

Bobby Rigg Transcript 2:37:17

CK: The following interview features local rock and roll hero Bobby Rigg. It took place on November 17, 2015 and is conducted by Carole Cadarette and Cindy Kus. Rigg brought rock and roll to Alpena in the early 1960's with his band The Chevelles; then went on to form The Frost, one of Detroit's premier 60's rock bands.

CC: Let's talk about how you got started.

BR: Well, my father was a drummer in, in the Big Band era, and, ah, he was from Ohio and he, they, ended up coming up here and playing at the Trianon Ballroom. The Trianon Ballroom was above what is now known as Alpena Furniture- it was upstairs, along with a bowling alley. And ah, so the Big Band came up here and my dad just fell in love with this area. Ah, ended up getting married to my mom, Rita, ah, and he owned the Midway, he owned the, ah, Dairy Bar on, on Chisholm Street, and ah, then Tubby's restaurant downtown. And ah, a very successful entrepreneur, him and my mom worked so hard and ah, but my dad was a drummer and a singer- had a wonderful voice, and ah, you know in, in the Big Band era and so the drums were always there.

I remember at three years old, walking down the street with this little, it was a little snare drum, it only had one head on it, I still have it. And then the snares were right under that top head and there was no bottom head on it and I'd strap it to me with a belt and I'd walk up and down the street playing this...drum. (Laughs) This little snare drum that, that was my dad's. And so, ah, so the drums were always there,

and they were in the basement and ah, when we moved to ah, Washington Avenue, and I would go down there and practice and practice and practice. And my buddies would always say ah, "Come on" you know, "let's, let's go do something!" No, no I'm practicing, you know and they couldn't understand that and it didn't matter to me, but it was, it was the hardest part for me was getting that coordination down- of one hand doing one thing, one hand doing another, one foot doing that and the other foot doing another thing, you know. And so, I, I would get frustrated and angry, because there was something I was trying to do and just could not get it down. And so I would ah, I'd, I'd get to a point where I'd just throw the sticks down, I'd say, "The heck with this," you know. And, but they would call to me, " Bobby, come on downstairs..." you know, and I'd be and I'd go back down there and I tried to do what I'd been trying to, to learn, and it'd be there. And I think what happened is you, you work on something so hard, you get on top of it and then, you can't do it. You get away from it, and it's like I've been doing it all my life. So that's, you know I, and then I would play -I was in the Alpena Catholic Central Marching Band. Ah, and ah, in the sixth grade, and, because, they, I, they couldn't find drummers, so-

CK: They recruited you from-

BR: They recruited me from grade school, St. Bernard's. And ah, I ah, never learned to read because unfortunately the instructor, you know, being ah, in a Catholic School where the budget was not very big, ah, you weren't gonna get the best band instructor there was, and there was just no time for him to work on the drums, and I

don't even know if he knew really -to teach us to read, although the one guy in, in the band that could read and I had a real good ear, so I'd listen to what he was doing a couple of times and I could play it then, and that's, you know, how I got.. And I, in the summer if there were parades and stuff, I'd be the only drummer, and poor Joe Randall, was the music instructor, he'd have to carry the bass drum, instead of leading the band. (Laughs) Cuz nobody else would show up, you know, cuz it was nice out and, and you had these wool uniforms that was soooo hot, you know, you'd suffocate in those things- you know, it's a hot July day or whatever, you know, and ah, but ah, at fifteen I started playing bars.

CK: OK.

BR: You were supposed to be sixteen; but I looked like I was about twelve- I was still getting into the theater for ah, a child's price at eighteen. And ah, but I played with a lot of, ah, local musicians: Don Deadman, ah Beryl Schuster, ah, Bob Moors, Jim LaCross-

CK: In bars-

BR: In bars.

CK: Which bars?

BR: Ah, every bar in this area, I've just about every bar in this area. Ah, and then outlying areas. There was a bar that we used to play, hu, Hunter's Home, ah, that's on 33. And I, I, I'd gone by there because we were playing Lewiston, and I didn't imagine that it was still there; but it is.

CC: Mmhuh.

BR: After all these years.

CC: Mmhuh.

BR: And that was with Jay Thomas, and ah, and Joe Randall played ah, piano. The, the Alpena High, or Catholic Central band instructor-

CC: And the style of music at that point that you were playing?

BR: Standards.

CC: OK.

BR: Yeah, just good ol' standards. He had to read everything- keyboards, he couldn't, he couldn't play by ear, and ah, and ah, so that, that's how I got started playing in a band, you know- those kind of- but that's not what I wanted to do, obviously I wanted to play rock and roll. Well back then, rock and roll was more a, as opposed to being a band, it more like ah, Four Seasons, you know or ah, Bobby Vee, or Bobby Vinton. One of the first bands-

CK: Late 50's?

BR: It would've - Yeah, I, I graduated high school '63, so it would have been ah, late 50's-

CK: or early 60's.

BR: -early 60's, yah. And, and the first, the first real band I saw was The Beach Boys. There was a place in Harbor Springs called, ah, what was it called now, can't remember the name, but it, anyway, it has, has since burned down and I think it was closed before it burnt; but, ah they, they would have acts like that over there, and we'd go, we'd drive over, ah, just to see the acts. And ah, the thing was back then, there was only one bar in Alpena that had a rock and roll band- and that was Twin Acres, 19<sup>th</sup> Hole. And Pete, the owner, ah Peterson, ah, was oh, how do I put this

without, he wasn't the most, he wasn't the nicest guy in the world, let's leave it at that. And so, I, I would go in there, you know, he knew who I was, and he knew I wasn't old enough to be in there, but I'd say, "Pete, please," you know. He always sat down at one end of the bar, I said, "Please, just let me, I'll, I'll sit here, right here at this table, you can watch me, you know I'm not gonna drink anything. I'll drink Coke, I'll pay for whatever you want, you know I just want to see a band, I wanna see a rock and roll band." Because that's the only drummer I'd ever be able to see. And ah, and, sometimes he'd let me come in. And the next time he'd see me come through the door he'd say, "You get the hell out of here." And ah-

CC: Depending on the mood he was in, hey Bobby?

BR: Yeah, and, and he would not, ah, he was never in a good mood. (Laughs)

CC: OK. It's the only bar I got kicked out of, but...

BR: My dad actually played there, you know.

CC: OK.

BR His buddies would come up, ah, guys from the band, ah, the saxophone player, ah, and the keyboard player, ah, and the bass player. They would come up every year, and they'd meet at Al Ash's music store-

CC: Mmhuh.

BR: - and, and just jam. And talk about the old times. Well, I'd go over there, because I wanted to hear everything I could you know, I wanted to learn everything I could and I was like a fly on the wall. They didn't even- they totally ignored me. I was just in the room, they didn't, I don't even think they realized I was there. They were talking about past, you know, of, of what, what they were doing now and everything,

and, but I heard some incredible stories, you know! What went, what went on back there, and it wasn't really that much unlike what was going on at that period of time, you know?

CC: Mmhuh.

BR: And ah, so, ah, I, I, you know I learned a lot from my father, I mean, if I had any questions about anything, he would be the one to go to, you know, because of what he had been through ah, as a musician, and then, ah, you know, he had to quit school at a very young age ah, and go to work. And then he went back and completed his high school, and got his high school diploma. And he was a, a, he was a letterman in three different sports-

CC: Mmhuh.

BR: - on the high school team. And ah-

CK: Was there a particular band that he played in, in Alpena?

BR: Ah, he, he, would play once in a while in Alpena ah once he, he started a business here. He played once in a while if somebody needed a drummer, but-

CK: OK. Kind of session, he didn't-

BR: Yeah, and when his buddies came up, he, they'd play.

CK: OK.

BR: And then they'd always have a Christmas party every year and my mom, the, the, the, employees there knew that I played drums, so they'd, they'd, you know, I'd, I was embarrassed, but they'd make me play, you know. So I'd play for them, you know and they'd all cheer for me and...but ah, it was about, it would have been '63, I put my first rock and roll band together, it was called The Chevelles. It ended up

being Bobby Rigg and he Chevelles. And ah, we were playing out at Club 32, and ah, that's really where the first rock and roll band I was in got started. And, and we were all just young kids, it, ah, at first it was Ralph Pinkerton and I and then some other guys, ah, who really weren't that serious about it, and ah, so I heard about this guy Donny Hartman, that he played guitar and that he was really a good singer. So I went to see him, we, we weren't playing that night and I went to see him at ah, Alpena High School and he was in a band, I don't remember the name of that band any longer, and ah, the drummer introduced him, ah, "Donny Hartman is going to sing a song by Elvis Presley, he's gonna sing "Bossanova Baby". And if you shut your eyes, you would have swore it was Elvis up there singing. And, and he had all the moves down too. He knew every Elvis move there was *back then*, not the Elvis that we know of today, you know-

CC: Mmhuh.

BR: - before he passed away, cuz it was a lot different Elvis, and um, so, I ah, when they went on break, I said, "I have a band called The Chevelles," and I said, "I'd like you to join our band." And he immediately said, "Yes."

CC: Cuz he wasn't in a band at that point?

BR: He was in that band.

CC: Oh, that band.

BR: but he'd heard of us-

CC: OK.

BR: - and wanted to play with me.

CC: OK.

BR: And so, um, we were playing at 32, but I wanted us to get out of town. I knew we weren't going, you know-

CC: Mmhuh.

BR: -what are you going to do here, you know?

CC: That's right.

BR: We pa-, we packed that bar every night because we had so much energy, ah, you know, we're young kids and just loving what we were doing and that energy alone coming off that stage was enough to move people, you know?

CK: It was you two and who else?

BR: Ah, and Ralph Pinkerton.

CK: And Ralph Pinkerton.

BR: On guitar, yah, and then ah, I, I, heard about this place in Pontiac, the 300 ah, bowling alley. It was called The 300 Bowling Alley. And I don't know why I heard about it, maybe it was when some of those bands at Twin Acres, but, so I got the guy's, the number and I called and asked for the owner and told him that I was in a band from Alpena and we'd like to play your place, ah, and he said, "Well, I'd have to audition you first."

I said, "That's no problem, we'll, we'll come and audition for you." So we scheduled a date, we went down, we auditioned, three piece, and he said,

"I'll tell you right now, he said, "I'd hire you guys, but you got to have a bass player, you don't have a bass player, you, you know, you got to have a bass player."

So, we came back and said, "well, what are we, how we gonna find a bass player?"

you know. And ah, Ralph says, "Well I know of a guy that works at Shalla's- gas



station, I know he plays acoustical guitar, so we went over to the gas station, and it was Jack Smolinski, and we went over to the gas station, and ah, asked him if he would like to play bass in our band, The Chevelles. He quit his job on the spot, and joined our band, never knowing, never had played a bass before. Went to Al Ash's bought a Magnavox amplifier, bass amplifier, and a Danelectro ah, bass, six-string bass guitar. That guitar today, if he still has it, and it's in, and the neck's not warped, and if it's in good shape, which it was in good shape, ah, is worth probably about \$25, 000.

CC: Six string at that, for that time of the year-

BR: Back then-

CC: For that, back then that's unusual

BR: Electric, electric six-string bass, yeah. And ah, and because of the design of the, ah, ah, the guitar itself, the way it was designed, ah, was really unusual.

CC: What was the brand again?

BR: A Danelectro.

CC: Hmm.

CK: Where did the name "Chevelles" come from?

BR: Don't know.

CK: No? Just-

BR: It was just, ah, we were talkin' about names and that one, you know, just hit us right, so that's what we decided on. And we were still playing at Club 32 regularly, and ah, still trying to figure out how we were going to get out of Alpena, and ah, they were having, there was a, a station, an AM station that we used to listen to, up in

Alpena, because we could get it up here, that played rock and roll. Ah, and, ah Bob Dyer was the program director and also on air personality, and ah, they, he was having what, what they call The Battle of the Bands in Bay City, at the Bay City Roller Rink, outside, roller rink. So he called me one day and said, "Will you guys come down and, and be part of ah, you know, the contest, The Battle of the Bands."

CC: Mmhuh.

BR: I went, "*All right!* Finally, we're gonna get out of Alpena," I told the guys, we're all excited. My mom, now The Beatles had come on the scene-

CC: McHugh.

BR: -The Beatles had come on the scene and ah, when, I had heard of The Beatles, I had seen a picture of them in *The Detroit Free Press*, they were on a train, and they had, they were in their Beatle outfits, which were the Ne-, Nehru jackets like, with no collar-

CK: Gray?

BR: Yep, and ah, so ah, I had, I was driving down what we used to call Washington Park, on Washington Avenue headed on, on 32 West, and I heard this song come on the radio- on KNX. And ah, I knew immediately, that this had to be The Beatles.

