

## Wayne Kendziorski Interview

CC: This is May 5<sup>th</sup>, 2016, we are at the Alpena County Library, I'm Carole Cadarette, and beside me is ah, Cindy Kus, and we are going to interview Mr. Wayne Kendziorski.

WK: Good morning.

CC: Good morning to you.

CK: Good morning, Wayne.

CC: Wayne, you have a history; we want to hear all about it. History of music-

WK: I was gonna-

CC: -musicians.

WK: I was going to see where you might want to go with that. (Laughter) Let's get on the right track from the start. Um, my musical influence started *way* young. Ah, my grandmother, Mary Kendziorski, was an *amazing* piano player. She would literally light up the room when she got behind, when she started to play a song. And every once in a while, I lived with her for a while, when I was very young, and um, I'd go, "Come on grandma, play the piano!" and she, she would get out her sheet music and put it on there and start bouncing in that seat. And it, she was just flat out amazing.

I'm pretty sure I got some of that talent. Um, and I would sit at that piano for hours, and hours, and hours and play music. I didn't have any type of schooling, I didn't know how to read music, but I made music on those keys. Oddly enough, I never became a keyboard player. I could have, but I didn't discipline myself to, to do it. Um, but ah, I always had, had a love for music. It just turned me on. And um, then, since I went to ah, Al-, St. Anne's Catholic School-

CK: Right.

WK: -um, I have to give a big thanks to Sister Rosella, who was my first grade music teacher. And, ah, she was some something, you know, ah. And it was- what a great grace to have music class. These days, I'm seeing so many schools abolish their music program and it breaks my heart; um, but in those days, you know, we, we sang, we learned how to read music, what notes are, and, and I sang in a choir all through eight grades at St. Anne's.

CK: Did Sister Rosella play an instrument?

WK: Oh yeah, she played lots of instruments. And um, you know, I was chosen to play, my very first instrument that I was taught how to play the notes and read music was the recorder. Are you familiar with that?

CC: Mmhuh.

WK: And it turned out to be pretty ah, advantageous to me because the fingering on a recorder is identical to that of a saxophone.

CK: Oh!

WK: Yeah. So, later on when I was twenty, maybe twenty-three, I'd have to look at my time line here and make it exact, but I decided to pick up the saxophone, ah, and it was just like, nothing- it was easy. Just picked it up, started blowing it. But I do have a very interesting, interesting ah, story to tell about the playing of the saxophone um, and I will bounce around a little bit.

CK: That's fine.

WK: But it is very cute that I picked it up in the band called Rutt, when it was a three piece group, right here round about seventy-

CK: five.

WK: Late, late seventy-five. And I got the saxophone, and I'm playing it in the band within about two weeks. And um, I always struggled because I moved right into the group called The Frost, and I'm still playing the saxophone, but I'm struggling because my mouthpiece is just, just about ready to fall off of this, off the end of the sax. In order to, and it just, in order to keep it in tune, I had to pull that thing right near the end of the sax. And finally one day, ah, now this is after playing sax for a couple of years professionally, (Laughs) I went to Don Deadman, and I said, "Don, you know, can you help, you've got to pile up a lot more cork on this, because the, my mouthpiece is ready to fall off the end of the sax."

And he looked at me and said, "Well, how are you tuning this?"

And I told him.

"Noooo. It's an E flat alto." He pushed that thing on real nice and tight and he played it and he said, "This, there's nothing wrong with your sax."

"Oh." And I had to go relearn everything. I was- I literally learned the wrong fingerings. So I had to relearn how to play, or I had to just switch all the keys. But from then on, it was much better, easier, to play. And then ah, this other pointer that I got, which I had a struggle with the mouthpiece sliding out of my mouth, so I'd be blowing a long note by Bruce Springsteen, or um, his sax player is ah,

CK: Clarence Clemons?

WK: Clarence Clemons, I'd be playing a Clarence Clemons part and I would be just turning blue, trying to hold that thing in my mouth. And um, one night, Bob, ah Bob Suchey came out from ah, the Polka band-

CK: Suchey, The Suchey Brothers.

WK: The Suchey Brothers. He was a good friend of mine. And I said, "Bob, you got to help me, how, how do you hold that thing in your mouth?"

And he, I showed him how I was doin' it.

"No, that ain't how you hold it in your mouth. You got to bite on it with your teeth."

"Oh."

So, I put it in there, he revolutionized my way of playing saxophone. So then it was much more fun. My saxophone was, I was tuning it right and I was properly biting on it, and that's how that went.

CK: Because you were self-taught, right?

WK: Yeah.

CK: No one had ever formally shown you-

WK: Yeah. Well Sister Rosella did put a saxophone in my mouth one day, and I didn't have an interest in it. Um, and I probably forgot, it, years had passed, she probably did show me how to properly put it, hold it-

CK: Mmhuh, mmhuh.

WK: But, ah, anyway, I didn't, I got mad at her one day for something and I quit the recorder, um, and ah, but I sang in the choirs and we went to Bay City and did competition, you know, and I remember those days, getting in the bus, and then standing in a big group, singing. So, I knew musical theory, and um, long about 7<sup>th</sup> grade, between sixth and seventh grade, a friend of mine, Ron, um, Seguin, Ron Seguin was playing guitar. And he, he was walking down the hallway and there was three young girls following him. And I went, "That's what I want to do!" (Laughs)

And Janet, another friend of mine, Janet Gagnon, was also playing guitar, and ah, we hung around together. And I saw, I could, I was absolutely amazed how somebody could hold it in their hand and remember where to put your, their fingers. How can you possibly do that? I have to learn how to do that, that's driving me crazy.

So, some friend, ah Pat Norkowski and I and ah, actually at that point it was Joe Grabiell, and Mike DeCaire, we're all sitting in Pat's basement, and instead of playing battling tops, we thought, "What would be more interesting than battling tops?"

Battling tops is a game that you pull a string, and you, you have a top, and they're all and you all pull a string and they battle with each other and the last guy standing is winning. We used to play that all the time. And ah, we were also music lovers so we would put on Black Sabbath and, and we, Pat created a strobe light with a box with a light in it with a hole on a, on a disc, and when that hole hit the light, the light came out so you'd have a flashing light, and we sat with that strobe light listening to Black Sabbath *Paranoid* in his basement, you know. We're, we're just, we were into music and that ma-, day, I remember specifically, "You know what? We need to form a band. We need to, you know, tha-, that would be fun."

And Pat said, "Well, I'm always tapping on the table. I mean I'm always tappin' with my fingers, and I'm always doing this, so I'm gonna be the drummer.

