical family there, you know.

C.A.: That's great. So, with the thirteen kids were they all—you said there's a musical family—what else did you guys do for jobs and things around here?

R.S.: Well, we just worked a lot.

C.A.: Was your dad a farmer or what did he do?

R.S.: No, he was a farm laborer.

C.A.: Farm laborer.

R.S.: Irrigating cotton, potatoes, all kind of stuff.

C.A.: Can you tell me anything else about the town of Bakersfield and what it was like being here in the '30s and '40s? Do you remember anything else?

R.S.: Well, I shined shoes.

C.A.: Did you? Where at? What part of town?

R.S.: All over Bakersfield and sold papers when I was a kid, ride a bicycle from town and make enough money to go to the show.

C.A.: So, how did you learn to play the piano and guitar? You play the piano, don't you?

R.S.: Yeah.

C.A.: And the guitar. Do you play any other instruments?

R.S.: I used to play a fiddle but I've had a light stroke and I can't play it anymore. I can't hardly play guitar anymore. I still play the keyboard. I use it out at Trout's every Monday.

C.A.: Okay. How did you learn to play those? Just picked them up started playing?

R.S.: I used to go around these places, old dances, like Rainbow Gardens on Saturday night or Beardsley Ballroom. And I'd bug these guitar players. "Show me this cord here; I ain't getting this right." Tommy Hayes was one of them. I remember him growing up. Tommy was a great guitar player and he helped me a lot guitar, him and Bill Woods and Buck Owens and a whole bunch of young people.

C.A.: What's the story on that? How did you get to know those guys?

R.S.: My brother Buster played in the, the base fiddle, in Bill Woods band, The Boston Playboys, and I met him through him and I got to know him and everything. I said "you're going to have to help me here a little bit because I don't remember all this stuff." But they did. I had a lot of help from friends.

C.A.: How old were you when started doing that?

R.S.: About thirteen, fourteen, maybe.

C.A.: So, did you learn how to read music and write songs?

R.S.: I tried to but it messed me up so bad I had to quit.

C.A.: Why is that?

R.S.: Well, I couldn't play. I never did learn to read music real good.

C.A.: But you still wrote your own songs, right?

R.S.: Oh yeah. I wrote a lot of songs and the cords and everything I knew from previous experience.

C.A.: I see. Okay. This is kind of an obvious question but how did you get interested in performing country music as opposed to Rock and Roll?

R.S.: Well I was raised here in Bakersfield.

C.A.: And that's all they played, right?

R.S.: Yeah, there was fourteen, fifteen night clubs going every weekend every week somewhere. And there was a lot jobs, of course, I never got a job until I got to twenty-one. I wasn't old enough to get in. I joined the Navy when I was seventeen and just stuck with it.

C.A.: What was it like—you mentioned it a couple of times—in the fifties in Bakersfield there was a big music scene here. Do you remember the clubs and where they were located?

R.S.: Oh, just about. About every one of them. Blackboard, Lucky Spot, Clover Club, Docs Club...

C.A.: Where were those mostly located?

R.S.: The Blackboard was over on Chester Avenue, 3601 Chester Avenue. The Lucky Spot was out on Edison Highway and so was the Clover Club, I worked there. That was my first job playing piano. I learned to play the piano in the Navy. I was on a hospital ship and there wasn't no place to go practice piano. They had a piano down on the bottom deck and I used to go down there and practice piano because right across the way was the morgue where the soldiers they brought in that died, you know. I just get down there and practice. It didn't never bother nobody.

C.A.: That was Korea?

R.S.: Korea, yeah.

C.A.: So, where was the hospital ship?

R.S.: Incheon, Korea. They were based out of Long Beach. I remember the recruiting officer told me, he said “I can get you close to home if you would like to be close to home.” I said “how close?” “Oh, Long Beach or San Diego.” Two months later I was in Incheon, Korea. [laughter]

C.A.: That's not too close to home is it?

R.S.: No.

C.A.: I'd like to hear a little more about what the scene was like here in the fifties. If you came into Bakersfield and you wanted to go to a club, were there a lot of them on Union Avenue or other places?