Because it was like nothing I had ever heard before. And sure enough when the song was over, the disc jockey said, "That's the new Beatle's single, "I Want to Hold Your Hand," the first song that was played in America. Their first hit, number one hit, in America. And, that changed my life. I mean, that *totally* changed my life.

CK: You-

BR: I can tell you where I was when- cut you'd wait for the next Beatle album, you'd wait for the next Beatle single. And I can tell you where I was just about every hit single that came out, where, where I heard it first, you know? I remember "Hey Jude", we were travelling, this was, this was later on in my career, we were travelling, we were headed to Columbus, Ohio, and it, it came on, "Hey Jude" came on the air for the first time we'd heard it, we pulled over to the side of the road and we were singing along at the end you know..."Na, an, an, an, an, an an..." (Laughs) and ah, so it was like-heavily influenced by them and ah, we, we went down, going back in the story, we went down to play in The Battle of the Bands- my mom made us Beatle jackets, sewed 'em for us, and then we had all matching pants and shoes. And, ah, we had started growing our hair long, hair, our hair long at that point was not even touching your ear. It just was a different hairstyle, basically, and it was longer, you know. And ah, so we went down and we played The Battle of the Bands- a lot of people from Alpena followed us down and ah; but the, the band that had won ah, two weeks prior to us, had won two weeks in a row, were from Saginaw, so they had, had a pretty big following.

CC: Mmhuh.

BR: Well, they put us on, there were several bands on the bill; but they put us on right before them, or they put them on right before us, I'm sorry, they put us on last. And ah, so it went by vote, you voted as you were leaving. Well, after they were done playing, a lot of people left, not knowing that there was gonna be another band.

CC: Mmhuh.

BR: And a lot of their fans, and so ah, we didn't win, ah, cuz the next day, we're, we're back in Alpena listening to find out the results, listening to the radio, "when are they gonna announce it, when are they gonna announce it," and ah, they announced that this band had won again- third time in a row. So then, ah, we were all bummed out, you know, cut what you got was, I think it was \$300 for winning, and then you got a date at a place called "Daniel's Den" in Saginaw, Michigan which was a, a, a teenage nightclub. It was a, a, a theatre that, that this guy took and literally made it into what looked like a night club- a really nice night club with a sunken dance floor, where the seats had been, and then there was ah, seating all around the dance floor and then there was a bar at the end. And then a huge stage that you had, with a, there was a curtain that would come down, and ah, and he did a really good job of it and he made sure that, that, you know, you played the part when you went there or you didn't get in; if you messed up one time, you never got back into the place. And he served drinks that were non- alcoholic, but he called them by, like Pina Colada, or whatever it might have been, and ah, so you had that atmosphere, well that was part of the deal, if you won, you got to play Daniel's Den. And so, ah, we're, we're bummed out, and then the phone rings. And it's Bob Dyer and he said, "We want you to come down again next weekend, or, this coming weekend."

CK: This is the radio-

BR: The radio, yep-the program director, air-on, on-air personality, Bob Dyer. And he said ah, "We want you to come back down this Saturday, if you can.

I said, yeah, of course we can."

And he said, "What happened is, we had put that other band on before you, and that's why you lost and you only lost by three votes-you would have won easily. And so we went back down the next weekend, and we did win, and we got the date at Daniel's Den- and that changed everything for us because the disc jockeys from KNX all loved our band. And ah, they were all doing dances- in Midland, all over the thumb area, and so we not only got to play Daniel's Den, but we got to play all the other areas. So, it opened up a real audience for us and Pat Patrick was the guy's name that owned Daniel's Den and he loved our band, and ah, so, he proposed to become our manager and in doing so, got himself a much better deal when we would play there.

CC: Mmhuh.

BR: When we would headline, he would pay us. But when he would have like, we, we opened for the Byrds there, we opened for Joe Cocker and ah, the, the Grease Band there, we opened for Gary Lewis and the Playboys-

CC: Mmhuh.

CK: They all played at Daniel's Den?

BR: Yeah. Yeah, ah, ah, Gary Lewis was Jerry Lewis's son, and ah, so we opened for all of these bands. David Cos-, David Crosby was in the Byrds-

CC: Mmhuh.

BR: -you know, along with Jim McGuinn and all, all these other guys, you know and, ah, had all these huge hits, records; we played with the Rascals there, ah, Dino DiNelli was the drummer and I, you know, I've seen these guys that could twirl their sticks, but I've never seen a guy twirl that could twirl the sticks like this guy. He'd

throw 'em up in the air as high as he could, you know, in that theatre and then he'd, they'd come down and he'd grab them, and he'd be right on the beat. I mean, he was just, and twirlin' those sticks all over the place you know and I remember some kid ask me one time, "How come you don't twirl your sticks?" and I said "Well, I don't," I said, "Who's playing my drums when I'm twirling my sticks?" You know, that was, I didn't want to be into that, you know; but, and ah, I did a lot of the singing and ah, ah, back then, you know, we, we were all really cute kids you know, and, and, that was a big part of the attraction, you know, not just the music, but, you know, and ah, we ah, when we'd get off, when we'd get off stage you know, on our breaks, there would be a line of girls from the stage all the way to the back of the dance floor, and as soon as I came out front, they would, the first girl would come up and ask me to dance. So I would go out and dance with her, and I'd dance with her for maybe a minute, and the next girl would come up, tap her on the shoulder.

(Laughs) But, I mean, you know, those, that's what was happening, it was so much fun, you know, it was hilarious, but it was fun. Ah, we opened for Sonny and Cher there, we did two shows in, in ah, Houghton Lake with Sonny and Cher, we were their, we opened the show for them, and we were their backup band. They had just come back from Europe and "I've Got Your Babe" was number one. In, in not just the United States, in, in the world- it was number one. And he had, Sonny had signed this contract with, ah, Mr. Patrick from Daniel's Den, before, before all this happened. And he, he didn't have to honor that contract, but he did.

CC: Yeah.

BR: So we did two shows with them there, he brought a, a keyboard player with him-

CC: Yep.

BR: We had learned all the songs; but if there was some chord maybe we didn't know, the keyboard player was there to, to say that this, this is the chord,-

CC: Mmhuh.

BR: -you know. And ah, meantime there is another band in Saginaw, it was a really popular band, it was called The Bossmen. And that, it was Dick Wagner, Pete Woodman was their drummer, ah, Brent, ah what was his first name? His last name was Keith. I can't remember his first name. He was a keyboard player and he went on to play with Hank Williams, Jr. for years- ah, that's how good he was. And then the bass player's name was Lenny Roenicke.

CK: Warren Keith.

BR: Warren Keith. Yep. So, ah, we had a weekend off, the Chevelles did. So we were home in Alpena. We were living in Saginaw, but we would come home whenever we got a chance. And, as, so happened, the Armory was ha-, having was having dances at the Armory here. Jim Edgley, from Sports Unlimited, took care of it, ran it. And so we had all these bands that were playing, you know, ah, from the Saginaw area, Flint area, were coming up there to play. Terry Knight and the Pack which was ah, Donny Brewer, and ah, Mark Farner from Grand, Funk, who eventually became Grand Funk.

CC: Sam the Sham and the Pharoahs?

BR: Ah, they were from Michigan.

CC: Yep.

BR: There was another band that had a biggest hit of the year, um, um, um, Question Mark and the Mysterians. "99 Tears?" They went to a recording studio, and they used to come see the Chevelles all the time, because they just loved our band and they were all Hispanic. And they, but they loved the Chevelles, and they used to come for advice and, and to see us all the time, they just loved our band. And ah, they went into a studio and the lead singer, I can't remember his name any longer, but he was Question Mark, he, they, they paid 25 dollars for this recording session and came out with the single "99 Tears." Ah, a Mrs. Rodriguez, heard the song and says, "I want to manage you guys," and she became their manager. Took it to Bob Dell, in, ah, Flint, Michigan, and played it for Bob Dell at WATZ. No, that's Alpena. WTAC, that's what it was-weetac- WTAC. And ah, Bob says, "I will go on the record; but I want, I want 50 percent partnership, and I want 50 percent of the publishing. And Mrs. Rodriguez was getting the other 50 percent.

CC: Mmnn.

BR: So the band was getting zero. And it became, it became a hit not just in Michigan, but it was the number one single *that year*, the number one selling single that year. And, ah...

CK: That was a big song!

BR: Big song, and it was-

CC: I remember it, yup.

BR : -a terrible song! It was just- and the musicianship was not, not very good and, but it became this *huge* hit. I mean if you listen to the lyrics, you know, it's like-

CK: Question Mark and the-?



BR: Mysterians. Question Mark and the Mysterians. And ah, you know, they had a couple of minor hits after that, but that was there, and he, Question Mark, got a, a brand new Buick Riviera out of it- that's what he got.

CC: That's important.

BR: It was to him.

CC: Yeah.

BR: But, the, the Bossmen, this other band that was ah, so popular in that area, they were releasing singles on their own. Ah, on a, a, label out of Flint, Michigan called Lucky Eleven. Run by a couple of hillbillies, literally, they had a bar, ah, and ah it was a hillbilly bar; but they were releasing indie songs and they would print 'em, and then sell 'em to the local music stores, record stores would sell 'em and of course ah, WTAC in Flint would go on 'em and so would ah, WKNX in Saginaw- they would play all these local, if you had a loke- you know, locally, they would play your music.

CC: Mmhuh, mmhuh.

BR: And ah, Dick Wagner was the guitar player –

CK: Mmhuh.

BR: -singer and songwriter. He was the one that was writing these songs. And they were going to a four-track studio in Cleveland, Ohio and recording them there. And um, so, I went to see them, because they were at the Armory and ah, I, I met Dick, and we sat and talked for about an hour and a half, and it was like we had known each other forever. It just turned out that way. And ah, so, um, things had started to change, and the Vietnam War was raging, and ah, we all got drafted.

CK: What year?

BR: I would have got drafted in 1960- I, I believe it was '64.

CK: That sounds right.

BR: I think, I think '64. Ah, Ralph got drafted, for some reason he got drafted before I did. And I don't, I still don't know why that happened, um, but, he, he...

CC: Probably his age, difference in age.

BR: He, he's a year younger than me though.

CC: Ooh.

BR: Which is, but he ended up getting drafted before the rest of us did. So, an, and he ended up in Vietnam, so we lost our guitar player, and ah, that was, you know, that, that, those four guys were, you know, you find, if you can find four guys that, that fit together, and that get along really well and, and have the same purpose in mind, it, it creates a magic on stage.

CC: Mmhuh.

RB: It just is. Well, when Ralph left, a quarter of that magic went with him. And so, um, I went to see The Bossmen, so Dick and I now had a relationship, we knew each other. And we had hired another guitar player, and we started playing bars and we hated it, we *hated* playing bars. And ah, so, ah, and the guitar player was not working out. He just, didn't fit in and, and he wasn't really that good of a guitar player.

CK: This is someone you had gotten to take Ralph's place?

BR: Yeah.

CK: Who was that?

BR: John Wallace, I believe was his name. And ah, so, we were going, we were looking for another guitar player- but it's really hard to find, a, you know, someone that's gonna fit in, you know?

CC: Yah.

BR: Without hiring just anybody, and that's basically what we had done with John. So we were having a meeting, we, we were back in Alpena, we were having a meeting at my mom and dad's house. The three of us- Jack and I and ah, Donnie and ah, talking about, *what are we going to do, you know?* And ah, the phone rings and it's Dick Wagner calling from Saginaw. Now he had come to the show, one of the Sonny and Cher shows in Saginaw at Daniel's Den- he had came to one of the shows and so he had seen our band and he loved our band. He thought we were very talented and ah, so he called and he said, "The Bossmen broke up, would you guys like to put a band together?" I go, (laughs) "The lord's looking over me, I'll tell you what." You know, here you got this great guitar player, who's writing all these great songs, you know, who sings incredible, and so I said, "Yes, are you kidding me?" So we went back to Saginaw and we rehearsed two days in an upstairs flat that he had with his wife and his son, Bobby. And his son just fell in love with me. He was five years old. He followed me around the, the whole time I was there, he'd sit right next to my drums. And ah, he, he is an incredible vocalist, yet today- of course he's older now but he still, he's still performs. And, ah, ah, so, that's how, that's how The Frost got started. We, we practiced two days, and we had ah, two weeks at a bar in Cleveland, Ohio at the Statler-Hilton Hotel, ah, it was called ah, the bar was called Otto's Grotto- in, in the hotel. It had a restaurant, you know, it was a real nice hotel.