"OK."

And ah, Joe Grabiell said, "My brother is a guitar player, he plays in The Blue Lights, and I think he'll probably teach me how to play guitar, so, I'll be the guitar player."

And Mike says, "I want to be the guitar player."

So that left with me with the bass. "Ok." Well, it's only got four strings on it. That ought to be easy. So, I, I had a mail order catalog and I looked it up and I ordered a bass, um, it was like, I don't know, forty bucks or something. A Teisco bass, I got it in the mail and a month later, I had a band, playing for money. Cuz I taught myself how to play it. In a month, you know.

CK: How do you teach yourself?

WK: So just within in a couple of weeks, I was, was playing it. I knew music theory, and I um, I was listening to Stu Cook, cuz uh, CCR.

CK: Ok.

WK: And I listened to those bass parts, I loved that, and I loved the tone of it, I loved the tone of Paul McCartney's bass and I just had that big, fat, round sound, not like, I mean, unlike The Who's bass player which is a real ah, percussive, ah, tin, not a tinny, but has a lot of percussive high-end. McCartney's and, and um, Stu Cook's bass was big and round, and I thought, "That's what you want." And so we found some components from old stereos and stuff and we rigged up a bass thing and I borrowed some money from my aunt to buy my first amp, and we played our first gig at St. Anne's Parish Hall. And ah, so went out, you know, and that was the st-, the launch of my musical career.

CC: And did you have a name for that band at that point? Did you give it a name right away, or...?

WK: I actually am not sure what we called ourself. I don't really remember. It, it may have been Pendulum. Cuz, cuz, soon thereafter we, we formed Pendulum. And that, that band may have been called Pendulum, I'm not, I'd have to ask Pat if he remembers; but by the time this interview is done, it's gonna be in the archives, so it's too late to ask. (Laughs) Let me call him- hold on.

Um, uh, so, I have to say, I mean, if there's any funny thing to tell you about that particular group, it is this. We had the basement of the parish hall as our rehearsal hall. And um, as a kid, you had those sayings when you were just growing up. And Art was the janitor at St. Anne's and we'd say, "Art, Art, blew a fart and blew 'em all apart. Art, Art, let a fart and blew 'em all apart." So, that just came in there. So here we are, Art's watching over our rehearsal hall, and we young kids were drinking wine, you're not supposed to, but...and me, I thought it would be really hip to keep a wine bottle collection down there. So, once the Boone Farm bottles collected to about 12 or 20, um, Art found 'em and he kicked us out. (Laughs) That's a true story.

CK: Well, kind of interesting, cause, a parallel, it seems like the Bobbing for Piranhas-

WK: Yeah-

CK: that play locally... they all went to St. Anne's together too, right? I think that they did, didn't they?

WK: They went to All Saints; it was called All Saints when they were coming through, growing up.

CK: Yep, kind of a similar-

WK: Mmhuh.

CK: -patterning there. Cuz all you guys- did you all go to St. Anne's? That were playing in that first group?

WK: Um-

CK: Pat Norkowski and-

WK: Um, the first group that actually meant anything, that actually stayed together-

CK: Mmhuh.

WK: Cuz at those very beginning stages, Mike DeCaire found out in a hurry, that wasn't his calling. And, and Joe Grabiell he found out in a hurry that he, that really wasn't his bag either. Um, I don't think they ever did a gig with us, um, another guy Joe Sobczak played with me, just did a few rehearsals, and we, so there was a lot of early fallout. And um, the first serious group that formed was called Pendulum.

CK: Ok.

WK: And it was a highly percussive group. And I'll submit a, some, a recording of the song *Pendulum*, because we would open up every concert with *Pendulum* and we would end every concert with the song *Pendulum*. And the band was named Pendulum. And um, it would be Pat Norkowski pounding out a drumbeat, and Cal Howard playing congas to that beat, and Bob Hartwick playing timbales to that beat, and I was playing bass to that beat.

CK: Oohh!

WK: And the whole concert was based around percussion, all the songs were highly percussive, all original material, like just a few, a few cover tunes. And at that time it was very easy to write, kuh-, ah, original material. And I did find, that once you start to focus on playing cover material as your main thing, it kind of closes off the artistic ability to create your own music. In my, for me, anyway that, that was what was true. But through the years a few songs have squeaked out. So that group, ah, the Pendulum it was a concert type band because it was all originals, and I always wished that it would have stayed together, who knows what would have happened, you know, if we could've just stayed together. I felt the same about Rick Hall Band, if we could've only stayed together longer, we could have possibly gotten a big break.

WK: Um-

CK: Where would you play? Concerts?

WK: Ah, The Pendulum?

CK: Mmhuh.

WK: We played in Gaylord, at the, ah, at a ski resort or a golf resort there. We played at, we had an agent that would book us around Michigan, northern Michigan, nothing down in Detroit, ah, just north of Flint, different areas. Um, one of the significant things that we did during our show, was we used flame. (Chuckles.)

CK: Oh! Pyrotechnics.

WK: Bob's, had some, he was involved, Bob Hartwick, was somewhat involved with the theater. They had stuff called stage, "theatrical stage juice" or fire juice, and when you poured it out and lit it, the flame would be about two inches from the surface of what you poured it on. Who knows what was in it. (Laughs) I don't think it would be legal today. I don't know if they still have such a thing, but I remember it smelling really funky. But the flame would be about two inches off the surface. So the Teisco bass that I mentioned that I bought um, by the mail order catalog, we were doing a concert at Alpena High School Auditorium and ah, near the end of the show, um, it, we did a song called *Insanity*. And during it, I basically go insane. And I smashed my Teisco on the stage, into pieces, because I had just bought a new Fender, and um, and I piled them up and poured the stage juice on it, lit it on fire. So, and, during that

same concert, Cal, climbed out of the catwalk in the ceiling of the auditorium and climbed down a rope and swung up on the stage to dance to a song called *Phase One*, and he, we got away with that. (Teehees). Um, needless to say, we're ah, it inspired someone to light a fire in a garbage can outside of the school. And we were abolished from doing those concerts, because somebody got excited by the flame and you know, thought, "Wow, wow, wow, how cool is that. Let's go start a fire." We were inciting a riot, in some sort of way. So, that's one of the, the memories I'll never forget. We wore gowns, I had a gown that went all the way down to the floor, you know? Big, wide-armed ah, sleeves.

CK: Like a caftan?

WK: We were puttin' on a show, man.

CK: Yeah, you were into the theatrics.

WK: Yeah, we were. It was really, really neat.

CK: And you all had these gowns? Kind of covers?