R.S.: Yeah, there was a few on Union. I remember one out there called the Round-Up Café. My brother Buster played there with Bill Woods and they played at the Clover Club. We used go out there on Saturday night there and Rainbow Garden. There was three of them down on Union and the Rainbow Gardens, Rhythm Rancho, and Bill Woods had a place there too down on Union. I used to go out there with this friend of mine, Big Bill Smith. He recorded some of my songs later and I used to go out there—he was working in the liquor store there. His dad owned the place so he could get in there and work in the liquor store. I used to ride my bicycle out there and he'd teach me songs, old songs, like “Basin Street Blues” and some old songs like that. I learned a lot of them from Old Big Bill. He was a great singer too.

C.A.: Who were some of the other players around town? First, why don't you tell me about Bill Woods?

R.S.: Yeah, Bill gave Buck first job he ever had out there, Bill Woods. In fact, I wrote a song about it once called “Bill Woods from Bakersfield.”

C.A.: So, he was a real good guy wasn't he?

R.S.: Buck?

C.A.: No, Bill Woods.

R.S.: Oh, Bill was a great guy, yeah. My favorite hero.

C.A.: And you said your brother played guitar for him?

R.S.: He played big bass, big tall bass. I remember Bill Woods see—when I came home from the Navy he'd take me back to a bus station and sometimes I'd beat him back home. I didn't want to go. I went A-W-O-L a few times.

C.A.: So, you were in the Navy for four years?

R.S.: Three years, three months. When I wasn't in the brig. I'd come home and go AWOL just so I could go out to dances where Bill was playing and they didn't frown on that much; they didn't like it too much. One time I did two months in the Brig up at San Francisco for going all over the hill because I'd come to town I'd go out to where Bill Woods was playing.

C.A.: And what about Buck? You worked with him a lot?

R.S.: I worked with Buck a whole lot, in fact, I worked Carnegie Hall with him. I was opening shows for Buck and he was recording everything I was writing, just about. He recorded thirty of my songs. Then I'd go down to Capitol with him—Capitol Records—played rhythm guitar.

C.A.: So, when he was recording a record at Capitol Records you were...?

R.S.: Oh I was right there, yeah.

C.A.: You were the guitar player for his?

R.S.: Rhythm guitar player. I played a twelve string rhythm and he had a bass player that worked with him named Doyle Holly. He said “I don't want to play that dam twelve string but Chief, Let Red do it.” That's how I got stuck with it.

C.A.: Did you know Merle Haggard pretty well?

R.S.: Oh yes. Merle yes, he recorded about six or seven of my songs. I knew him ever since we worked—we worked together in clubs together in Ridgecrest, out at the Lucky Spot, the Blackboard, all over, Fresno—yeah, I was real good friends with Merle, still are.

C.A.: How did you get to know...?

R.S.: Bill Woods?

C.A.: Yeah, Bill.

R.S.: I got to know Bill through my brother, Buster. He played in his band. That's how I met him. One time they came out to the house, I remember, they had all the—they had the whole band with them and they had all these cowboy shirts and I thought "man, these guys are millionaires. They must be to have all them good looking cowboy shirts."

C.A.: When I saw you the other day at the Marty Stuart concert, how did you get to know Marty Stuart?

R.S.: Through Merle.

C.A.: Oh, through Merle.

R.S.: Yeah, I met him up in Fresno at a show and his wife recorded one of my songs too, Connie Smith, I think, "You Don't Have Very Far to Go." In fact, that was one of Merle's first records. Merle recorded it three different times, three albums and three singles. The last time I saw him he said "I'm going to keep recording that, Red, until it's a hit."

C.A.: Where did most of the musicians that were living in Bakersfield live? Was there any area of town where a lot of musicians lived or were they just spread all over?

R.S.: They were just spread out all over wherever you could find a good house or something, you know, or a tent. A lot of people lived in tents back then.

C.A.: Do you think that having a lot of migrants from Oklahoma and places like that helped build the music scene?

R.S.: Oh yeah! Sure. That's where they all came from.

C.A.: All the musicians and all the people listening to the music too.

R.S.: They wanted to have a better life than picking cotton, so a lot of them studied music pretty good and that's how a lot of it started.

C.A.: So, why don't you tell me what's the Bakersfield Sound? And what distinguishes it from other kinds of country music?