And ah, so, we, we were playing four sets a night, and we knew probably 15 songs that we had practiced, and you, you got four sets to play, lonnnnggg guitar solos, real long guitar solos. And then Dick'd turn around, "You guys know this one?"

"Sure, let's play it."

And we'd just, we battled through it, you know, and we got through the two, through the weeks there, and ah, but, that's how that got started and ah, we heard the guy, the manager of the bar, somehow got the tapes of "Sergeant Pepper's Lonely Hearts Club Band" before it was released. So we got to hear the whole album before it came out.

CC: Hmm.

BR: Which was just amazing, you know? And ah, there was a, a, there was a, a hotel that all the musicians stayed at when they were, when they went to ah, to Cleveland, when you played in Cleveland. And we were playing there one time, and the Supremes were in town and we were playing at what was called the Grande Two, the Grande Ballroom was in Detroit, and, and then he opened a, he took this old theater in Cleveland, Ohio that was from the late 1800's, it was built way back then, this beautiful old theater, and they had, ah, all these ah, the whole wall at the back of the theater was, was nothing but dressing rooms, one dressing room and they're all just cubicles basically. Ah, half the size of this room; but they were all, there were probably, there was a hundred of them, I would think-

CK: Hmm.

BR: from the floor all the way to the, all the way up; because they would have ah, not, prior to movies they would have plays there.

CC: OK.

BR: And you'd go up in the balcony, and you look down, and you felt like if you, if you stumbled and fall, and fell, you would fall right onto the stage, of course that, that would not have been possible, but it, it appeared that way, the way it was built, you know? And ah, so, we're, we're playing that, we're playing that weekend there, so we're at the, the Versailles Motor Inn, and we heard, we knew the Supremes were in town and we heard they were staying there. So, you know, now we got connections at the desk, but they still wouldn't tell us where, where they were. But we always took ah, the two ends at the, ah, the two rooms at the end of the hallway. And they, they faced the hallway and the elevator. So we were sitting there and, and Dick is playing his acoustical guitar, and ah, the four of us are in his room, we, we split the rooms- two to one room, two to the other, and he's playing his acoustical guitar, singing one of his songs, and opened the elevator doors, and ah, Florence Ballard walks off, and she went this way, Diana Ross and um, Nancy Wilson walked out of the elevator and started coming down towards our rooms. And so, Dick started playing one of their songs and singing it. So they immediately came down to our room- we got Diana Ross and Mary Wilson in our room from the Supremes, two of the most beautiful women in the world, and one, and the most popular girl group in the world-

CC: Mmhuh.

BR: -you, know, in our room! And I'm standing there like some dummy, my mouth is wide open, and to the floor. I can't even think of, of what to say to 'em. "You guys are from Detroit, oh man, we're not staying overnight, if we we're staying overnight

we'd party with you guys tonight." I'm having a heart attack here, you know.

(Laughs) And ah, so, ah they, they stayed and talked for a while, they were just lovely people, just, you know, and we got to see them, ah, we, ah, later on. Ah, what was happening in, the Detroit scene had become really well known.

CK: The Motown-

CC: The Motown.

CK: -or rock and roll?

BR: Motown and, and rock and roll. Ah, Alice Cooper, The Frost, ah, Bob Seeger, Ted Nugent and the Amboy Dukes, and a whole bunch of other bands, and it was a-

CK: MC5 then?

BR: MC5 ah, and ah, they all, we were all playing the Grande, we're playing ah, high schools, we were playing any venue that, that was open down there. And, The Frost became almost like the house band at the Grande, we, we opened for, I, I can't even tell you the bands that we opened for, I wrote some of them down, but, ah, they were like ah, well, Jeff Beck, The Jeff Beck Band, ah, Jeff Beck on lead guitar, ah, Ron Wood, who now is the guitar player for ah, The Rolling Stones, was playing bass, Mickey Waller was the drummer and he was from, ah, he was a studio drummer, who went on the road with them, the lead singer was Rod Stewart, nobody, nobody heard of Rod Stewart. Well, ah, Beck had come from the Yardbirds, ah, first, first was Eric Clapton, was the first guitar player with, with the Yardbirds, second was, ah, Jeff Beck, who took Clapton's place when Clapton put Cream together-

CC: Mmhuh.

BR: -and then the third was Jimmy Page. We opened for the Yardbirds, The Frost did, at the Grande Ballroom. Jimmy Page was the lead guitar player, before Led Zeppelin, and ah, but we opened for Moody Blues there, ah, The Jeff Beck band, that was two nights we played with them, and ah, the opening act was a band out of Cleveland, Ohio that we had been hearing about ah, Joe Walsh and the James Gang. And ah, we, we were in town, we were in Ann Arbor, because this, one of the booking agents was from Ann Arbor, had *A Squared Productions*, it was called. And ah, so, we were there to see him, talk about some upcoming dates, and there's this guy and his, and a, and his girlfriend were sitting on the floor when we walked in. And he had long hair and he's playing an acoustical guitar, and it was Joe Walsh. And he was playing one of our songs, "Mystery Man" - it was his favorite song. So, he ah, ah, we ended up, they, they were the opening act, and then The Frost, and then Jeff Beck.

CK: Can you, I read about Mystery Man, and I know that song, can you hum a little bit, or just

BR: It started out, "Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba bababababa, here comes the mystery man..."

CK: That's it.

BR: That's it. Yeah.

CC: Have you got a recording of that, Bobby?

BR: Oh yeah, I brought all the, ah, CD's.

CC: OK. Wow, you're going to have a lot to keep track of on Bob. Before we go any further, where did the name "Frost" come from?

BR: I thought of it.

CC: OK.

BR: We were trying, we were trying to come up with a name- and we went through a bunch of them. None of them were right. And ah, I was, I was in Alpena for some reason, and it was in the winter, and it had nothing to do with the weather-

CC: OK.

BR: It just- I, it just came to me, "Frost."

CK: It's a good, solid, name.

BR: Just "frost".

CC: Mmhuh.

BR: So, when I got back to Saginaw, you know, when we got together, I said, "I got the name."

And they said, "What?"

And I said, "Frost, The Frost, Frost"

CC: Mmhuh.

BR: And Dick said, all of them, immediately, said, "That's it! That's, that's the name."

And so, that was-

CK: That was the name.

BR: -from that point forward, we're, it was The Frost. And, now that was real early on.

CC: OK.

BR: We actually were going by the name of The Bossmen, and ah, here, ah this is the last recording that The Frost did together.



CK: Is this?

BR: You can have that.

CC: Because she'll use some of the music for background, up on the website.

BR: Now, now the one song on there is ah, "This Band Can Rock and Roll Forever"  
it's a straight ahead-

CC: Maybe you need to share with Cindy, what you might prefer, as, right Cindy?

Maybe there's something you'd like to, to have as music in the background or-

BR: Well, there's-

CK: It's going to be something you can, you could-

BR: "Rock and Roll Music" you'd want-

CK: OK, that would be the one.

CC: OK, yeah.

BR: Because that was the number one hit single in Europe.

CC: OK. OK.

BR: But, what it did was, we were, we were going to ah, this studio in Flint, or I mean in Cleveland where ah, ah, they had the Bossmen had been recording and we went down there and what, what Dick was doing was, he was taking these little bands from Saginaw that, you know, didn't, didn't have the ability to write a song; but they wanted to record, so their, their parents were happy to pay for it, you know. So Dick would take them down to this Cleveland studio and um he would produce the song and the guy would get paid, and Dick would get paid, and ah, the guy would give him studio time, free studio time, every time he brought a band down there. And if they

didn't have a song, Dick would write one for 'em, give 'em one of his. And, ah, they'd get played on KNX and they would just be as happy as a, you know, it was the biggest deal in the world for them, and so, there aren't, Dick put a composite together of, it says, "the complete Bossmen singles '64-'67. But these last, ah, these last let's see, one, two, three, four, five, six, seven songs are actually Frost songs.

CC: OK.

BR: The first one that we recorded was a song called, "On the Road" the, the flip side was ah, "Tina Marie". "Baby Boy" was not the Frost, nor was "You and I". Those two songs are not Frost songs. Ah, and then a song called "Rainy Day" and a song called "Sunshine", now those weren't recorded there; but the whole demo, the whole Frost demo, which included "Take My Hand Mystery Man," ah, and I can't remember what else was on that demo, ah, a song that Donny, that we didn't write was on that album. An old blues song, some-, "Take Me to Chicago" or something like that. I have the acetate of that and ah, I gave that out rarely. I'm gonna, I'm gonna have it put on CD, because every time you play it-

CC: Mmhuh.

BR: -and, and Donny singing this song is just like, you cannot believe his, his vocal on this song- it's just unbelievable.

CC: Yeah, you need to save it for sure.

BR: Yeah. And, and, ah, but "On the Road" this first single that we did down, there, ah, about, I don't know, about eight years ago, seven years ago, something like that, ah, my son and I and my wife on the weekend we were watching a movie. And ah, it was a comedy, and ah, it was a real popular movie in the theaters. Um, and, and in

the middle of the movie, ah, this song comes on and I'm, I'm going "What, what is that it sounds familiar," and they played about half of it in, in, in the movie. And I, and I paused the movie, and I said, "That's the Frost!" And, and, my wife Barbie and Robert go, "Oh, yeah, sure dad."

I said, "I'm telling ya-"and I had, I had the single. I went and, and I knew exactly where it was, I got the single and I brought it out and I said "Here, "On the Road", the Frost, see, here, here is the single" (Laughs) And they just, you know, were flabbergasted, as I was, I mean how this guy who produced and directed, whoever did the soundtrack for the movie, how he got a hold of that song is totally beyond me, because there was probably only a, a couple of hundred, three hundred maybe, pressed of the song. It was only released ah, and played in Michigan, you know? And, and how they, how he got a hold of it, and why he put it in the, on the soundtrack, but it was there in the credits.

CK: This was fairly recent?

BR: Huh?

CK: Fairly recently?

BR: Yeah, that was about six, seven years ago.

CK: Oh, OK.

CC; But you don't remember the name of the movie?

BR: I do, but I always get it confused. I, I always think its "Tropic Thunder" but that's not, it's oh, if Robert was here he could tell me immediately. Oh, I'll try to think of it. But anyway, that just blew my mind.

CC: Sure.

BR: You know, we, actually, and there's a movie, a Jimi Hendrix movie that has never been re-, released in the United States for whatever reason, and, ah, one of our songs is on in that movie, too, one of The Frost songs called "Baby, Once You've Got It," from the first album.

CC: OK.

BR: And, ah-

CK: Don't they have to pay royalties or something to use those songs in their movie?

BR: You've got to ask Bob Seeger about that, he's, he'll tell you, you know, ASCAP, when we had the Hideaway, my mom and dad had the Hideaway, when we were playing out there, ah, ASCAP would come in and according to how many seats you had and how many nights the band was playing, that's what they would charge you. And all of that was supposed to – there are two publishing companies, ASCAP and BMI, and, ah, so, Asci's come in and get the money. Now that money's supposed to be divided up between the artists. Bob Seeger says, he will tell you, he's never gotten one penny from *any* of the songs that, you know, that he has recorded in his lifetime-

CC: Hmm.

BR: -ever, one penny. So, you know, what ASCAP does with this money is anybody's guess. But it does not go to the artist, which rightfully it's supposed to go to.

CC: Mmhuh.

BR: And, ah, so, ah, we, we were still, Dick was still getting every year, ah, after The Frost broke up, ah, we had ended up signing with Vanguard Records. Ah, all these, all the labels were coming in to see us, and, ah, but the one, and our guy that was coming in from Vanguard, was coming in every weekend. And he was coming to our,

every place that we played, he was at the shows, he was in the dressing room with us afterwards, he was, ah, if we had a party, he was at the party, and, and, he was telling us things like, "I know exactly what you should, you know, how you're gonna sound on record, you know, I'm gonna produce the band, ah, you guys, literally, can own this label. You're that good. You're gonna be the biggest thing that's ever come out of Michigan."

CK: Had you done any recording at that point?

BR: Yeah, ah, they had one of the acetates, ah, they are one of the companies that had - Capitol came in to see us, ah, Columbia, ah, Atlantic Records. Ah, who else came in to see us? There were a whole- just about every major label had come in to see the band and they were definitely interested in the band, it was just a matter of management. Every manager we had was just a total failure. Just did nothing to help the band at all.