WK: I had a gown, Cal had all kinds of neat garb, you know, purple scarves and what not, Bob had shiny, you know, I don't know what it was made out of, ah, silky type, you know, we were all show, just pure, pure, show.

CK: Now was there someone that influenced that? Some act that was going on, do you think? That, or were you just-

WK: Well, you didn't see that from CCR.

CK: No.

WK: Santana was a heavy, heavy influence for me also-

CK: Mmhuh.

WK: - and um, Moody Blues, and ah, Black Sabbath...

CK: Ok, Black Sabbath, I can see that-

WK: So if you combine all that- The Beatles- and, you put that all those together and that's where I came from. Cuz I, I studied Santana's guitar playing, and I, I listened to when you combine all that, and, and, I know none of those people were putting on that kind of show really, but maybe Black Sabbath-

CK: Black Sabbath had a lot of -

WK: Heavy, show, heavy theatrical.

CK: Yep.

WK: CCR didn't do anything like that; Beatles didn't do anything like that.

CK: No.

WK: But we were, we went on the heavy end of the, of it. And ah, that's it.

CK: Had a lot of fun.

WK: Yeah- yeah, yeah.

CC: So when you would do ah, that kind of a concert, and you were at the high school ah, doing that, were you the stand alone group, or did, was this a concert that other people played, or was it just your group?

WK: Just us.

CC: And how, and how long a show did you play, Wayne?

WK: I'm thinking it probably lasted an hour and a half.

CC: Ok, ok.

WK: Yep. We opened up with our theme, and ended with our theme and it was pretty noisy- (Laughs) Ah, yeah-

CC: You chose the right, probably year to, year span to do that in. Today it probably wouldn't fly, would it?

WK: In which way?

CC: Would it fly? Well, I mean with all, with the, ah, ah, the fire and all that type of thing.

WK: Yeah, you wouldn't get away with doing that.

CC: For sure.

WK: Especially since, let's just say for instance the Otsego Club, when we played there, we ran out of fog juice. One of the, *Phase One*, I mentioned that Cal swung up on the stage, for some, for a heavy impact and um, and they don't have a stage to swing up on at Otsego Club and since we didn't have any theatrical juice, we just decided, we'll take a broomstick and rap rags around the end of it and coffee cans with gasoline and he dipped 'em in and did a dance with lit torches, gasoline torches, in the Otsego Club in Gaylord. (Laughs) It's true.

CK: That's crazy.

WK: I know. I can't believe we did that. But we did- we were all about show.

CK: Do you have um, any video, or recordings of these shows?

WK: No video of Rutt, I mean of Pendulum.

CK: Pendulum.

WK: No, Pendulum all we have is a, a distorted copy of a, of a concert we did at the auditorium. Because there was no one manning the recorder and it was pegging, ah, all they needed to go do was to turn the input down, but they, they didn't. So the entire recording is distorted, but I still have it.

CK: Well, thank goodness we have you here to-

WK: Yeah!

CK: -describe what was going on back then. And then after that came The Brookfield Spring?

WK: Oh yeah, The Brookfield Spring, because Bob Hartwick decided that he was, wasn't gonna stick with music any longer, and Cal was indifferent, so um, Pat Norkowski, we, um, a good friend of ours was Billy Lawrence. Pat and I-

CK: Is that Chris's dad?

WK: Ah, his uncle.

CK: His uncle.

WK: His uncle, yeah. And ah, those guys came up to me and said, "You're playing guitar now."

"Mmm-k."

"Yeah, we feel that you should because Billy is a bass player, and he wants, and we're gonna form a group and not only that, here's a harmon-, you're gonna play harmonica, too."

"Ok." So I, I started to play, learn how to play chords. Many people when they learn to play guitar, they'll first learn the C chord, and the D chord and A and G. Well, I learned how to play a lot, but the C chord came way later, that was the hardest thing for me to play- was an open C. What? But that's true. Yeah.

And in high school, I had a construction class, where for two hours each day we built homes. Ah, they had a lot right near the high school and we would build a house from bottom up-construction class. And my instructor, oh, can't remember his name, he understood my love for music. He knew what I did, and once I got to my class, and got done my assignment, which I would just- bang it out. Cuz for the next hour, I'd sit in the corner and learn how to play harmonica- in my construction class. And I spent hours and hours and hours and hours working on learning how to play the harmonica, in high school construction class. And-

CK: Were you, did you take any music classes in high school?

WK: No, no, no. All of my schooling ended with Sister Rosella in grade school. Yep, the basic theory. I just took that theory and applied what I learned and I just taught myself how to play everything from there. When people ask me, if, I, in fact my nephew, ah, John Brun, who was in one of my most reece-, in fact he's still playing with me today. Later on, down the line, this timeline, John Brun, asked me if I would teach him how to play guitar. He's, this was, maybe, how many years ago? Eight, ah, ten or eight? And I seh- I gave him a lesson, and I said, "Once you learn what I taught you, I'll give you another lesson."

And he came back about a year later and a half and he said, "I think I'm ready for my second lesson, so--"

So I gave him another lesson, and now it's been about five or six years and he said, "I want another lesson." Is that interesting? But ah, he can play. I mean he really can play. I just show him some basics, now just work on that. I give people a cue and they say, "How do you learn it?"

I say, "Put your guitar on, play it in your bed, staring straight up at the ceiling, until you fall asleep at night. Get your fingers to go where they should go, and just do that, all the time. Just play your guitar until you wake up and realize that you fell asleep doing it. And then just set it down and go back to sleep. Do that all the time. And it'll, you will learn how to play guitar. "



CK: That's how you learned?

WK: That's how, that's what I did. Let me shut this off.

CK: Yeah.

WK: Um, and ah, so that's what I do and then I give people some basic structures on how, how to create some chords, and just take it and learn it. I don't know how I got off on that tangent, but, but-

CK: It's easy.

WK: Um, so the, I did have one story to say about the Brookfield Spring. It was a short-term band; I believe it was a year. We played together as a three-piece group and I was on guitar, and I, that's when I started to really love the guitar.

This is an interesting story. If I backed up to right near the end of Pendulum, there was one song that I played guitar on in that band. And we were playing a concert at The Armory, and I was playing along, playing along, and we're putting on our show, and it came to the song that I played guitar, and when I got on my guitar, or Bob's guitar, to play that song, I started to cry. Cuz I was, I got so emotional with that song, with the guitar on me.

And I went, "That must mean something," you know. And it did. It did.

Cuz then those guys said, "You know, you're the guitar player now in this band."

