

**Let's delve into the making of each song on the album.**

"Doing the Best I Can" is a perfect example of everything I spoke of earlier with James Brown. I did the arranging and I wrote the song. There weren't actual lyrics to the song. James was just singing, "I'm doing the best I can," and he was doing some ad-libbing on it too. This was a studio song. We had some great studio musicians: Gordon Edwards on bass, Steve Gadd on drums, and cats like that. They were New York studio musicians. We got some great music out of them.

"Take Some...Leave Some" was the New York studio band on this one too. James gave me some of those grunts and groans that I mentioned earlier. I put it on paper and the song was the end result.

"Shoot Your Shot" was the James Brown band on this one. It took us a long time to do it because we had to remember all those parts, and it was a lot of parts. We had to remember these parts, and we did it. Oh my goodness, the solo part, Maceo and I were trading back and forth. Maceo would play and then I would play. It took us a long time to put these parts together to form a song. It took us about three to four hours on each

part. It was a grueling process. Sometimes, cats would forget things, and we had to give it to them again. But we had to remember everything.

"Forever Suffering" was a standard blues song. It was the James Brown band again. James made up some words on the spot. I don't know why he named it "Forever Suffering," but it went with a part in the movie. We did the music for this from memory too.

"Time Is Running Out Fast" featured Jabo on drums. This was a song that James did for the movie. It was supposed to be for a chase scene in the movie. There weren't any words, because he could just come up with some things. He knew he could do that and do that in rhythm and make it into a song. I made up some horn parts for the song.

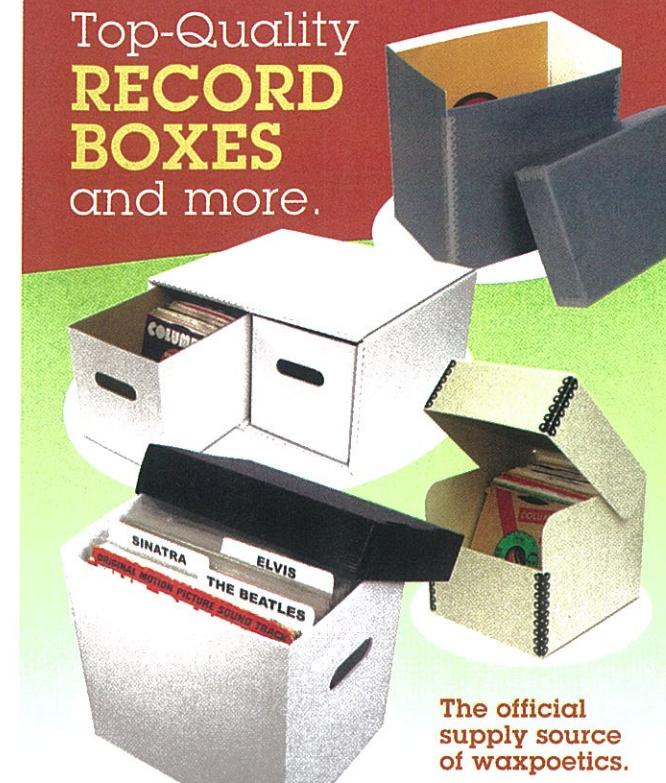
"Stone to the Bone" was a song by the James Brown band. It's hard to tell whether it's the studio band or the real band. I could tell that the lead guitar player, Jimmy Nolen, was playing on this one. I can tell that Cheese Martin was playing guitar on here too. I can tell the difference between them and the studio band. It took hours to do these songs. ●