CK: You needed good advice, you needed-

BR: We needed someone to represent us- who knew what they doing- and we just never found that, that was one of the problems with The Frost. Ah, the last manager that we had, um, his name was Dennis Arfa, he was from New York, he said, "I'll manage you guys for nothing, I, I won't take a penny, until we get you where you want to be." And I didn't want to hire him, I was against it, I was totally against hiring this guy, he, he, he's gonna represent us? "He never washes his hair, Dick," I said. He wore this buckskin jacket, you know with the fringe, and it was oily. He's gonna represent with these huge record companies- guys coming in with suits? He's gonna represent us? How? And it turns out that the guy eventually went on to, to

one of the biggest booking agencies in, in the world, who represented among others, Billy Joel exclusively, Rodney Dangerfield, exclusively and a bunch of other big artists and Dennis Arfa booked both of them exclusively. And he was our manager at that time, and you know I'm... In the third album that came out, the cover, this is the cover, which absolutely made *no* sense at all. It was an artist's ren-, rendering of the back of-

CC: Through the Eyes of Love

BR: - That was the best – in my mind, that was the best album that we recorded.

CC: Now, originally were, this was done on vinyl?

BR: Right. Yeah. There was no cassette, CD's.

CC: Yeah.

BR: I don't even think there was cassette back then.

CC; Eight tracks came before-

BR: Eight tracks came before cassettes.

CC: Yeah.

CK: Who was writing your songs?

BR: Dick wrote most of them. Donny wrote some, ah, ah, "Rock and Roll Music," Donny and I had the idea for it and couldn't finish it, so we gave it to Dick to finish and then he took credit for it, never gave us credit for writing the song. Ah, but you know, back then, it was ah, ah, it was the four of us against the world, you know? And ah, Jack Smolinski was the bass player and he left the band.

CK: Why? Why did he leave?

BR: I think, I think it was ah, being on the road-

CC: Burnout?

BR: -you know.

CC: Burnout?

BR: And he had ah, he had a girlfriend here in Alpena, ah, who he eventually married, and they're still together after all these years.

CC: OK.

BR: And so, I think that's, ah really the reason-

CC: Now those two things didn't mix very well, did they Bobby?

BR: You know, being on the road is not fun.

CC: No.

BR: The only good part about being on the road, is being on stage.

CC: Sure.

BR: That's it.

CC: Now on those times, were you your own roadies, or did someone set your stuff up for ya?

BR: When we first got started we, we couldn't afford them and then-

CC: No.

BR: -we played a date in Mt. Holly, in Flint, just out-, outside of Flint. And ah, ah, when we got there, we got there early in the afternoon, it wasn't open yet, and there was a couple of guys, they wanted, they were coming to see The Frost.

CC: Mmhuh.

BR: And so, we got to talking and stuff. And they said “Well if we carry your stuff in and carry it out will you get us in?” Well the price was probably a buck and a half, you know?

CC: Yeah, yeah, sure.

BR: But they didn’t have any, they didn’t have money.

CC: That’s right.

BR: And so, we said’ “Well, yeah!” So, they, they were, they were just enamored with The Frost, they just loved our band, so, they became our roadies for nothin’.

CC: OK.

BR: And once we started making some money, some good money, then we started paying them.

CC: OK.

BR: So, but they, this probably shouldn’t be on the tape, but they, they were making money on the side-

CC: OK, OK. Do you want to talk about money- is it on hold? Put it on...

BR: Yeah, once, once the band, ah, after the first, the first album, when that was released, we were selling 50,000 copies a week in Detroit-

CC: OK.

BR: - alone. And, and um, that was on Vanguard Records. That’s this one.

CC: Did you make most of your money from selling your recordings, or from playing the gig? Or both?



BR: No. I was going to tell you earlier, Dick still gets, well he's passed away now, but Dick was still getting a, a letter every year from Vanguard Records saying that we owed them \$35,000, (Laughs) for recording time, studio time.

CC: Oh dear.

BR: They never made any money off of, you know, selling 50,000 albums a, a week in the Detroit area alone, and we weren't making any money?

CC: Yeah.

BR: Well where was the money going? It wasn't coming to us. I, we were getting, ah we would get ah, royalty checks.

CC: OK.

BR: And ah, I got the last royalty check that was after the band broke up. The last one I got was probably, I don't know, 19, let's say 1975 maybe, and it was for 13 dollars and some cents. So, what I did was, I, I ah, I, I didn't cash it, I, I put it, I framed it and kept it.

CC: Sure. Probably should have had somebody off to the side selling these that you could trust.

BR: Yeah (Laughs) Exactly.

CC: Right? You'd of made good money then-

BR: Yeah.

CC: Paid for them and s-, sold them on the s-, yeah.

BR: Yeah.

CC: What was your most requested drum solo song?

BR: Well, "We Gotta Get Out Of This Place."

CC: Hmm?

BR: "We Gotta Get Out Of This Place." was.

CK: I remember that.

BR: We, we, ah, that was on the live album. What happened was, is ah, I was listening to this record, ah, my dad had it, and it an old jazz album my dad had ah, Count Basie and the drummer, ah, did a little solo in the, in the first song on the, on the album.

And, there was this- a pattern that he was playing, I could hear this (drums with hands on tabletop) and, and then he (claps hands) he clapped his hands. I said, "He can't do that. How can he be doing this and clap his hands- can't do that?" I said, "How is he doin' that, dad?"

And my dad said, "He has two bass drums."

I go, "You're kidding me. What a concept, two bass drums." So I had another bass drum in the basement and I started playing that, I put it with my kit and, and when I practiced myself, I and, and it took, it took a while, because you had to build up the strength in your, in my right, I'm left handed, so I had to build strength up in my right foot.

CC: Mmhuh.

BR: And plus, you were learning to incorporate that in what you we're doing. Well, once I got it down, there were things that I could do that were just, nobody else could do.

CC: Mmhuh.

BR: And literally, nobody else could do it and because I figured out this pattern that you could play around those double bass drums.

CC: Mmhuh.

BR: But I wouldn't take it on stage until I, until I knew that *I* could play it. And, and, I knew I was positive about what I was doing. Well, we were playing The Grande Ballroom, and Jack was still in the band at that time, before Gordie joined, and ah, he broke a string. And he couldn't get the string off to replace it. So, we were and we were playing at that time, "We Gotta Get Out Of This Place." So Dick's, he said, "Bobby, you're gonna have to play a drum solo," and then he went off the stage. Well, I played a 20 minute drum solo. Because they kept, they kept not coming back out, you know, not coming back out. So I played a 20 minute drum solo. Well, we got a standing ovation and an encore. Well that, if, by the time we were done tearing down and, and left the, were leaving The Grande that night, the word had gotten around and a lot of the local musicians from the other bands came over to The Grande to congratulate us on getting the standing ovation and an encore. Because, you know, that was a big deal back then. And ah, so, you know there's, all these things were happening, you know, we played with Cream there, we, The Cream had the record ah, for the biggest crowd at The Grande Ballroom. I think it was like 3,005. The Frost was second, the two nights that we recorded ah, Rock and Roll Music, the live album-ah, 3,003. It was 98 degrees outside. There was not a fan in the place and there was no cross ventilation. The guys were pouring water over my head, just to keep me from passing out.

CK: Is that the live- from that night?

BR: From that night. Now part of it live, and part of it is, ah, part of is ah-

CK: - studio recorded?

BR: Yeah, because Dick didn't like all the live stuff. So he, he went in to mix it and we didn't go. So, then years later, Sam Charters, who was supposed to be the, he was the A and R man and the guy that was supposed to be producing these album for us. He took the tapes, the, all the tapes from the live recording of those two nights at The Grande Ballroom back in the studio, and they released this- they released it on vinyl first in Europe. And we didn't even know about it.

CC: Wow.

CK: And it did, did very well in Europe, didn't it?

BR: Extremely.

CC: Did you ever go to Europe?

BR: We, we could have-

CC: But you never did.

BR: but we didn't because for one thing, ah management, agency, ah, and, ah, the electrical system in Europe is- what is it 220, or-?

CC: It's different.

BR: Yeah, so, you would have had to ah, either buy equipment there, or convert it.

CC: Mmhuh, mmhuh.

BR: And then, reconvert it when we came back to the United States.

CC: Mmhuh.

BR: And it just wasn't, because of management and, and it just wasn't practical.

CC: OK.

BR: You know, ah, so we never really pursued it, so I don't even know how much money we could have made.

CC: Sure.

BR: You know.

CC: But while you were playing and once you were established, you made a pretty good sum-

BR: We were making, this was 19-, would've been around 19-, the end of 1968 through '70, we were booking for \$3,000 against the percentage of the gate.

CC: OK.

BR: Whichever was greater- a night.

CC: Mmhuh. And you were playing how many nights?

BR: Four or five nights a week. Lot of money back then.

CC: You bet.

BR: Lot of money.

CC: Lot of money.

BR: But th-, these promoters in Detroit that had, that were putting on these shows, they knew if they put The Frost on the bill-

CC: They were gonna pull people.

BR: We would, we would sell at least 4,000 seats at these big arenas,

CC: Mmhuh, mmhuh.

BR: - like Olympia, held 16,000 people, Cobo Hall, I believe was 12. That was before Joe Louis.

CC: Umhuh.

BR: Ah, and, um, so, ah, they, they, they, they knew, come to, that all these bands coming from Europe, they had to pay them a lot of money. Um, and, they knew that

if they had The Frost on the bill, and we, we were selling 4,000 tickets, that we would definitely, the concert would sell out and they would make money. They didn't have to worry about it.

CC: Yep.

BR: So that's why we got to play for all these acts, you know? Open for all these different bands. We opened for The Who, for Janis Joplin, we did a ban-, we did a, a place called The Action House on Long Island on a tour of the East Coast. Ah, Fleetwood, the original Fleetwood Mac-

CC: OK.

BR: -before Lindsay Buckingham and ah, Stevie Nicks. And ah, the opening band was a, a band from the area, ah, who didn't have a record deal yet, called Blue Oyster Cult, (laughs) they were the opening act. And Mick Fleet-, Fleetwood was the drummer for Fleetwood Mac and Peter Green was the guitar player and Peter Green was just a genius on the guitar, he was just amazing. But they were basically a blues band, and ah, and Fleetwood I think was like 16 or 17 years old, this tall, skinny kid that was, you know, and ah, Peter Green eventually went. He, he was really weird, he was on the edge, and eventually went over the edge, and ah-

CK: Did you have-

BR: So that band ended up breaking up and Fleetwood moved to the United States, and, and then of course, hitched up with, he, he got see-, Stevie Nicks and

CC: Mmhuh.

BR: and, and then- well you know what happened after that.

CC: Mmhuh.

BR: I mean, Fleetwood Mac became Fleetwood Mac.

CC: Yep.

CK: So, what, did you have the opportunity to have much interaction with the performers that you were sharing the bill with?

BR: You know some of them, some of them would. Some of them, some of them wouldn't. I, if I had it all to do over, and it was a competition thing, like, ah, there's a little bit of that involved, you know?

CC: Mmhuh.

BR: Because it was, it was for us, the, the whole purpose in playing with these guys, sharing a stage with any of these bands, like Led Zeppelin, at, at Olympia, you know, Blind Faith with, with Stevie Winwood, ah, Rich Grech on bass, Ginger Baker on drums and Eric Clapton on guitar, we played with them at, at, ah, Olympia, we opened for them. And ah-

CK: It was getting exposure, right?

CC: And having a good time.

BR: Well, were making, like I said, they wanted us on that bill because, because they knew, they had to pay these guys a lot of money and they knew they could pay us the three grand, and, and we'd draw those 4,000 people or whatever. We were the own-, we were the first Detroit act, the first Detroit band of all of those bands that I've mentioned, Detroit band, including Grand Funk, ah, who, um, headlined Cobo Hall.

CC: OK.

BR: We were the first ones to headline Cobo Hall-on our own.

CC: Mmhuh.

BR: And it was a long time before anyone else did, out of Detroit.

CK: Were you living down there at the time?

BR: We were living in Saginaw.

CK: OK. OK.

BR: I don't think that, I don't think anybody, the only, I think, the only really Detroit band was, truly Detroit band was the MC5.

CC: OK.

BR: And maybe Iggy Stooge-

CK: Yeah-

BR: Stooges may have been. Iggy, I'm not sure about the rest of the guys in the band.

But most, I mean, even Seger was from Walled Lake. He wasn't from Detroit-

CC: Mmhuh

BR: - you know?

CC: Mmhuh.

BR: But we were all known as Detroit bands.

CK: Right.

BR: And all these big acts loved coming to Detroit because Detroit audiences were the best audiences in the world. A lot, a lot of bands came to Detroit and recorded live albums there because of the great audiences in Detroit.

CK: What made them great audiences?

BR: They, they, first of all, they were knowledgeable.