And the one interesting thing, we played a lot of, we had an agent that was booking that group, we played weddings, and different parties, and one of the weddings that we played we took our amps, right, we were at this resort, and we took our amps right down to the beach, way down by the water, which was like 300 feet from where the party was, on this ah, tennis court. And ah, we set our stuff up there and played *Here Comes the Bride* on electric guitars, when they came walking on the sand. We just kind of, you know, threw it together real quick. Yeah.

CK: So, was, were there a lot of other bands in the area at the time?

WK: Um-

CK: Bands that were doing, was anybody doing what you were doing or close to it?

WK: Ah, you know what? I was oblivious to that.

CK: Ok. Ok.

WK: I was focused- on what we were doing. I was, my aim was to be the best there ever was.

CK: Ok.

WK: You know, that was my goal, I'm just gonna keep on working and working, and working on this until I'm, you know, I'm just gonna be the best I can possibly be. And that's all there is to it. I'm gonna, I was just absolutely sold on this, I, you know, I couldn't stop. And I, I meant, I was serious. And it hurt, it always broke my heart when someone said that they were gonna get a job.

“Really? Aww...” You know, um, I, for me it was backward. This was my main thing, and I got a job as a side. And there was a point in my life when I decided that this is secondary, my music is secondary to the job, um, but it wasn’t for a long time, for twenty years. Twenty years music was my main thing. And actually, I did very well making, making money. Um, cuz a lot of people think I was a starving musician. That really wasn’t the case. No, I made better than some people did at their jobs. And we did very well in Detroit. Lot of people think that we ah, were on tour and never made it home, that isn’t the case either. After, when I left Alpena, I, I know we jumped ahead of the timeline; but when I was in the Rick Hall Band, I was home every night. We were in a circuit, um-

CK: So, you said you had an agent, who found the agent, do you recall? Did you have, like a leader of your band who got things rolling?

WK: I’m trying to remember the agent’s, the guy’s name was Wayne also, but I can’t remember his last name, ah, right now. He was in Gaylord, he was a booking agent from Gaylord, and he got us gigs for, for the, for, ah, for Brookfield Spring. Now, we had a different agent when Rutt was formed.

Cuz Brookfield Spring lasted about a year and then we ran into these guys- Ray Marzean and Steve Adams, because Pat decided that he wasn’t gonna pursue this as a career.

CK: Ok.

WK: Pat Norkowski. He was backing out and one of my heartbreaks.

“Are you serious, Pat?”

“I have to get a job, you know, and get serious with my life.” And so he did and when that happened, this group, Ray Marzean and Steve Adams were in a band called West Exit. That’s where this guy got the idea that I was in West Exit; but I never was. We met with those guys and we collided and formed a group called Rutt. Um, and we had an agent that booked us all up in the UP. Um, so we drove, we drove to a, I don’t know how much detail I’m supposed to give-

CC: As much as you’re comfortable with and that’s interesting to the reader.

WK: Um, yeah, because you know there is a lot of talk about drugs and alcohol, involving, in rock and roll, and in this group there was absolutely nothing. None- during a performance. You know, with Pendulum it was a rule that you didn’t influence yourself with anything while you were performing, and yet, at the end of a song, I would almost pass out, because of the exertion of energy and, and the heart that we would pour into that show. Now, when it came to the Rutt, that was a different story; because we influenced ourselves with as much as we could possibly get in our bodies, before we performed, on our way to it, for hours and hours, and then we’d get there. I have absolutely no idea how we could, I don’t remember much of it. It was wild, it was a wild time, lots of tequila.

CK: And you would tour, the Upper Peninsula.

WK: Yeah, we’d have a tour set up for us, and then we’d go up there for two or three days, and then we’d come back and hit it again on the following weekend, and we’d go up there for two or three days or four days-

CK: How long did Rutt last?

WK: That was about a year, and then, I think I mentioned this before we turned the tape, before we put the recorder on, um- I was living, at that time, on ah, Long Lake Avenue, in Alpena. And um, a friend of mine, ah, Greg LaCross was living with me. And I could see that the Rutt, that started to fizz because Steve had to make a career change, Ray started to make a career change, "Oh, I'm not going to do this for a living- I have to go get a job."

There goes another band. So I said, "Well, this is very frustrating." There was another form of Rutt when I met Dave Abend. And the three of us, Billy Lawrence, and Dave Abend and I, we had a three-piece group and we called it Rutt, it was a new –

CK: version of-

WK: New thing and that was, Dave was starting to get involved with a career, um, outside of playing music, so he was moving away and I was just, "Man, I'm frustrated." And I told Greg, it's so ironic that on my way here I bumped into my old buddy Greg and I said, "Do you remember the time that I said to you- tomorrow is the day I'm gettin' serious. Tomorrow is the day- that I'm gonna call every person I know, I'm gonna call every agent, I'm gonna call ev-, anybody I can think of and I'm gonna make something happen in my musical career tomorrow." And tomorrow came, and that phone rang, and Bob Rigg called me up and asked me to go out and lunch, to have lunch with him and Donny. Well, they wanted to get serious, but Dick Wagner, who, I mean, they, they traveled the entire country, warming up for every artist in, under the sun, you know, Joe Cocker and, and Led Zeppelin and Janis Joplin and the Allman Brothers, and on and on. Every major star, they went, and in some of, some cases they were the headliner. They, and they had all this ah, history, and they were asking me to play with them. I couldn't even believe it. It, my, it came true. I mean-

CK: This was one day from? It was the following day.

WK: The day I made up my mind, that very next day Bob called me and asked me if would, if I wanted to join with them. And we also asked Dave Abend if he wanted to play drums. So that was my only two-drummer band. And we played with Frost, I played with The Frost, and we played at The Alpena Armory, at, at the bicentennial, 19-, you know-

CK: 76.

WK: Yeah, in, in 1976, so it was the centennial year for, for America, and ah, we played that concert. And we had a backer, we had a financial backer, and we went to record music, ah, some originals, ah, and we couldn't find someone to buy that, and get behind us, and get a national ah label, behind, we tried. And um, but it was a really great time, that was just a great time.

CK: Were you writing songs then?

CK: Yes, we did some writing, some originals in that, in that group, um, and primarily, our, our main bread and butter was coming from a groo-, a place called Mr. Bojangles, M-32, or, ah, you know, Club 32. And it was called Mr. Bojangles and we played out there six nights a week, and it was completely packed, packed, packed every single night, except for Sunday nights, which would be a little lull, it'd be half full on Sunday nights; but every other night of the week, it was packed. It was crazy; those were some absolutely great times.