**How was the relationship between James Brown and Polydor Records?**

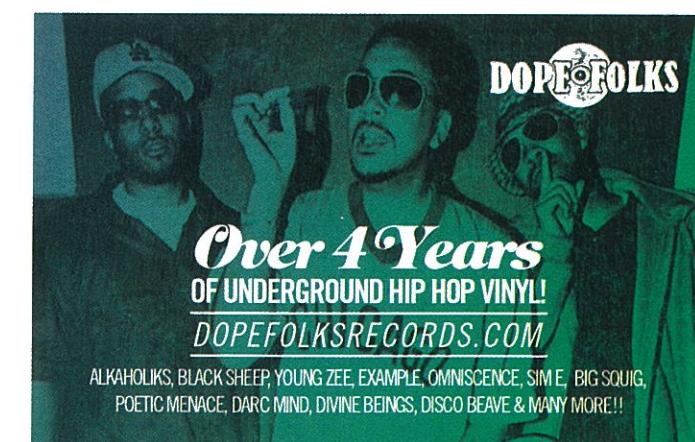
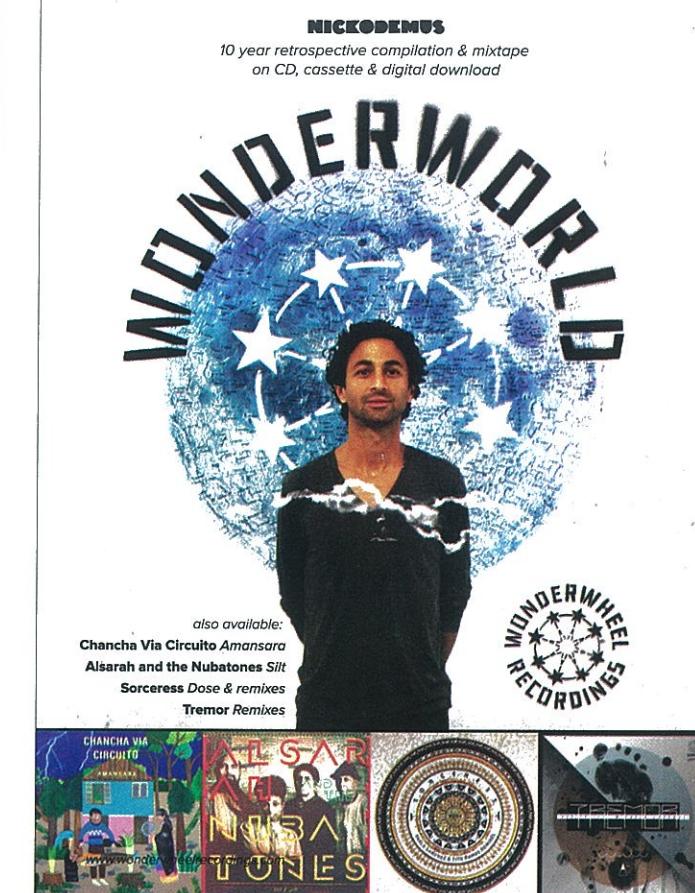
Polydor Records gave him the freedom to do anything he wanted and it would come out all right. For a long time, our relationship was great with them. From 1971 to 1975, we could do *anything* we wanted to do. This is why James Brown's finances are so messed up now. He used to go into Polydor and get any kind of money. We would turn in any kind of contract and get paid for doing all this stuff, you know. James would go in and get money to fly the plane and that's why he owes them so much money now, and that's why I can't get a lot of my money, because he's still paying back money that he borrowed from Polydor. From 1971 to 1975, I would go in and get huge sums of money from Polydor. I would say, "I got royalties coming," and I would borrow \$20,000. Then, all of a sudden, someone came in and stopped it. They said they wanted to see the contracts for any album that we did. They said we had to draw up a contract and turn it in for it to be approved like an ordinary artist would have to do. We used to go in there and record anybody at any time. It was freewheeling there for a while, and then, after five years, it changed. That's when I got out of there. [laughs]

**The songs from this album have been sampled by artists in different genres, specifically hip-hop and R&B music. It speaks volumes to the longevity of the music. How do you feel about the impact these songs have made on popular culture over the past forty years?**

Well, the groove doesn't change. What was good then is what is good now. What was danceable then is what is danceable now. Jabo's groove on "The Payback" will be good forty years from now. So, naturally, the rappers would sample it, because they can't find a groove any better than that, so they use the real groove. This is why sampling has become popular, because they can actually take the groove and not do something like it, but instead they use the original groove. The groove will be the same forty years from now. I'm glad you made me listen to this album. This is a perfect example of everything I said earlier. This is the formula for the real band and the studio band and the silliness that James Brown came up with that turned out to be real songs. This album is a perfect example of everything James Brown did during the 1971 through 1975 period. ●



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