R.S.: Well, to me it's nothing. It's just a bunch of musicians playing music. It's—of course, Nashville was using strings and all kinds of voices and stuff. Take Buck, well, Bill Woods, he cut a few records around here. I would say Bill Woods was the one that started the whole thing, really, him and Lawton Giles. He's a publisher from Upland, California now. He comes down every once in a while to Bakersfield. In fact, he was down here last Monday night at my show.

He got up and did a few songs. He sells books about Bakersfield and stories about how the music was. They say he gave birth to the Bakersfield Sound. Bull.

C.A.: What's your musical style? Do you have any kind of musical style that's unique to you?

R.S.: Just Country.

C.A.: Country.

R.S.: That's about it. Ernest Tubb, Willie Nelson, all of them.

C.A.: Did you ever meet Ernest Tubb?

R.S.: Oh yeah. I got an album he signed for me. I was going to buy this album at his show and he come over there and said "This guy ain't buying nothing. Give that to him free." I still got it too.

C.A.: Can you kind of trace out your Country Music career for me? How it started? Where it started? You said it started when you were about thirteen and close with after meeting some of the guys through your brother, but can you just sort of describe how it went over the course of the next—it would take a while to tell that story but I would be interested in hearing it.

R.S.: Yeah, it just seemed to bloom into big business. The more guys that were playing, the more got recorded on different labels. We had Tommy Collins around here, Buck Owens, Merle Haggard. There's a lot more names that I can't remember, of course, I'm eighty years old now. Ain't doing too bad.

C.A.: That's for sure. So you started playing first in the clubs around here and where did you go after that? Did you always just play in the clubs around here? I know you had some big hits in the seventies, you know, "Truck Driving Man," and other songs like that. Can you sort of tell me how you went from there to there?

R.S.: I just kept playing around Bakersfield these clubs and places. This one steel guitar player, Dusty Rhodes, he took me down to Los Angeles and got me signed up with Cliffy Stone a manager and publisher. Cliffy's the one that got me on Capitol Records—wanted me to do some truck driving songs and I said "well, ok, we'll try it." The first one I had was "Roll Truck Roll," and it was written by Tommy Collins, a Bakersfield boy. Then I had "Hello I'm a Truck," which written by Bob Stanton, Yakima, Washington. That's how that got started.

C.A.: So, about what year was "Roll Truck Roll"?

R.S.: Sixty-six.

C.A.: Sixty-six.

R.S.: 1966.

C.A.: What was it like hearing yourself on the radio for the first time?

R.S.: Wow, it was funny at first—that’s me? I kept recording—Cliffy had Ken Nelson, he was an ANR man at Capitol Records. He had him call me one day, said—I think it was on a Friday—and he called me and he said “This is Ken Nelson,” a big-wig at Capitol. He said “Can you come down here on Monday?”

I said, “Yes, what for?”

He said, “I want to sign you up on Capitol.”

C.A.: Wow.

R.S.: And took two hours to get down there. I said, “I will be down there in an hour and a half, Man.”

(Both laugh.)

C.A.: So then you... You know, I guess the radio and the television, they had a big part in the development of the West Coast Country Music. Did you ever play on TV? Or did you...

R.S.: Oh, yeah. I played a lot on television

C.A.: What are some of the shows you played?

R.S.: I played around Bakersfield on “Cousin Herb’s.”

C.A.: Uh-huh. What was that? In the 50’s?

R.S.: Yes. ‘50’s, 60’s. And I think he died in the ‘70’s. I can’t remember now, but...

C.A.: What was his last name again?

R.S.: Cousin Herb Henson.

C.A.: Oh, Cousin Herb Henson. Okay.

R.S.: Cousin Herb’s Trading Post was the name of it.

C.A.: And that was a local TV show?

R.S.: Yes. And he had all kind of guest stars on it. People from all over the country. Merle, Travis, he had part of the “Bonanza” bunch on there—Dan Blocker...

C.A.: Oh, really?

R.S.: ...and Michael Landon. All of them. I got to know them all and they’re pretty good boys.

C.A.: You’ve gotten to meet a lot of people, famous people, over the years.

R.S.: I sure have.