CK: So you were able to make a living-

WK: No marijuana, that was a, that was a rule, you know, that we didn't do any of that; but we drank, we drank. Interestingly enough, I added that up from, I added all the beers that I drank up from, through this whole timeframe; I added those up one day-

CK: How could you?

WK: Because I remember.

CK: What, what, what was your, what was the total?

WK: About 75,000. (Laughs) It's crazy, but if you have six beers a day, it adds up after a while. But it's interesting though, cuz, it's lower and lower, slower, and slower and slower as I get older.

CK: Mmhuh.

WK: Way, way less as I get older.

CK: Mmhuh.

WK: Um, but the one, when we did this concert, it was, the highlight of that show was ah, watching Dave play his drum solo when someone's pouring a gallon of water from the balcony above onto him. Cuz it, it was just, we would do this just for effect. We'd splash, pour a little bit of water on his drums, because when he would hit his floor top, boom!, you know-the water would fly, it's just outstanding the way it looks, and so, he didn't like it, but he got drenched during his solo from the balcony above, up above.

CK; Where was this at?

WK: This was at the Armory.

CK: The Armory, OK.

WK: Yeah.

CK: And Bobby was playing.

WK: A lot of great, a lot of great concerts happened at The Armory.

CC: Yeah.

WK: Cuz they used to let us rent it. I don't, I'm pretty sure we rented it; but even when I was only seventeen years old, I'd go to the Armory and rent it for 125 bucks on a Saturday night.

CC: Mmhuh.

WK: And make money with it- interesting.

CK: Sounds like you didn't tour with The Frost-

WK: Well,

CK: - because you were playing every night.

WK: - primarily it was at Mr. Bojangles, and we took a few weeks in Detroit. And I don't know, I don't have a clue who took our spot, but we did take some time to go expose the band down in Detroit, and ah, we played in Canada also. We played at this one place in Canada, and it was the most peculiar experience. We set up and the place was full of people, wall to wall.

CK: What city were you in, remember?

WK: I, it was in Windsor.

CK: Windsor?

WK: Yeah it was in Windsor. And when we would end the song, it was dead silence. And you know what that's like if you're a performer? It just sucks the wind right out of you. You don't know, you can hardly breathe. And, ok, let's play another song, and we did another song, and it was dead silence. And all the sudden we heard, *smash* and they start smashing bottles on the floor. You know, we're lookin' and nobody seems to give a rip. "Did you just see that, nobody even, nobody seems care to even care if they're throwin' bottles on the floor. And as the night went on, smash, smash, smash, more bottles on are getting smashed on the floor, and they're not applauding. "Let's get the hell... done with this, and get the heck out of here," you know. So, we get through it, somehow we did our thing, and now it's time to leave. And we said, "Good night," and now they start smashing bottles like crazy on the floor. And the, there was a, a bailiff that was standing on the stege, stage. He says, "You're not going anywhere."

CK: Ooh, this is scary.

WK: "Get back on the stage, they want to hear some more."

"What!"

"Yeah."

CC: Canadian audience is different, huh?

WK: They were way different. They didn't applaud. And then didn't expect to applaud. But they liked us because they were smashing their bottles on the st, on the floor. It's true. Ok. So we had to do an encore. And then we did another encore.

CK: As long as the bottles were smashing, it was, you were-

WK: Pretty much. That's when the guy explained to us, "They love you here. They love it."

"Really?"

That was a really wild experience down there and then-

CK: That is; cuz earlier when I was preparing, I thought, was thinking about the relationship that performers have to their audience –

WK: Yeah.

CK: Because it would seem to me, you as a performer, get a lot-

CC: You feed off of it, you do.

WK: Oh, there is no question about it.

CC: Yeah.

WK: You feed. When you get the response, you just-

CK: that you're looking for-

WK: Your heart opens up and your passion opens up; but when it's, when it, when you can't get any response back, you have to dig deep, you have to dig into your soul. And at times you have to just decide, ok, I am going to play for me, not them anymore.

CK: Mmhuh.

WK: Because I have to, in order to make it through the night, in order to make it through your show. And I'm sure Carole has had that experience. Um, you know some of it, it's great when, when it's up, but when it's, when you don't get that feedback, that, it almost becomes work.

CC: Mmhuh.

WK: And ah, but if you can learn how to deal with it, you do over time, "Well, tonight's the night I'm playin' for myself."

CC: Yeah.

WK: Um, that's really interesting that we fall into the psychology of what goes on in your mind when you perform. Um, cuz you, here's, here's a very interesting idiosyncrasy about music and, and the audience. Let's, and this happens all the time, I, I'm sure that other perfor-, ah, musicians would coincide. Um, there can be times when your group will get on that stage and perform what you would consider an absolute, sterling, incredible performance, and you will get nothing back. And you can't understand why. And then there will be another night where it's absolutely horrible, nobody can remember the words, or they forgot their parts, and it's just loose and it's terrible. And the audience will go ballistic- they just love you. Why? I have determined that it's the moon and the stars.

CK: Mmhuh.

WK: It is. It's like there's a cert-, there's certain nights when those stars and the moon are lined up just right and people are in this mode, and I don't care what you do, they're gonna love you. Or there might be some other magical element in it, that you, you know what? Somehow, I feel like I am just a reflector, it's not from me, I've said this before, this some stuff doesn't come from me, it comes from somewhere else. I just happen to be the lucky guy that it's coming through me. Cuz I can literally, I can pick up the guitar and play, play stuff for you that, and you'll say, "Well what is it?"

And I'll say, "I have absolutely no idea." And I can do that at any time of the day. I can just pick the guitar up and start playing something for you. You know, and it's not, is it really me? Is it a combination of everything that I've learned over the years, or is, am I just a, a medium for that music to pass through? And I believe it's a little of both. But I think it's, um, if you talk to the guys from U, U2- they'll tell you, when a song's coming in, grab it. Cuz its- they believe it comes from somewhere. And I believe that too. I believe that music is flying around out there, and we are just a, the medium it passes through. And so if you, if you work on your art, and you work, your, you know, your musicianship, when those, when they

come, then you're able to interpret it and make it into music. It's coming from somewhere. That's kinda what I feel about music.

CC: You're a conduit.

WK: A conduit, yeah.

CC: You're a conduit for what you feel, and I believe that in the audience, you're talking about whether they respond or not. I think once you can bring an audience in and make them feel like they're part of you, that you're just as human as they are, you just happen to be playing and you're an entertainer, and there's folks out there that are also your conduit, for everything good- whether it's a bad night or a good night.

WK: Mmhuh.

CC: You're there.