CK: OK.



BR: They, you know, they knew what was good and what wasn't. And ah, um, so, that, that was a big part of it; but they, they, just were into the local music scene and they, they wanted to be part of it- they wanted to be a huge part of it, you know, and so, ah, it, and ah, that's why everybody loved to play there, and, and everybody loved to come into Detroit and, and be part of that. And it was just a happening scene there. And ah, it was, ah, it was and that's why all these record companies were coming in to town every weekend- to see all these bands. Some of 'em got signed, some of 'em didn't, you know? Um, we ended up signing with Vanguard Records because basically because we were told 'well we can own the label,' you know, and he a, he sold us on it, and, and that was a huge mistake. We should have never signed with, with ah, Vanguard, they didn't know what to do with a rock and roll band.

They were basically a classical label-

CK: Ohhh-

CR: -folk music, some blues, obscure, really obscure blues.

CK: Why do you think they went after you the way they did, if-?

BR: This guy just fell in love with the band. He knew-

CK: OK.

BR: He knew that this, this *The Free Press* and *The Detroit News*, but especially *The Free Press* was writing about The Frost all the time, we, just one article after another. And ah, they ah, um, they, they all believed, everyone- the agents, the promoters, the writers, ah, they all believed that The Frost was going to be the biggest band to come out of Detroit. The biggest band, maybe, *ever*, you know?

CK: Mmhuh.

BR: Worldwide and ah, so; but I, fortunately, because management and ah, and the label that we were with, when “Rock and Roll Music” came out, it was an anthem in the Midwest, all we had to do is hit that opening chord and, and everybody in the place stood up and started applauding (begins clapping)with the band. (more clapping)

CC: Yep.

BR: And, sing the whole song with us, how hard was that? You know? (sings) Rock and roll music, rock and roll music... so it was an anthem though, it really, seriously was, it could have been a worldwide anthem, but these idiots at Vanguard, they wouldn't release it. They wouldn't release it. They released four other songs off the album before they released that one. Before they released “Rock and Roll Music” we had to convince them to come in and see us, to see reaction the song got, before they would release it. And then when they did release it, back then, if you got air-play, if the Drake Stations, especially if the Drake Stations were on a single, you, you got airplay everywhere, every Drake station got on that single. Well, for the first two weeks, it would be, it would stay on the air by request. And it, it, it ended up hitting Billboard top 100 singles chart at like 44, with a bullet. Then after two weeks though, it went on record sales, according to record sales. Well, there were no record sales. You know why? Because they didn't, they didn't press any records.

CC: They didn't-

BR: You can't, you can't sell what you don't have. So the distributors – kids would come in wanting to buy the single, but there were not records to buy. So it died.

CC: Why couldn't you get out, Bob? Why couldn't you get away from these people?

BR: Well, you, we signed a three, a three album contract. We just, we, we were, we were working on a third album and we just about walked out at one point.

CC: OK.

BR: Because of what they had done. We just about walked, we, we, just about, but they would have sued us. They could have sued us.

CC: OK.

BR: And ah, stopped us from recording anyplace else. And ah, so we, we knew we had to finish the album because we had signed a three album deal with them. So we knew we had to, to finish it, so, we did, and ah, it was, by far, in my estimation, the best produced and the best album that we did. Ah, this was the most exciting. When he took the tapes back in the studio, ah, you know, and, there's pictures in here, and I remember, you know, like there's a picture of the crowd at the Grande, and I remember, it seemed like everybody had long hair back then, but no, they didn't. And look at how young they are too, a lot of them.

CC: Well, yeah, they're young of course.

BR: You know.

CK: This is, this is the second album?

BR: No, this one was released lay-, ah, way after The Frost broke up, maybe ten years ago, twelve years ago.

CK: OK. OK.

BR: A guy from Oregon was a huge Frost fan. Never heard, never heard the band because he was too young, and he wasn't from this area, ah, but he was a huge Frost fan, and he was sending us album covers to sign and self, self-addressed envelopes

to send back to him, you know- Donny and I. And ah, and so, and he kept in touch with us. So, he called me one day and we were talking and he said, "Well, you got the new Frost album, hey?"

And I said, "The new Frost Album?" I said, "What are you talking about?"

He said, "The new double album!"

I said, "A double album?"

He says, "Yeah, the live album. The new double live album."

I said, "No, I didn't even know about it."

He said, "You didn't even know about it?"

Lawrence Welk now owned, his son now owns Vanguard Records.

CC: Really?

BR: Yeah. So it was released on vinyl in Europe first. So, I said can, he had a copy, I said, "Can you get Donny and I a copy? I'll, you know, I'll pay you for it." And ah, I said, "I want three copies though." Because I wanted two for myself, one I wasn't going to open- ever. And, I, the thing of it was, I had never got to hear all the, all the songs that were recorded. I'd never got to hear them.

CC: That must have been a thrill when you got to hear them.

BR: When I got it, I couldn't wait. I put it-

CC: OK.

BR: Turned ah, ah, surround sound up, I put that album on, and I started crying.

CC: Oh sure.

BR: It was one of the most emotional moments of my life because it was a, I, the, the band, The Frost, you know, it was a huge gap in, in never being able to hear that, you

know? And, and, and like hearing it for the first time was overwhelming, you know, and ah-

CC: Yeah, I do know. I do know Bobby.

BR: We played, ah we played ah, the, the Goose Lake Pop Festival.

CC: OK.

BR: In Jackson, Michigan.

CK: That was a big deal here.

BR: Over, over 200,000 people.

CC: Wow.

CK: That was on the legs of Woodstock, wasn't it?

BR: It was ah, 1970.

CK: Just after.

BR: The guy did everything right, which they did everything wrong at Woodstock. He, he built the place, he bought the property, he was a contractor, and he made a lot of money, he put a fence around it so kids could not get in unless they came through the front gate. He put a revolving stage, a huge PA system, because he wasn't gonna do just rock and roll shows, he was gonna do country acts there, he was gonna do everything.

CC: Mmhuh.

BR: And he wanted it done right. So there were plenty of facilities for ah, ah, showers if you wanted, ah, there was bathrooms, you know, there was plen-

CC: Mmhuh

BR: There was no problem with any of that. He made one huge mistake.

CC: Mm.

BR: Drug, all these people selling drugs came in, they literally put up stands with signs saying what they were selling. The State Police came in and they knew enough, there's 200,000 people, you're not gonna start busting people, you know, and get kill-somebody's gonna get shot.

CC: Mmhuh.

BR: So, they just brought the cameras in and took pictures of it all.

CC: Yeah.

BR: And the governor closed 'em up.

CC: Mmhuh.

BR: Closed 'em down. Three day festival, 200,000 people, everybody, just about everybody who was anybody was on that show. We, we, on, on, we were there on Friday, on Saturday, we played in Saugatuck. There were 25, 000 people there.

CC: Mmhuh.

BR: At a pop festival in Saugatuck, Michigan, and it was, to this day, I still will run into somebody who was there, and what happened was, while The Frost was on stage, there was a, a ah, a sand dune behind the stage and the sun was setting. And in the middle of "Mystery Man", while we're playing "Mystery Man" a guy walks up on the top of that sand dune, and he's got a rifle. The barrel and the one el, you know,

CK: Mmhuh.

BR: Arm and hand on the rifle butt.

CC: Mmhuh.

BR: By, by the trigger. And you could see the silhouette of this guy and the rifle, and we're playing "Mystery Man." Well everybody thought The Frost planned this, (Laughs) cuz everybody's high back then, you know. They thought, they literally thought that we planted this guy up there and told him, you know, we planned this whole thing. Ah, we played ah, Meadowbrook, which is an incredible concert venue, ah, the opening act was the MC5. The MC5! "Kick Out The Jams...," you know.

CK: "Kick Out The Jams."

BR: You know, the first time I saw the MC5, I was just totally blown away. Not because they were a great band, because of what they did. They draped American flags over amps, had rifles hanging from their amps, and they, you know, it was just totally in your face. As loud as you could get it rock and roll, you know. Now-

CC: Wow.

BR: -from start to finish, and John Sinclair was their manager, he was ah, head of the White Panthers, he got marijuana legalized or not legalized, but he got it dropped to a misdemeanor in Ann Arbor. If you got caught with marijuana, smoking it, or got caught with it, you got a five dollar fine. So the police were after John Sinclair, they wanted to put this guy away.

CC: Mmhuh.

BR: And ah, he was managing the MC5. And ah, they eventually did put him in jail- they got him for some - whatever, you know -and they put him in jail.

CC: Yeah.

BR: And that was really the end of the MC5, but during their part of the show, of, of the bill that night, ah, he got on stage with band and he, he had found a saxophone

someplace and he just took one of the microphones and put it down in the saxophone and he had no idea how to play it. So the band's playing and he's just blowing in that saxophone as loud as he can, it's coming out over the PA system, you know, screechin' and just all over the place. There was no, you know, not playing notes (Laughs). But, and then comes The Frost, with all these harmony parts, you know, and ah, but it's a rock and roll band, but it's, it's more in the fashion of The Beatles or something, you know. And, ah, ah, and then, the headline act is Procol Harum, "Whiter Shade of Pale." And ah, you know, it's like, how, how much more diverse you could get, it, it, it, you know.

CC: Yeah.

BR: Impossible to get more diverse than that.

CK: And is that Oakland University?

BR: Yeah.

CK: Which makes it even more interesting-

BR: Yah. Meadowbrook.

CK: Meadowbrook. Yep.

BR: And ah, but that, there was a, there was a, one of the local drug dealers, everybody knew him, the bands knew him because they'd hang around with the bands. What they wanted you to do is, they would give you their wares, and then, get you hooked and then you'd become their best customers-

CC: Mmhuh.

BR: Along with everybody that was around you.

CC: OK.



BR: He would sell it to them. Well he had two bags. One full of rolled joints, another full of acid- capsules. And, part way through The Frost show, he got so excited, he ripped open the bags and threw them out over the audience. He just, you know, and afterwards he came back stage, and we were backstage and he goes, "Did you see what I did, did you see what I did? Do you know how much money I just threw away?" (Laughs)

CC: That's what you get for getting' excited.

BR: But, you know, we did two shows with The Who at the, at the Grande Ballroom. We played twice with Janis Joplin. Janice Joplin and the Holding Company, ah, Big Brother and the Holding Company and Donny and Dick had to tune their, their, guitars- they couldn't tune their guitars.

CC: They didn't know how?

BR: No, they couldn't tune their guitars, literally. And that's one of the, one of the problems that Janice had, she had a backup band that was a horrible backup band, you know?

And ah, the, the record company finally put a band together for her and that's when, you know, and then she kills herself-

CC: Yeah, yeah.

BR: you know? Hendrix the same way, Morrison the same way.

CC: Yep.

BR: You know-

CC: Yep.

BR: But we, we got to play um, they, what, what, what we did, we set up a West Coast tour. And ah, Vanguard was supposed to have, well there was supposed to be a press conference when we got to San Francisco, because the tour opened in San Francisco at the Fillmore West. And ah, three nights with B.B. King.

CC: Mm.

BR: Ah, and, and, and The Frost and a local band called Aum. Bill Graham's a huge promoter back then. Not did he only own the Fillmore, but he did, he promoted huge shows, he was, ah, you know, at race tracks, at any of the auditoriums that were available back then. So that was the opening, we were supposed to open there and then the tour went on to Anaheim, where we were supposed to open for Zeppelin. And then ah, we were going back to San Francisco to do a free concert in Berkeley, ah, at the college. And then back to, and then to Los Angeles, where we were doing two weeks at a place called, oh, I can't remember the name of the place. Anyway, and then two weeks at The Whiskey, The Whiskey a Go- Go.

CK: Whiskey a Go- Go.

BR: Whiskey – we had two weeks there on Sunset Strip. And then we were supposed to go back to ah, San Francisco, and play ah, another date at The Fillmore and that would be the end of the tour. Now, it cost just about three grand, to get the band, the equipment, the manager, and the roadies out there. Then we had to rent hotels, rooms, had to rent a truck for the equipment, and a car to get around in. And ah, what we would do is, in the Midwest we were making all that money, in the Midwest we'd take money from, and we opened an account in a bank; because we made \$300 a night at The Fillmore. Well, what was that gonna pay for?

CC: Mmhuh.

BR: You know? So, ah, by having that money in the bank, that, that would allow us to go on the road, where we weren't making any money.

CC: Unhuh.

BR: And ah, and play these different places.

CC: Mmhuh.