C.A.: What other shows were you on? What other TV shows were you on besides the "Cousin Herb Henson Show?"

R.S.: I was on the Dick Clark thing. I can't remember what it was called. Bandstand or some...that's when I had a record that wasn't on Capital or anything like that but it was a different, a different label. I had a song called "Big Bank Robbery" where I kind of talked. It was the first one that I kind of talked in, you know. And I said, "Hey, Scarface, you got your gun? Let's rob this bank and get some mon. We'll spend it all and go on a spree. Yeah, man, The Big Bank Robbery."

(Laughs.)

Kind of Rock and Roll.

C.A.: I see. So you played some Rock and Roll, or at least it was considered Rock and Roll when you were younger. Right?

R.S.: Sometimes I played some. I rolled out a session. I don't go that way too much. I'm not crazy about Rock and Roll.

C.A.: No. No. I know Buck Owens, he was on "Hee Haw" a lot. Were you ever on that?

R.S.: I was never on that. Me and Sam Lovullo never got along. He ran the show and everything. So, Buck had asked me at one time if I wanted to be on there. I said, "No, I don't get along with Sam Lovullo. I don't. No."

I didn't even know him! I didn't like some of the stuff he'd pulled.

C.A.: Really? What kind of stuff was that?

R.S.: Oh, I can't remember now.

C.A.: Did you do a lot of other things to support yourself besides playing music? Or did you only play music once you stopped working in the fields? Because I noticed you wrote a lot of songs about truck driving?

R.S.: Yes.

C.A.: Did you ever drive a truck?

R.S.: I drove an ice cream truck.

C.A.: Oh, you drove...

R.S.: Two weeks and made \$19! There would be four or five kids come up behind me, there. And then one of them would have money. The others didn't have money. I would give them the ice cream anyhow!

C.A.: So how did you learn about truck driving? Did you learn it from...

R.S.: Well, that was an accident. Bill Woods has sung "Truck Driving Man" a lot. And I learned how to do that and I just, then when they signed me with Capital, they wanted me to do truck driving songs, so I had kind of a bass voice then. It is gone now.

C.A.: I remembered... Did you ever know David Dudley? He was a truck...

R.S.: David Dudley was a great friend of mine.

C.A.: Was he?

R.S.: Sure. In fact, he recorded one of my songs that I wrote when I was at The Blackboard called "The Bull Shepherds."

(Red Sings) This old rig I'm driving ain't the sharpest on the road. These old bulls that I'm hauling ain't perfume. But if it wasn't for a lot of truck drivers just like me, who would bring those T-bone steaks to you?

(Both laugh.)

R.S.: Dave Dudley, Red Sovine. I knew him, too. And Dick Curtis from Bangor, Maine. All four of us were in West Virginia, Wheeling, West Virginia for a truck driving show one night. Red Sovine, Dick Curtis, Dave Dudley and me. And I wound up in New York the next day with Dave Dudley. He highjacked me on there.

C.A.: Wow. So you played all over the country, then.

R.S.: Oh, yeah. I have been to Amsterdam and Germany and France and England.

C.A.: How did they like Country Music when you were there?

R.S.: Oh, they love it over there. They wanted me to come back, but it is too far for me to go anymore.

C.A.: Yes. Where is the best place you ever played?

R.S.: Best place? Right here at home.

C.A.: Yes? Which club?

R.S.: Oh, I liked them all. They were.... First job I ever got was a friend of mine, played trumpet. His name was Cliff Crawford. He wrote a lot of songs, too and he had a lot of Walter Brennan records. He had a record he wrote called "Old Rivers" that Walter Brennan recorded. The first paying job I ever got was like Merle called them, "Whiskey Jobs." And you got the "Beer Jobs." That is like \$15.00 a night. Well this... Cliff called me one time and said, "I'd like to use you on guitar up at the Hatton Ranch, towards Springville, up there.

I went up there and said, "This has got to be it."

C.A.: Was that a party or what?

R.S.: It was a dance.

C.A.: A dance.

R.S.: They had them once every week.

C.A.: Did they have a lot of dances around town besides in the clubs?

R.S.: Oh, yes. You could go out to Pumpkin Center and they had a lot of, Cousin Ed out there, his band and there were some people ever Saturday night. People out at the clubs. Pick fights and everything else.