W: Mmhuh.

CC: And you're entertaining and you're making, you're making people happy.

WK: Mmhuh. Yep. I don't know what we would do without music. I have no idea. I can't even imagine. I get up in the morning; I turn the radio on when I get in the shower. I have the music on when I'm in my van. I don't have it on at work, I pre-, it'll be a distraction, because; but, when I'm working I have to have silence. But if I'm on the road, and at the end of the day, I take a radio with me and I my golf cart out in the woods if I'm working- I live for music. A lot of times I have to listen to music, because I get a song stuck in my head, and it won't shut off. It's on, it's on repeat.

CK: Mmhuh.

WK: And it won't shut off- please somebody turn the radio on so I can hear something else, cuz I have to wash this out. Did it ever happen to you?

CK: Often, often. It'll stay with me an entire day, it's just, keeps comin'.

WK: Yep. So, um, I am so blessed to be able to play and to be able to perform for people. Um-

CK: Well let me tell you that in some of the reading I've done and interviews I've done, people feel, in this community, really blessed that you are here as a musician and performer.

WK: Oh gosh, thank you.

CC: Your name is mentioned a whole lot Wayne, by a lot of different people, a lot of different musicians that play different music, you're right there at the top being mentioned.

WK: Ah, that's awesome.

CK: And you've been doing this now, for a lifetime here. So yup, you, you have carried through, and ah-

WK: There's something that I feel about music, I mean, I absolutely appreciate music from um, any and each person who's performing music. I don't care if I'm sitting with a virtuoso, who's, that can intimidate me, um, but I'm open to learn, right now, or someone who is picking up a guitar for the very, very first

time and trying to figure out how to play it, I'm still learning. From either of those individuals, I don't care who it is, I'm still learning. And I appreciate it from every aspect. So I love watching people, I love to help people, I love to give them pointers, and I, I appreciate people, um.

CK: I think that's the key to longevity- to be open to learn-, always learning something new from whoever is around you. All right, let's ah-

WK: So with The Frost that was seven, no that was six days a week for two and a half years, and then, Bobby's parents bought The Hideaway. And we were moving, he, he wanted to form a group, but Donny didn't want to take the risk. So Donny stayed behind, and Bobby and I formed this band, with Jim Longo and Kevin Mousseau, called Windjammer, and we played at The Hideaway for two and a half years. So for five years straight, it was, I played every single week, for five straight years, yes five straight years. Period. There was no in between, there was no time off. It was just playing, six nights a week and then five nights a week for a five-year stretch. And, wow! I mean the hardest working, wow, The Windjammer was a hard working band. We got, we were, we got together and rehearsed and we would learn seven songs a week. Serious cover band; serious top-40 cover band. Foreigner was on the charts, ah, what, what, let's see, Styx was on the charts, ah, and, and, in order to keep people interested, we would have special nights. We'd have Bob Seger night, where we would do one whole hour of Bob Seger music. And we had Styx night, one whole hour of Styx music. Um,

CK: How would this get advertised?

WK: Pablo Cruise, Pablo Cruise, we had Pablo Cruise night. Talk about-

CK: How would people know?

WK: We would let them know that ah, Wednesday night was a special night, and we were gonna highlight a particular group. Talk about puttin' in a lot of work. And Jim Longo was an absolute genius on the keyboards, um, and he and I have the ability to hit high harmonies. So we could peg anybody, cuz we had, all four of us were singers, and we would do the background, the harmonies- whether it was Beatles, or the Styx or whoever you are- we're going to cop it. You know, we, we both instantly grabbed onto harmonies. Throughout my career, harmonies were my, you know, sugar on the cake. They're the forte. Back when I was with Cal Howard, when we were traveling and playing gigs together, we would sit for hours and hours afterwards, in the woods with a fire, or driving in the van- singing harmonies, singin' harmony, harmony, harmony, harmony, all through my whole life. So it's nothin' for me anymore, just to pick a harmony.

When Danny and I sing harmony, he's the same way. He's done it for so long, if we happen to hit each other, we'll bounce, to the next part. And so, it's like, it's like meeting someone at a grocery store, and they turn to the left when you do, and then you turn to the right, they turn to the right, and finally you say, "Do you want to dance?" That's what, that's what Danny and I will do, because our immediate response if we happen to hit the same note, we'll go to the other note, and we actually, whoops, whoops, whoops, whoops, whoops, but most of the time it's not that way, most of the time it's "I go to the left, you go to the right." Um, just instantaneous.

CK: You're talking about Danny Ager?

WK: Harmony, yeah, Danny Ager, yeah.



CK: So, when um, The Windjammer was together, that was absolutely the best top 40 band, pop group that I ever played in. It was just phenomenal. I, I have recordings of that group. Bob came into a rehearsal in today's Little Band from Alpena, and he threw in this cassette and he was playing it, and I said, "That's the Righteous Brothers, man are they great, they are great man. Weren't they, weren't they great?"

He said, "That's not the Righteous Brothers, that's us. Live at the Hideaway."

"No! Are you serious?" You know, it was, and we did, when you put in a lot of work, ah, you really can come out with a polished ah, a polished thing.

CK: That's so cool.

WK: Let me jump forward-that we're on, since we're on that subject. And, we did our 9<sup>th</sup> Annual Solution Concert. Nine years ago, Karen McWilliams, who is my first cousin, approached me and said, "Will you put on a concert, we, we have a group that is involved with American Cancer Society and my daughter is the chairperson for it and we want to try and put together a concert to help raise money for cancer." And, um, we, the first one we had meeting after meeting after meeting, and we're trying to pull together bands and, and we did, and we had- since then we've put together nine concerts. Now I have people lining up, calling me-

CK: To perform?

WK: "Can we be part of it, can we be part of it?" And no one's getting paid; but it just became, it has become this thing in Alpena, that everyone knows about The Solution Concert and all these musicians want to be part of it.

Well, this most recent one, Charlie and the Bourbons, were, were on that stage. And I just, I talked about this with their drummer Nic Wiser and I talked to about it, this, with um, Charlie, Charles Madison also, and I talked to about it with Steve Mousseau, is a good friend of mine and has played in some of my bands, and I said, "How is it that they perform *Twist and Shout* and made it, like the very best I have ever heard that song. I mean, how can you do that? Because everybody played *Twist and Shout* at one time or another. I mean I don't care what band you're in, if somebody came up to you and said, "Hey do you guys do *Twist and Shout*?"

"OK, we'll do *Twist and Shout*." And you do it, because, you could just, even if you've never played it before, you could probably do it because you've heard, it's burned into your memory bank.