BR: And ah, so, after, after the third night, Bill Graham had us back in the dressing room. And, the first Detroit act to go out there was The MC5- and he swore after that, that he would never have another Detroit band at The Fillmore. No, no other Detroit band would ever grace the stage at The Fillmore. (Laughs) If that's what was coming out of Detroit, that was what represented Detroit. So, but he had signed the contract for The Frost to play those three nights and he was a man of his word. And he told us on the third night, he said ah, "I'll be honest with you, " he said ah, "not my, it's really not my forte, you know, ah," he said, "but I'll tell you what, you guys worked your butts off," and he said ah, "and you played on an all blues show and you're a rock and roll band," and he said, "you got standing ovations and encores-on a show like that- a rock and roll band?" He said, "I would have you guys back any time." You know?

CC: Yeah.

BR: Years ago after that in '83 I moved to San Francisco and I saw him in a bar one night. He was ah, checking out a band, a local band. And ah, and I went up to him, now this was 1983, and that was 1969. I went up to him, I said ah, I put out my hand,

I said, "Mr. Graham, I don't want to bother you, but I just had to come over and say hi.

I was in a band years ago, that, and, and we played, ah-

CK: The Fillmore.

BR -The Fillmore for you."

And ah, he said, "Oh, really?"

And I said, "Yeah."

And he said, "Ah, what was the name of the band?"

I said, "Ah, it, you probably won't remember," I said, "It was a band called Frost."

"Oh yeah, The Frost," he said, opening act was Aum and B.B. King."

I go, "What?"

CC: Wow.

BR: He remembered that?

CC: Yeah.

BR: I have a poster and the poster is probably worth about \$500. Original poster.

CK: From the Fillmore?

BR: From the Fillmore.

CK: They make beautiful posters.

BR: Oh. And it was of a soldier, ah, and a, and a fighting, you know, explosions going on, and then, no pictures of, of the bands, just down at the bottom, was who was going to be playing there, and ah, so I have that and I also have the little one. And that might be worth more-

CK: Mmhuh.

BR:- than the big one. Because they were handing those out as flyers.

CC: Yeah.

BR: So, ah, but, like I said, Vanguard was supposed to have, they were supposed to be ah, interviews set up, a press conference when we got there, there was supposed to be albums in the stores, on display in the stores, there were supposed to be albums in all the FM stations. FM radio back then was commercial free- there were no commercials.

CC: Unhuh.

BR: Just music, and ah, so we get to San Francisco, there's no press conference, there is no ah, there's no records in stores- in any store that we went to. There were no, the music, The Frost was not being played on any local FM stations. We went, we went to this one FM station, knocked on the door, the guy came and let us in, the disc jockey came and let us in, he was the only one there. And um, we asked him, "Do you have an album by The Frost?"

And he said, "I don't think so." And I, and he said, "What ah, what label?"

And we told him Vanguard.

Oh, wait a minute," he said. And he went back in this room where all the albums and stuff were, and he comes out with The Frost album. They automatically put it in the classical section.

CC: Hmm.

BR: So,

CK: You had no representation.

BR: So he sat down with us, played the whole album, and interviewed us- right there. I mean you could do that then. You know?

CC: Yeah, yeah.

BR: But ah, AM is where you got the hit records, you know?

CK: Mmhuh.

BR: Because they are the ones that are playing the singles.

CC: Mmhuh.

BR: The FM stations were playing the albums- album cuts, not singles. They played the singles, but, you know. So ah, and then the Berkeley concert was, there was no contract for that. Ah, the, the Led Zeppelin show was not contracted for. Ah, the two places, Rendezvous, I think it was called, was the other place in Los Angeles. Neither of those were contracted for. So we told our manager at that time, we said, "You get down there, you get those contracts signed." So we got those two signed, but the, the rest-

CK: What a mess.

BR: Oh, it was a washout, yeah. So, you know, all the money it cost us to go out there- was it worth it? Yeah, we got to play the Fillmore, we got to play the Whiskey, you know, and so we undoubtedly had some record sales there from that; but not, not enough, you know. Ah, The Whiskey was really so small-

CK: mmhuh, mmhuh.

BR: - both those clubs were real small.

CK: Mmhuh. You needed radio, you needed-

BR: We needed airplay.

CK: You needed airplay, yeah.

BR: So, you know, and ah, this, this guy I talked about earlier this Dennis Arfa, who I didn't want managing us, representing us with these companies, ah, we ended up hiring him, and we had a Canadian tour set up. And ah, he flew in from New York; we flew in from Detroit. Well, in his suitcase, you know, "open your suitcase," so he opened his suitcase, well there was a hash pipe sitting right on top of his clothes. Now, so they asked him, "What are you doing here?" They busted him immediately. I mean, he was under arrest. "What are you doing here?"

"Well, I represent, I am the manager of a band called The Frost.

"Why did you say that? You idiot!" Well we were smart enough to know we, you do not take drugs across an international border. You just don't do that, you know, and the only ones we were worried about were the roadies.

CK: Right.

BR: You know, and ah, but we told him, you know, "You get busted, *you* get busted. You go to jail, you're, we're not, we'll have nothing to do with you." So, but, when we got off the plane, everybody gets off the plane, all of these passengers disembark, when we get off the plane, all, all of the sudden, I look around, I don't see anybody. It's just us. And, and, and, ah, the roadies.

CK: What city are you in?

BR: Ah, Wi-, Toronto, we're in Toronto, we we're playing, ah, opening for Taj Mahal- that's a guy's name. Ah, and ah ,oh, all of the sudd-, we're going up the stairwell and it takes a turn, and then it goes up to another stairwell, and we get to the top, there are 24 border guards and two narcotic agents, and all our equipment and luggage are right there, and, you know. They did a strip search of all of us, they made us take

the back off the amplifiers, you know, the fronts off the amplifiers, take everything apart, they searched our clo-, our luggage, I had a tin of ah, ah, I get migraine headaches, and I had a time of one of the over counter drugs, it wasn't aspirin, I can't remember what, I don't take it anymore but-anyway, Excedrin, and he said, he opened it and he said, the narcotic agent, he's questioning me alone, and he says, "What are these for?"

I said, "Well, I get headaches, (laughs) they're Excedrin. It's supposed to help with the headache. And then I had a tin full, I took, ah, vitamins; but I put them in an Excedrin tin; because it was convenient.

And ah, so he said, "Ok, What are these?"

And I told him what they were.

And he said, "Why are they in this tin?"

I said, "Because it's more convenient. " I said, "Listen. What? I'm gonna lie to ya? You can take it and have it analyzed, you know, if I'm, if I'm lying, you, you, what good would that do me?" You know?

So, by the time they got to the drums, I had had them all out of my cases, well by the time they got to the drums, they knew that we were clean, that we didn't have any drugs with us. And, and at that point, it, it was like, we're not gonna be, we're gonna miss this date, we're not gonna be able to make it. They helped us put everything back together and put it on the truck so we could get there in time.

CC: Wow.

BR: Yeah.

CC: Wow.



CK: Now that's impressive.

BR: Yeah.

CK: That's cool.

BR: Yeah. All the, us hippies, with long hair, guys, you know, that they thought for sure were coming across that border, ah-

CC: Do you think they did that with everybody?

BR: Oh, no, because, because, because of our manager.

CC: Your manager, yeah.

BR: Because of our *brilliant* manager. (Laughs) I ah, you know, we talked about that magic earlier. When, when Gordy joined, joined, the band, ah, that made a huge difference, and there was a magic with those four guys.

CC: OK.

BR: And when, when, Gordy then left the band, ah, when he left the band, once again, a quarter of that magic went with him.

CC: Mmhuh.

BR: And, so, it changed everything, you know, the whole dynamic.

CK: You got someone to replace him-

BR: And, and it, and, and it was Dick's idea, "Well, why don't we just hire somebody?" Hire somebody, pay 'em a salary, we'd get the rest of the money. So we hire, a, he's a decent bass player, but he doesn't sing- Gordy's, Gordy's an integral part of those harmonies. Has this great voice, you know? One of my favorite Frost songs is one he wrote and sang. And so, you know, instead of replacing him with somebody who was better than he, and sang really well, we hire this bass player, as

a side guy. And so, that was the beginning of the end, really, and ah, we found out that Dick was stealing money, and once, once that cat was out of the bag, it was you know, Donny and I-

CC: So how long did that go on- years?

BR: '70- the band broke up towards the end of 1970. So from '66 to-

CC: OK.

BR: -just about the end of 1970.

CC: OK.

BR: Which is about the lifespan of, of, lifespan of most bands, really.

CC: OK.

CK: About five years.

CC: Yeah.

BR: yeah, four-

CC: And then what did you do?

BR: Then, then, Donny and I, well you know, we didn't think about it, we didn't plan this, like we should've. Wagner begged us, "Just, let's just play it out."

CC: Dumb.

BR: Dumb. You know, "let's make all the money we can, play it out, and then, and then go our separate ways."

And we said, "No," We refused to do it. And ah, I, I remember we came home, came back to Alpena and were sitting, once again at my mom and dad's house and, and we're looking at each other and we're going, "what did we do?" Cuz you went from making all this money-

CC: Sure.

BR: -to zero. And you don't have a band. I said, "What have we done?" You didn't think about it, you know?

CC: Mmhuh.

BR: And ah, so, we ah, we ended up ah, calling Rick Boswell, the guy that replaced Gordy and said ah, and I knew this ah, ah, had a really good relationship with this agent that I trusted in Detroit, one of the few agents that you trusted, and ah, his name was Jerry Patlow, and I called Jerry and I said, "Jerry, ah, do you think you could book The Frost without Wagner?"

And he said, "Absolutely, you and Donny? Sure."

So we went down there then and started playing bars and we made good money at the bars and then the drinking law changed, the drinking age changed from 21 to 18, well, didn't matter who you were, if you were playing in a place, there were lines around the bar all night long, for people waiting to get in, you know?

CC: Mmhuh.

BR: Because of all those 18, 19, 20 year olds.

CC and CK: Mmhuh. Yeah.

BR: So, it just, it just exploded. And ah, so we played down there, but it, you know, I kept talking to Donny. "Donny, I can't write music. Hard as I try, I can't. I just don't have, it's just not a talent that I have. But you can. Please, take some time and write some music. And let's hire some good musicians. Let's find a couple good musicians and let's put a really good band together and let's go after this thing, you know?"

But he just wouldn't do it. And ah, so I, finally I said, ah, "I'm not gonna, if this is what

we're gonna do, just play in bars, I'm not, I don't, this is, you know, going nowhere and, and so. And I didn't like living in Detroit. So I moved back to Alpena, and ah, got a job at Alpena Furniture selling furniture. "Well, what can you do?"

"Well, I can sell something, jeez, I've been doing that all my life." I could sell something, so, within a month there, I was, I was there top salesman.

CC: Mmhuh.

BR: Ah, but they, one of the conditions in hiring me was that I wouldn't play. And I, I, I don't know why that was- maybe they thought that would take away from my- and ah, so, so I said, and at that time I, I, you know, I, didn't even touch my drums for six months- and then I set 'em up. Big mistake. (laughs). Cuz, you know, it's like, once I started playing again, I'm going, "oh, no" you know, because this is still what I want to do, this is still what I love to do, I'm still young, you know, and ah, I had ah, I had also applied at the Abitibi at the same time I applied at Alpena Furniture. I got the job at Alpena Furniture, I was working there, and then the Abitibi called and (laughs) my wife's dad or, or my wife's father worked at ah, the cement plant his whole life. Once he, once he was old enough, and ah, so, you know, they didn't want me in a band, you know, they wanted me in a job like that. Well, I got the Abitibi job because of a guy that worked there, he was my best friend in high school and his wife worked in the office, so they put the word in for me, and he, he asked me, "Now, are you sure you can do this?"

I said-

CK: Good question after-

BR: Good question. And I said, "Well is it that hard?"

He said, "No Bobby, it's not that hard, that's the whole point."

And ah, so I said, "Well, I, I don't, I, I couldn't understand it, you know, I, I went in, I got hired and I went in the morning shift, seven to three, and ah, at nine o'clock, I bought a pair, you had to have work boots, ah, with steel toes. That was one of the requirements. And you had to buy these safety glasses. And ah, I went in at nine o'clock, or seven o'clock, they showed us around and talked about safety, and then we went on line. And what we were doing was, we were cutting the vinyl that, the boards came down, the vinyl came off the roll, went on the boards, and there'd be a light shining up, we'd cut the vinyl, he'd cut one side and I'd cut the other side of the board as it went on down the line. And then we would have to change the roll, which was all done by mechanics. Around, I think it was around noon, a couple of guys came over and said, "Have you guys had a break yet?"

I said, "A break? From what?" (Laughs) And, and he, he, they said, "You gotta take a ten minute break."