C.A.: Oh, yes?

R.S.: Drank beers.

C.A.: So some of it got pretty wild, didn't it?

R.S.: They did, too. At the Blackboard. I remember. I remember one time the Hell's Angels came in there. And the leader of the Hell's Angels told Bill Woods, he said, "If there is any trouble in here, don't worry about it. I will take care of all of it."

So, if anything popped up, he was right there to stop it. You know, the leader. (Laughs.) Big old boy.

C.A.: So he kept things under control, sometimes?

R.S.: Yeah. It was a little wild back then. If you wanted a fight, you had a place to go.

C.A.: Yeah. At the Blackboard?

R.S.: Yeah. All of them. You could get a fight in all of them if you didn't watch yourself.

C.A.: Can you describe working with Merle Haggard...your experience working with Merle Haggard?

R.S.: Merle Haggard was great to work for. He always paid me and I just opened the shows for him and I did about 15 or 20 minutes and then he would come on. I remember one time when we were back in Tennessee, I had tonsillitis and I was as sick as a dog. I could hardly get out of bed. And we had bunk beds on the bus and Noah called me and said, "Just stay in there, Red. You are too sick to go work." So, I still got paid. He was a great guy!

C.A.: Yes. And you opened for him for a number of years?

R.S.: No, it was about 8-10 months, I guess. It was the same with Buck. I worked with Buck, opened his shows for quite a while. In fact we worked Carnegie Hall one time.

C.A.: What was that like?

R.S.: Scary.

C.A.: I bet.

R.S.: I never seen so many big buildings and weird people.

C.A.: Is that the only time you have been to New York?

R.S.: No, I have been through there a lot. I have been all over the country. I was up in North Fork, West...

C.A.: Virginia.

R.S.: Virginia. Not long ago. Did several, I did four shows in Austin, Texas.

C.A.: Oh, nice.

R.S.: And one of those was Buck's Bash, Buck's birthday. And then I worked Dallas, Fort Worth, San Antonio, Phoenix. I used to work Phoenix a lot. And just as a guest star, you know. And it was fun.

C.A.: Are there some musicians you helped with their careers?

R.S.: What?

C.A.: Some musicians you helped start their careers? Because I know that you said that Bill Woods and other people kind of influenced you. Did you help some other people get going?

R.S.: I helped everybody I could, you know. But nobody ever made records or anything. They was just people wanting a job or whatever I could do. I would help them out. Wasn't nothing.

C.A.: So, who influenced you the most? You said, "Bill Woods." Were there other musicians that influenced your music?

R.S.: Oh, Ernest Tubb, all the big singers from Nashville that, you know—Hank Snow. I was taken by all of them. I am still helping people around town here. I play at Trout's every Monday night. And I have singers... My boy, here, he (his name is David). He's singing now. He's starting to sing.

C.A.: Oh, good.

R.S.: He found out how easy it was. (Laughs.) He's doing good, though.

C.A.: So, did you always like to perform? I mean, did you, when you were a kid did you...?

R.S.: I used to take my guitars to play over there and sing for the kids.

C.A.: Yeah? So, you never had any nervousness about getting up in front of people and singing or....

R.S.: Oh, I had a few times I did, but it kind of wore off, you know. You just get up with a guitar and people, they give you applause and everything, and that kind of clears it up.

C.A.: Yes, I bet. So, do you see any differences between Country Music of today and Country Music of yesterday?

R.S.: Oh, I see a lot of difference. Yes.

C.A.: Can you talk about that?

R.S.: Well, it's mostly all Nashville now. Hip-Hop, Rock and Roll and the Country is not like it used to be.

C.A.: How did it used to be? What is the...

R.S.: Ernest Tubb and stuff like that.

C.A.: Were the subjects different? Subjects they sang about?

R.S.: Yes. It is a lot different now than it was. I don't know, I just don't like it no more.

C.A.: No?

R.S.: That's why I play "Keep it Country" at Trout's every Monday. At Trout's...

C.A.: And Trout's has been a venue in Bakersfield for a long time, hasn't it?

R.S.: I been at Trout's since 1991.