CK: Mmhuh.

WK: So you could just give it a shot, we'll wing it- Charlie and the Bourbons got on that stage, and Charlie sounded exactly like John Lennon. I don't know how he did it. And I'm looking at that stage, thinking, "Where's the other singers?"

Nobody else was singin'. Did you notice that? And on the crescendo where it's, it's, it's supposed to be layering harmonies-he didn't. He just sang it all by himself, and I was absolutely thrown.

And he told me, "Man are we glad that concert's over with."

And I said, "Why's that?"

He said, "Because I'm sick and tired of working on that material. We worked for three months on that material."

And I thought, I said, "Charlie, it paid off; because you guys were absolutely incredible. You were spot on." Why? Cuz they worked at it. Nothing comes easy.

And that's the thing about it, about this. You know, if somebody says, "I want to learn how to play the guitar," well, be ready, cuz it's gonna take a lot of work. You know, um.

I do this song by ah, I just performed it the other day at the folk festival fundraiser- Spring Fling. It's a, it's a song by um, Three Dog Night. Um, *Try a Little Tenderness*.

CK: Oh, a great one.

WK: When I saw that song, I, I, got goose bumps. I just happened to bump into it on YouTube, with Three Dog Night. And I challenged myself. I'm gonna go, I'm gonna learn that, I'm gonna be able to do that, and I, I really didn't know how that could be humanly possible for me to do that. But if you work at something for about a month, and you stay focused on it and you stay focused on it, you can do it. So that's what, what I do. Every once in a while I'll come across a song that inspires me, you know. And I work on it and work on it and the first time it's, it's rough; but I let people know. And I just keep on it, keep on it, keep on it, till it, till it polishes. And ah, so-I just thought I'd throw that in there.

CK: Yep.

WK: So, The Windjammer, at, after all that time, I knew I had to make a move, again. I have to, I'm at a plateau in my musical career, obviously, I'm not gonna make it playing at a bar in Alpena. I'm not gonna make it playing at The Hideaway. I have to make a move. And we had talked after the show, Jimmy and I and Kevin, about, you know, we have to make a move. And when it came right down to it, Kevin was, didn't have the courage to make the move; but we did. And it was another one of those weird things- we're going to make a move. Period. And I got a call from Dave Abend! Dave Abend had moved to Detroit, he had gone on to a different career, but he had run into Rick ah, he had run into um, Rick-

CK: Hall?

WK: Rick Hall. And um, they had a project going on. They were recording and they needed a keyboard player and a guitar player. And he called me up. Isn't this ironic? When I get right to a threshold I'm ready to pop, because I have to make a musical career, I've always got, had opportunity fly in.

Well, Jim and I drove from Alpena down to meet with Dave, and Rick Hall and the bass player was at that time was Dennis Craner. We got together and we jammed-at, at a storefront for hours. Had a couple cases of beer, we played music for hours and hours and it just fell together like, like bread and butter. It was just amazing. And um, me being a pretty, ah, technically oriented, I had a legal pad like yours, filled with questions.

The next morning I got together with the manager, and I start firing off questions. What about this, this, this, this, what kind of P.A. we're going to use, how the bookings are going to be done, how, what, this, this, this, this. He said, "You're a pain in the ass."

I said, "I got to know these ques-, I have to know. I have to know." We were interviewing them, like they were interviewing us. And so-

CK: -which is a smart thing-

WK: - the next night we got together and jammed for some more hours, and um, then, the very next day we met at music, Fiddler's Music on Mack Avenue in Detroit. The recording studio, we got a tour of it, that's where Rick was recording all the material, *Fly to Miami*, and um, he said, "Well, are you gonna do this with us?"

And Jimmy and I stood with poker faces, and said, "Well, we'll think about it." We'll let you know in a couple of days. Straight-faced. And we left Fiddler's Music, got in Jim's car, and as soon as we got out of sight of that building, we bursted into laughter. And we laughed hysterically till our guts hurt. For forty-five minutes we couldn't stop laughing. We didn't say one word to each other. We just knew we were destined. This was gonna happen, but we were just playin' poker face with him. And we laughed, and we drove back to Alpena, and we knew it was gonna happen. You know, so we had to tell Bob we were leaving him, and um, you know, at The Hideaway, with, and so he had to reform a group, cuz we were, we were movin' on with Rick Hall.

And ah, so we traded time slots, we had a cup, we had a week rehearsal in Alpena and then we had to go down to Detroit and rehearse for a week. And our very first show was opening up for Eddie Money, at the Alpena County Fairgrounds with The Rick Hall Band.

CK: This would have been 1980?

WK: Yep.

CK: Ok.

WK: In the summer of 1980, that's the way I remember it.

CC: Now at this point you're playing all three instruments? You're playing guitar, sax and the harmonica in these bands?

WK: Yeah.

CC: Ok.

WK: Yeah.

CC: Ok.

CK: And singing.

CC: And singing, yeah.

CK: Vocals.

WK: Yeah, primarily backgrounds and harmonies. I didn't sing a whole lot with The Rick Hall Band on, as a front person.

CK: Is the Rick Hall Band, excuse me, is that the same as The RH Factor?

WK: Well, I'll tell ya, what happened was with The Rick Hall Band after a few, couple, two and a half years, Rick decided to pull out. He, he was a very, he was very introverted, highly introverted person-

CK: Mmhuh.

WK: Very quiet, and shy, and always somewhat troubled. Um, that introversion and troublesome characteristic ended up to his demise, cuz he killed himself, uh, maybe eight years ago. But he left the group, and um, an interesting thing about The Rick Hall Band was how I mentioned that we always made it home at night? We would have people lined up outside to get in, you know, everywhere we went. So if you, if you stop to think, if you have six clubs in Metro Detroit that want you, every month, you can pretty much dictate, because there's only four weekends in a month.

CC: Mmhuh.

WK: So, we, we got what we wanted to make, and we um, we just packed our calendar. OK, you can have us once a month, you can have us once a month, and you can....you know. And so some guys were, "Well come on, that's all I get?"

"Yeah, that's all you get."

Ah, the clubs were always jammed. We were recording ah, orig-, we had an album, we released the album, *Button Up*. We got a lot of airplay. We got some airplay in Detroit; but primarily the airplay, we had a fantastic support group in Alpena.

CC: Mmhuh.

WK: And ah, when we played The Brown Trout Festival, we packed that tent front to back, you know. Eighteen hundred people.

CK: Were you living in Detroit?