"Well, well what am I going to do, stand here and watch you do it for ten minutes?"

You know....so you, you there was, you went to the lunch room, now, I asked them, because the guy asked me, the guy, the other guy that I was working with asked, ah, he, that was his first day also, and he asked me, he said, "What time is it?"

I looked at my watch and I said, "My watch, it must have stopped, it says nine fifteen," I says, "but that can't be right."

He says, "No, it's gotta be around noon. "

So when those guys came over, I said, when they walked away, I says, "Hey, by the way, what time is it?"

And he turned and he says, "Nine twenty."

I'm going, "Oh my god. Oh my god, what have I, what have I done?"

CK: How long did you last?

BR; Well, I got, I got out at three o'clock and, the lunch room, the conversation was either about the union, or what was playing at Cinema X, out on U.S. 23 North.

People throwing food across the place at each other, you know, and I'm going, "Oh man." Now, now I know what Pat meant when he said, "do you, are you sure you can do this?" And at three o'clock, I got out, you know, I was living upstairs, my wife and I were living upstairs at my parent's house, and I got home and I kind, you come up the steps and then you take a right and go the rest of the way upstairs. And on the landing, she was standing there waiting for me. And on the landing, she said, all the sudden she stopped and a smile went off her face and she said, "You're not going back, are you?"

And I hadn't made up my mind; but when she said that, I said, "No, I'm not." So one day. I got a paycheck for 24 bucks, the boots were \$27. (laughs)

CC: Wow.

BR: So then I went back to ah, Alpena Furniture, and ah, then ah, Jim Hardy was playing out at ah, The Bullpen, of all places.

CC: Mmhuh.

BR: Can't remember the bass players name and he called me at one point and they had been playing together as a trio for a long time, and that drummer just didn't want to do it anymore. So they called me and I think it was like, ah, \$150 a night for Friday and Saturday, extra money.

CC: Mmhuh.

BR: And I could play again! So I said, "Yeah, I'll do it. Absolutely." Well, once I had the taste in my mouth again, there was no, you know...

CC: Mmhuh.

BR: So I had a talk with the owner of Alpena Furniture, and I said, "What are my chances of making it into management here, you know, and being a part of this, this operation, you know- by making some really good money, not just commissions off sales like I'm doing now?"

And he says to me, "Have you ever read *The Peter Principle*-it's a book?"

And I said, "Never heard of it."

And he said, "Well you ought to read that."

I said, "In other word's what you're telling me is, I'm not qualified to ever hope to be in a position of management or, and ah, so, ah, I get a call from this guy Harry Robbins, who's playing at Mr. Bojangles. And he was playing there with ah, shoot, Arnie Stump. And Arnie was working full time at the cement plant. Actually, he was sleeping at the cement plant full time and they were ah, playing three nights a week. So, Donny was in a band, playing locally, and really not doing anything, and ah, so, he called and said, "Would you and Donny be interested in playing with me here?"

And ah, so I called Donny and it was good money, so we said, "Yeah, absolutely."

So we went in there and started playing with Harry, and Hal, who was Donny's bass player- he was living in a tent in the winter time. And so, we hired him and we paid him \$50 a week, and he was just as happy as he could be because he was playing, you know and, it, ah-

CK: Kept him warm.

BR: I, I let him stay at my house.

CC: What was his name?

BR: Hal Ostrander.

CC: OK.

BR: And ah, so ah, it wasn't even two weeks, once Donny and I started playing with Harry, that ah, you couldn't get near the door of the place. And, well, you got Donny Hartman and Bobby Rigg, who are local heroes, the only two guys to ever come out of Alpena with a record deal. And get a record deal, you know, an international record, album, released all over the world. I mean, I have singles, I can't find 'em now- like from Japan-

CC: Mmhuh.

BR: - you know, and different places like that. And, and, of course they're not written in English.

CK: That's all, that's cool.

BR: Yeah. Cuz all the singles, a lot of the singles back then had sleeves.

CC: Sure.

BR: With pictures inside.

CC: Mmhuh.

BR: And ah, but it was, ah, ah, I don't know where I was going with that. So, so we were local heroes. So you, you, immediately they wanted to go to six nights a week. So I told the owner of Alpena Furniture, I said, "I'm gonna do this, because you're not giving me any hope, so I'm going to do this." And ah, I said, "But I'm not coming in til



ten- ten thirty, cuz I'm playing late." And ah, and so, what was he gonna say? Either fire me or, or accept those terms. Well, I think I lasted maybe another two weeks there like that, I said, "I'm not doing this anymore. I'm, I'm having too much fun, you know- cuz the drinking age was eighteen yet-

CC: Yep.

BR: - and, I mean, Donny and I are two good looking guys, and all these beautiful young girls are coming in and -

CC: Yeah.

BR: You know and it's like... I met Barbie there.

BR: And ah, we became really good friends and then we ended up getting into a relationship years after that. And ah, lived in sin for five years, cuz when I went, I decided to go to San Francisco in '83, we had sold the bar, and I told Barbie, I said, I told her I was moving. I said, "Do you want come with me?" I wanted her to come with me. And ah, so she said, "Yeah."

CC: Were you playing music out there?

BR: I find out when I got out there, you gotta pay to play.

CC: Oooh. OK.

BR: The, the deal is that all these clubs, even these small clubs, there was this club that I'd go to that was in Marin County, that's where we lived, we lived north of San Francisco, of the city, because it was less expensive than living in the city, and ah, so, we, we were renting a townhouse, and ah, um, I ah, went to this place, "Uncle Charlie's, ah," Huey Lewis recorded one of the videos at this place, cuz they got there start in places like this. And what you do, they have a PA and they have the lights. So

you bring your equipment in and you do a showcase for somebody, like Bill Graham being there that night to see this band. You do a showcase, and you pay the owner \$250 to use his lights and ah, PA.

CC: Hmm.

BR: And then as soon as you're done, you have to move the equipment off stage so the next band can come on, you move the equipment off stage, right outside, whether it's raining or not- doesn't matter. And, and then get away as fast as you can, you know? I'm going, "Why didn't I know this before I came out here?"

CC: Yep. For sure.

BR: But, so, you know, I, I came back and, and ah, started playing again, ah, ended up putting a band together and went back to Detroit, started playing Detroit again, and I got to a point where ah, we were there for about three years and I ah, Donny was playing at Club 32, and I ah, I said ah, I, Barbie was working, as a nurse, and she came home one night and ah, I said, ah, we had gotten married then, I had finally figured out that, you know, I better, I better marry this girl, you know, I might lose her, you know? So, -

CK: You picked a good one.

BR: I asked her to marry me and she said, "I'll tell you what, I'll give you 24 hours to think about it, " and so, so we ended up, we got married, and then ah, ah, I, I called Donny and said ah, "You owe me two favors, big ones, big time. I'm, I said, I want to collect now. Said, "You gotta fire your drummer and hire me. I want to come back to Alpena."

"Ah, oh man, I can't do that. Oh no, you know."

Cuz he knows what will happen, he's thinking I'm going to have to rehearse, learn all these songs. And he hates rehearsing, and so I said ah, "Donny, just record the songs you're doing, send me the tape, I'll know 'em when I get there. You don't have to worry about it. You don't have to rehearse at all, if you don't want to. I don't care. I'll be, I'll be ready don't you know."

So that's what we did. We ended up coming back here, and I always said, if I stopped getting nervous when I went on stage, I knew the romance was over and it was time to do something else. Well, the last year playing at Club 32, we, I stuck it out for three years with Donny there, and the last year it was like I didn't even want to go there-

CC: Yeah.

BR: -didn't even want to go there. We weren't rehearsing, learning new songs, once in a while-

CK: Stale?

BR: And the, and the, and the people that were coming out there, there was fights every night. Not just men, women fightin'.

CC: Yep.

BR: You know. And ah, so, ah, that was, that was, that was it, and I, a, a, a cousin of mine stopped by my house, and, and I didn't know what the heck I was going to do, but I knew I couldn't do that any longer, and he said ah, I, I was telling him you know, boohooing and ah, he said ah, he had listened to me and he said, "I, I gotta get going." He was living over towards Gaylord, and he said ah, "I, I, will, will you and Barbie be home tonight about seven?"

I said, "Oh, yeah."

And he said, I said, "Why?"

He said. "I think have something you might be interested in. "

I said, "Well what, tell me!"

"No, I'll come back when Barbie's here." Cuz he, he the deal was, if you don't have the two of us together, that I could make a decision 'yes' and then she would talk me out of it. And ah, so, they came back and they showed me the Amway Sales and

Marketing Plan. And you draw out these circles, and either you see it or you don't.

And when you draw out those circles, I go, "Oh, my goodness." You see the geometric growth, how it could grow and

CK: Mmm.

BR: - and I saw that and I'm going, that could work and if it did, you could make a lot of money doing this. So, I, that's what I did. I got, I got in and ah, once I got involved, I mean I started building a business- I went after it.

CK: Are you still doing that?

BR: Ah, we did it for five years. Robert, is our only child and he ah, ah, Barbie wanted to be home with him, didn't want to be working. Well we're making all this money from Amway, I said, so it enabled her to stay home for just about three years without working, with going to work, and raise our son.

~~(phone rings)~~ "Is that me?"

I could go on and on forever, I wrote down all this stuff, you know and it's, it's, it's like we played Madison Square Garden with ah, Sha Na Na- I don't know if you remember Sha Na Na?

CC: Yeah.

BR: Sha Na Na, the drummer had no drums, so he used mine. Ah, the Byrds were on that show, and, and a band called The Association- "Along Comes Mary."

CK: (hums)

BR: All these college kids, is what they were.

CK: "Cherish", that was another one, another song by The Association.

BR: Yeah, they had quite a few hit records. And Sha Na Na was just a, well, they, they played Woodstock.

CC: Yeah, yeah.

BR: They played Woodstock- they're in the film. Ah, ah, we had, we played, ah Buffalo, New York. And when we left, we were leaving Buffalo to, to fly to New York, ah, we were at the airport, waiting to get on a plane. And ah there's a guy there, sitting over there, in the same area, waiting for the same plane that we were on- two guys sitting there together. They were actors, ah, and I can't remember his name, he was on *Eight Is, Eight Is Enough* or something like that. It was a really popular TV show back then. And the other guy was Mr. Spock, Leonard Nimoy.

CK: Oh.

CC: Oh dear.

BR: I told Donny, I said, "Donny," I said, "Look," I said, "that's Spock!" I said, "That's Leonard Nimoy."

"No, it can't be. It looks like him, but it can't be him."

"I'm tellin' ya, that's Spock!" So we went over to introduce ourselves, long-haired hippies, you know-

CC: Yeah.

BR: And he ju-, this famous actor and ah, he was just the nicest guy in the world, we sat there and talked until we boarded our flight, just about, you know, "What do you guys do, and, you know?"

CC: Yeah.

BR: It was just, it was amazing.

And we did two shows, it was at Madison Square Garden and we had a half hour, a half hour, that's all we had and it's all unionized these places-

CK: Mmhuh.

BR: -so, when they tell you ya got a half hour, if you play over that, they unplug your stuff.

CC: Mmhuh.

BR: Period. That's it. We ah, ah, this offshoot of all the stuff that can happen, we were, when we were living in San Francisco, a friend of Barbie's is in film in Los Angeles. They were best friends in high school. And she was, she and her boyfriend were coming up to San Francisco to see this couple ah, ah, that were real good friends of theirs. And the guy was ah, a program director, ah, and ah, what do you call it? A, I was, a general manager of his FM here, ah, he was the program director and general manager at the most popular ah, rock station in San Francisco, so, Barbie's friend called, and said, "Why don't you have dinner with us? We're going to dinner with this other couple, ah we're going to a Japanese place that's supposed to be really good."

And so we said, "Well yeah, sure," Barbie wanted to see her really bad. And so we went over and we had ah, cocktails at this guy's house- him and his wife's house before. Just a beautiful home. We were living in this one bedroom townhouse, you know? (Laughs) And he, so you know, we're talking and "You, you're from Detroit?" he said.

And I said, "Yeah."

And he said, ah, "Well I went to U of M," or not to U of M, ah-

CK: Wayne State?

BR: University of Detroit or Wayne State- Wayne State. And he said ah, "My senior, or my junior year," he said, "I promoted a, a concert there, an all ah, day concert."