C.A.: Is that right?

R.S.: And Rasmussen Senior Center over here. I play there every Tuesday.

C.A.: Do you? Okay.

R.S.: And then, I still go out on the road doing shows, wherever. I was just up at North Fork by Bass Lake in California had a big show up there. And I still go out on the road once in a while.

C.A.: That's great.

R.S.: I don't have a bus, but they got airplanes. (Laughs.)

C.A.: But you do have a band that goes with you?

R.S.: No, I just work with the house bands that are there.

C.A.: I see.

R.S.: I am used to it.

C.A.: Did you ever have a band of your own?

R.S.: No, not really. Well, on the ship I did, on the U.S.S. Repose. I formed a little band there called the U.S.S. Repose Ramblers. And we used to play on the ship and put it up on the top deck up there and play Country Music up there and sometimes I would go over and play Korean orphan homes, A.M. clubs, officers' clubs, all kinds of clubs.

C.A.: Oh, yes, when you were in the Navy?

R.S.: Yes.

C.A.: Did you ever play any place like that after you got out of the Navy? Like on military bases and things like that?

R.S.: Yes, I did a show down at the Veterans' Hall in L.A. one time. And I still do whatever they want me to do.

C.A.: So, do you think the lifestyle for Country Musicians has changed very much?

R.S.: Well, it changed quite a bit, but most people around Bakersfield are still good Country people, you know. Course, there is a lot of dance. They got Rock and Roll, too much rock, not enough roll. (Laughs.)

C.A.: So, what is the best and the worst parts of your life as a Country musician?

R.S.: The best was getting on Capital Records, putting out some of my own albums. And some of the worst was some of the jobs I didn't get.

C.A.: So, which of your songs is your favorite song?

R.S.: Favorite song? I don't have a favorite. I don't even know how many I wrote. I wrote a lot of them. I just wrote one that was recorded by a guy in Nashville, Bob Wayne. He wrote the only one I wrote called "Dope Train," "The Devil's Dope Train" was the name of it. He just put ...

C.A.: What's that about?

R.S.: About two minutes?

C.A.: (Laughs)

R.S.: (Sings) "Honey, don't get on the dope train, don't get on the dope train, don't get on the dope train that travels round the world." If I can remember it all.

"It is a train that takes you on a trip as it travels all around the world, enticing little boys and girls, enticing men and women and little boys and girls. It will take your home and family and then it will take your pride. Just trust in the Lord and don't get aboard, you don't want to ride the dope train."

I can't remember it all.

C.A.: Now, is that song based about some experience you had?

R.S.: It's just about dope and stuff and people.

C.A.: You've seen a lot of..., but I know a lot of musicians, they have trouble with those substances of different kinds.

R.S.: I've seen a lot of people get ruined over it. Ruined or ruint...

C.A.: So, those are pretty much my questions. Let me see if I had anything else here. Is there anything else about the music scene here in Bakersfield you could tell me that you/we might not have mentioned when you were playing in the...?

R.S.: I don't think so.

C.A.: Is there anything else you can tell me that I haven't asked you about? Your life? Or Country Music? Or anything you want to talk about. Anymore? Because I really want to make the most of my opportunity to talk to you. These were the questions I had, but I still...

R.S.: That's about it, I think.

C.A.: Okay. And, one other question is, you know, we are doing this project on the Bakersfield Sound, trying to get musicians. Are there some names of people that you would recommend that I talk to around here?

R.S.: Yes. Tommy Hayes. I have a number for him somewhere if I remember it. Tommy Hayes, I got a number on him. I know I do someplace in here if I can find it. He plays all these jobs around town now. We did a Dust Bowl Days, too.

C.A.: Oh, did you? Out at Weedpatch?

R.S.: I just played there. Tommy Hayes 589-5500.

C.A.: OK.

R.S.: Call him up and talk and he will give you an interview.

C.A.: OK. Great. Anybody else?

R.S.: No. I can't.

C.A.: Okay. Well, thank you, Red. I appreciate your time.

R.S.: It's all right. That's it, huh?

C.A.: I think that's it unless we can think of anything else to say.

R.S.: You want some coffee or anything?

C.A.: Sure, I would take a little coffee. That would be great.