And he said, "But, ah, I rented it, the field, til midnight. Well, with the, you know with the change of amplifiers and drums and everything, always runs over. So by the time, The Frost were headlining the show, by the time The Frost were ready to go on, it's midnight, so they shut the power off." And he said, "I didn't know what I was gonna do," he said, "you know, I was afraid there was gonna be a riot because The Frost weren't, couldn't go on." And he said, I'll never forget as a long as I live, he said, "The drummer yelled 'you can turn the power off, but you can't turn me off.'" And he said he proceeded to play a 30 minute drum solo. Said the place just went crazy. He said, and he said, "It got me to be president of the Student Union the next year, and it got me, interested in, in what I'm doing today. You know, and a big reason of what I'm doing today," and he said, "And I'll never forget, I'll never forget as long as I live" And I said, "I won't either."

He said, "You were there?"

I said, "I was the drummer!"

He 'bout jumped over the island.

CC: Oh, my.

BR: Yah, he was just totally freaked out.

CC: Wow.

BR: You know, I mean, that, that would happen, that the story would even come up-

CC: Yes.

BR: -and that I would be there, hearing the story. Two people I didn't, or four people I didn't even know-

CK: And the impact you had on his life-how amazing.

BR: Yeah, yeah.

CK: Yeah.

BR: And you think about that, over the years, we played, we did some Frost reunion dates and one was at the State Theater in Kalamazoo, which is a great venue, just incredible venue. Well there's a, there were a lot of Frost fans that came to that show that saw the original Frost; but there were a lot of people, lived down there and worked down there, who are from Alpena and this area, so they all came to the show. So, at the end, we went up to the front of the theater, and, ah, we were signing autographs and, and taking pictures with the crowd once the concert was over. And ah, it was like we were The Beatles, I mean, they were just going crazy.

The poor opening act they were a good band, but after every song, they would start yelling for The Frost, you know. They wanted The Frost.

CK: So which of the band members would play for those reunions?



BR: Ah, Donny, Dick and I and then a bass player. We'd hire a bass player.

CK: Oh, OK.

BR: And ah, the ah, ah, there were women standing in line, ah, literally crying, you know, they would, they would when they finally got to the front of the line, when they met you, they would be shaking, trembling. And it'd be like, like you said a minute ago, you know, how, how, you affect some people's lives. All those years?

CK: You have no idea, you have no idea.

BR: After all those years, that that music had an impact like that after all those years. And, and still today, you know?

CC: Yeah.

BR: It's just...

CC: So what about today Bobby Rigg? What are you doing today?

BR: Oh, by the way, The Black Sheep next Saturday,-

CC: OK.

BR: - if you want to come see the band.

CC: I do.

BR: The LBA

CC: I do, I was gonna come.

BR: Now, we're, we'll be playing Thanksgiving Eve; but that's at The Dry Dock.

CC: Ooh...I haven't been in The Dry Dock in a long time.

BR: I'm sure you would rather see us at -

CK: Black Sheep.

BR: Black Sheep. I'm not, you know, but you have your choice if, you know,

CC: OK, ah-

BR: Wednesday. I think that would be Wednesday at the ah-

CK: Dry Dock

BR: Dry Dock.

BR and CC: And Saturday at the Black Sheep.

C: Always 9 o'clock?

BR: 9:30 at ah, The Dock, 9:00 o'clock at the Sheep.

CC: And you're called LBA- Little Band from Alpena-

BR: from Alpena.

CC: And you are? You on drums,

BR: and vocals.

CC: And vocals. And Wayne?

BR: On guitar, saxophone, harmonica and vocals. And then, Dan Ager on bass and vocals. So we have three strong vocals.

CC: OK.

BR: And ah, it, it, with Wayne playing saxophone, you know, it's like, it's like four or five piece band, you know? Add that to the mix, because he plays really well.

CC: Mmhuh.

BR: And ah, so, it's a really good three piece band- really good.

CC: In between, I know you took time off to ah, Bobby, and you managed a radio station, did you not?

BR: Yeah.

CC: Were you the manager?

BR: I was general manager. I started as a sales rep –

CC: OK.

BR: And then I told the owner, I said, we need to be visible here in Alpena, if we're gonna, we want to build this up and become the number two station, number one station, we need to be visible, we need to have a studio here, we need to broadcast from here.

CC: Mmhuh.

BR: Well, we did The Frost reunion date at The Brown Trout Festival –

CC: Mmhuh.

BR: And ah, you couldn't get near the tent, it was just, you know, and he came-

CC: OK.

BR: did. And so he made me general manager of Classic Rock, B Rock, here in Alpena, at that point.

CC: OK. And how many years, did you do that?

BR: Oh gee, how many years? That had to be, I would think, ah, six seven years-

CC: OK. And so those years you didn't play.

BR: Only Frost dates.

CC: Only Frost dates. So in that period of time at home, was she, was your son taking lessons from dad? My son was taking lessons from YouTube.

CC: Ah!

BR: Better than lessons from dad.

CC: OK.

BR: Once again, he had access to my drums in the basement, you know, growing up. So he could go down there and pound on 'em any time he wanted to and I encouraged him to do that. I said, because I knew what it did for me. You know, if you're angry, it takes the anger out, because, I would tell him, I'd say, "Honey, you can go down there and you can beat on 'em and hit 'em as hard as you want because they don't hit back.

CC: Yeah.

BR: And, and so that's- he, he, and he learned to play left-handed, cause I'm left-handed, but he's right handed.

CC: OK.

BR: So then, he starts getting serious about it, so I turned my drums around so that they'd be right handed for him and he set them so they were, fitted him better, because they were – he didn't start growing until he was like in tenth grade. And ah, he had this huge growth spurt, and then ah, he was getting serious and ah, there was a used set at Music and More when they were at the mall.

CC: Mmhuh.

BR: So I bought that used set for him. They were a set of Pearls. So he'd have his own drums, and he played those and ah, like I said, he, he learned, he saw his dad play- he was at every Frost date that we did, you know. He was there and ah, I have a great shot of us playing at The Brown Trout Festival from behind, and he's sitting there, right next to my, my drum throne, ah, and he's, his hair is long, just a little child though, and he's sitting there, unexpected, he doesn't know that this picture's

taken and ah, he's got his legs crossed and he's got ah, ah the sandals on, ah flip flops, he's got a necklace, he looks like a little hippie. You know- (Laughs)

And ah, now he has a custom set of drums.

CC: OK. Does he play out at all, Bobby?

BR: He, he, he has played every Hideaway reunion date that we've had we play together; at my 70<sup>th</sup> birthday party, Barbie threw a surprise birthday party for me, he played with us there all night.

CC: Ok.

BR: Ah he, he put, I don't know how many bands he put together, and they'd be together for about a month, month and a half, he'd call rehearsal ah, these are the songs we're gonna learn, they wouldn't show up, wouldn't call, wouldn't take calls, they were gone.

CC: OK. OK. It'll happen. When it's, when it's -the right time it'll happen. Well is there any other thing Bob, that you would like to tell?

BR: There's so much, I mean, but we were playing in a place called Ludlow's garage in Cincinnati, Ohio. And we'd never played in Ohio. It wasn't really a garage, it was a basement of a high-rise garage, and he had set it up as a, as a club, you know, he didn't serve alcohol there, but it was a concert venue, and it held, it probably held about 5,000 people. And we never played there before. And the Allman Brothers were the headliners. Duane Allman was still alive at that time and Gregg, you know, so it was the original lineup of the Allman Brothers. So we get there, and we're sharing a dressing room with The Allman Brothers. Now, there's, there's all these tables, these long banquet tables set up, two or three of them set up end to end with

all kinds of different food, every kind of, a better stocked bar than most bars are stocked in Alpena, a, any beer that they wanted, type of beer, it was in the contract, whatever was in the contract had to be there. And we came in the room, they were there, when we walked in the dressing room. And they acted like we did not exist.

CC: Ooh.

BR: Literally, like we did not walk in, like we were not in the room. We did not exist. Well we went out on stage and we played, when we played our last song, what was supposed to be our last song. Now these were people who never heard The Frost before unless they heard us on record, they'd never seen us live. As soon as we walked off stage, they're screaming, "Frost, Frost, Frost, Frost, Frost, Frost, Frost..." they would not stop 'til we went back on. We went on five more times- five, five more encores. Finally the guy that's running the thing, you know, now we're cuttin' way into the Allman Brothers set, he says, "The Frost have left the building." He says, "The Allman Brothers will be out shortly." Didn't do a bit of good they just kept screaming, "The Frost, Frost, Frost..." The Allman Brothers come on. After every song, "Frost, Frost, Frost, Frost, Frost, Frost..." embarrassed them. I mean I would have walked off the stage. I would have just walked off the stage if I were them.

CC: Paybacks are hell.

BR: Yeah.

CC: Yep, yep.

BR: One of the highlights of my career, you know-

CC: Why sure. Of course.

BR: That and playing with Led Zeppelin was another highlight. The Moody Blues, ah was another highlight. Ah, Joe Cocker and Mad Dogs and Englishmen we played them in New, ah, New Pawls, New York, upstate New York, at a college, and ah, Rita Coolidge was in a choir, there were like 23 people on stage, you know. And ah, all these great guitar players in the band, Jim Gordon, Jim Keltner, on drums, two of the best studio drummers around, period. And ah, Gordon did all the, the Layla album

CK: Yeah, Derek and the Dominoes.

BR: Derek and the Dominoes. He, he, he played, he was the drummer in that, in that band. Ah, so you know how the quality of the musicians. And of course the leader of the band was, ah, Leon Russell, playing keyboards and playing guitar.

CC: Long gray hair.

BR: And ah, he ah, he's the one that put the band together and the arrangements, and they just went on this. I have ah, the DVD of that tour. Now they don't have all the dates on the DVD obviously, but a lot of what was going on between dates, on the plane, you know, stuff like that. And it's, that was one of the best shows I've ever seen, ah, that show. Ah, they, they opened up with ah, Rolling Stones "Honky Tonk Woman," their version of it. And Cocker being Joe Cocker, I mean the first time I saw Joe Cocker at Saginaw when we opened for him at Daniel's Den, I'm going, "Oh, where did this guy come from?" you know, and the band was so good. And this guy, this keyboard player, Chris Stainton and he still plays today, he's still out there playing. He did the, the, ah, George Harrison, ah, ah, Eric Clapton put the George Harrison ah, memorial

BR: Concert for George.

CC: OK.

BR: And ah, so, that was, but, the, what, when they started that, The Rolling Stones Song, Cocker was not on stage yet, the band played a couple of songs with Leon Russell fronting the band. And then they started "Honky Tonk Woman," their arrangement of it and this, this girl come out and she has pretty wide butt on her and she had these Levis with ah, her pockets were red patches, were red po, you know, like red patch, pockets and she danced all the way across the stage. Just getting down, and out follows Joe Cocker. He, he follows her on...you know.

CC: Yeah.

BR: Jefferson Airplane was on that show too. And, now, before we go on, Rita Coolidge is backstage, not backstage, because it was open air. I follow her around all day, just trying to get her to notice me. I have no idea who she is, you know, ah, and then ah, come to find out subsequently later on that she's, at that time was going with ah, ah, Kris Kristofferson-

CK: Kris Kristofferson.

BR: -who was a Nobel, or, ah, not a Nobel Prize, rod, Rhodes Scholar.

CC: Yeah, Rhodes Scholar.

BR: A Rhodes Scholar, songwriter, singer, you know, and she's dating him, you know and in the middle of the show, Cocker says, "I'd like to introduce the Delta Lady, Miss Rita Coolidge, and she came out and sang a song called "Superstar." And I was in the audience watching this, and I'm just, I'm just madly in love- with Rita Coolidge (Laughs). And, and she never even looked at me the whole time,

CC: Darn.



BR: I fol-, like I said, I followed her backstage the whole time and she just wouldn't even look at me. (Laughs) But it was-

CK: You didn't know what you were up against.

BR: No, oh no.

CC: Well Bobby, we want to ah, thank you, thank you for sharing all these wonderful memories – wow, you do have a history my friend.

BR: Well, you know, it's like I said to Barbie, I said, "they don't know what they're getting in here for."

CC: Has it been a good feeling to share all that though?

BR: It's great, but you know, ah, Barbie has told me forever, you, you need to write a book. You need to write this down.

CC: You need to put this down.

BR: Because, you know, this is just, this is just part of it.

CC: Well yeah, but you, that, this would be a good thing to go from, in what you just did with us today, while it's fresh in your memory. Thank you again, Bob.

BR: Oh, you're very welcome. As, as you can see, I hate talking about this stuff.

(laughs)

CC: Well.

BR: I love talking about it, you know?

CC: Yeah.

BR: Donny and I talk about it, we, we talk about it after we've, we, we, you know-

"Well how's your stomach Donny?" You know. "How's your back, Bobby?" (laughs)