WK: Yeah, living in Detroit, we'd come up and, and play that, that festival, ah, and then we also played The Holiday Inn, and they opened it all up to the, you know, and it was standing room only; because air support. Air support, it sounds like a military maneuver, but it's a, but it's actually, you know, it's a, when people hear your stuff on the air boy, it really helps.

That's what we always stri-, strived for, and um, the, our management team, one of him, them, was named Mike De Martino, and his, he had a good friend at Cloud Born Studios, which was a very nice recording studio in Grosse Pointe, and I said, "Come on, you know, Mike, you know that you have access to the studio," cuz that's what his full time profes-, his profession was at that time was as a studio engineer. "You have to talk Craig into ah, doing our album, you just have to do it."

And I convinced him finally, and we recorded the album, went to Nashville to, to master it, and then we, we did have artist research people come to see us, and um, the reason that that contract fell out the way I understood it, was when our management team met with the record company, they wanted to only pay Rick. And you know, De Martino and um, uh, the other manager- Rick Bono, it was his name- Clem Rickabono- they said, "No, this is a group. It has been and it's always going to be a group. We have to give points for the musicians. They collaborated on this material. It's not just Rick."

And the negotiations fell out because of it. So it's bittersweet-

CK: Mmm.

WK: Because they just wanted to give a few points to the muse-, us, rather than just give everything to the writer. I wrote one of the songs that was on the album, interestingly enough, when we were ready to do the um, the show at the, the fairgrounds, for Eddie Money, I didn't think we had enough rock material. And my buddy that was living with me on lake, Long Lake Avenue, where we rehearsed, where we had eggshells, or egg, egg cartons-

CK: Egg cartons.

WK: -stapled all over the ceiling to deaden the sound. Um, he said, "You guys need a rocker. So he came home from work that day and I had written *Settin' the Mood for Rocking*, which is the one, it is the rockiest song on the album, and I wrote it for that reason. We needed to set the mood for rockin'. And um, so that's how that song came about. And I was a singer, and Jimmy was, had also contributed to, he was the lead singer here on one of the songs on the album as well. So you can see, the negotiation with the record company, why it got a little muddy-

CC: Mmhuh.

WK: They walked away. And we didn't get that. That was one of the biggest ah, you know I don't remember the name of the record company? But there were two opportunities where record companies were negotiating with our management team, and it didn't pan.

CK: Mmm.

WK: So-there you have it- that's as far as it went. Um, we, then when Rick became frustrated and backed out, we replaced him with a singer, Dave Edwards, who had some reasonably, some, some good success with the band called The Look. And he had recorded albums and he got regional play, airplay, ah in this eastern part of the United States. So he, he got more play with that, so he was well known.

CC: Mmhuh.

WK: Not nationally, never made it nationally, you know, full out, but um, he had some pretty good success. He joined the band and, and the club owners were petrified with the idea that we would change the name, "You can't change the name, you're packing these clubs."

CK: But you kind of had to change the name, cuz Rick Hall wasn't with you anymore.

WK: Well I thought about it, and thought about it, thought about it, and I came up with The RH Factor, Rick Hall Factor. I said, "What we'll do, we're going to call it the Rick Hall Factor, the R, it'll still have Rick's name sort of in it, Rick Hall Factor, and then eventually we'll just move it to RH Factor and no one will really be hurt. Don't worry about it. So I convinced the clubs' owners this is gonna work. "You're not gonna hurt from this, we're gonna change it over smoothly."

CK: And that was ok with Rick Hall?

WK: He had left, he left the band.

CK: Right, but you're still using his name, so.

Yeah, yeah. He didn't care.

CK: Ok.

WK: It was just going to be called The Rick Hall Factor. I think actually what happened was we called it The Rick Hall Factor while he was still in. He gave us a time frame.

CK: Mmhuh.

WK: That's what it was. He had a timeframe where he was gonna be out, so we called it The Rick Hall Factor during that overlap. And then when, when he finally did leave, it was RH Factor. So I, kind of a, that's how, that's the way I thought up to shift it over.

CK: Ok.

WK: And that's what we did. And then The RH Factor did its thing for a while.

CK: And was part of its thing, I picked this up – playing at the Silverdome?

WK: Oh yeah.

CK: When Pope John the Second-

WK: Yeah.

CK:-had a Mass there?

WK: Yeah. We were playing at a club called The Wagon Wheel. In um, in Troy, no not Troy. Um, Rochester, Rochester.

CK: Mmuhuh.

WK: And the place was called The Wagon Wheel and um, on the break, I sat down with this, this person, got, just sat at his table, and um, come to find out he was a Catholic priest, and I hit it off with him. I said, "You know, I'm a Catholic, I was an altar boy, and um, you know, I, I, appreciate what you do." He was a pastor of a church, and um, he liked to drink beer.

So I said, "Well we're going to a party afterwards. Do you want to come?"

And he said "Yeah."

So he came with me to this party, and we were drinking beer out of a bong together. (Laughter) He was a beer drinkin' pastor- he just loves to drink beer-nothing wrong with that. There's a lot of pastors who like to drink beer. And um, so he really, he was a follower of us. He really enjoyed watching us play. And um, Jim Longo's parents, they hadn't gone out for decades; but they started going out. And they got a new refreshed view on life. We're back to the music thing aren't we? The, the 'what music does to the soul' and where it comes from and what it does for people? I've seen a lot of people that have come back to life, like it's almost, they have a renewed um, outlook on life; because music has, has revived their soul. I've seen it happen before, through my career, like his parents, and like some, my Aunt Dorothy, she's 92, and we sidekick and she comes here and we play every day, every place I play.

CK: I've seen her every time I see you, Aunt Dorothy's there.

WK: It's part, it keeps that heart beating, you know?

CK: Yep. Well, Father Tom, he was known as Father Tom Johnson, Father Tom, followed us all over the place. Every place we went. And he enjoyed his nightlife. He was a very, very respected pastor. Well he decided to, he wanted to help us out, he was gonna pull some strings. For in-, I mean, you know, the Catholic Church is pretty powerful, it can be. He knew bishops, he knew people of influence, um, he was gonna become our manager... cuz our, our management team had kind of gone to the wayside. Mike De Martino moved, and ah, they gave up. Well, Tom Johnson, Father Tom Johnson, wasn't gonna give up on us. He saw something in us. So he was gonna do anything he could. Well, he had an opportunity because he was the pre, coordinator of the pre-event for Pope John Paul's appearance at The Pontiac Silverdome. So he said, "I got a gig for you. How would you like to play at the Silverdome prior to the Pope's Mass?"

"Yeah, ok." So we did it. We took the job, you know, and um, it was like ten-thirty in the morning, or eleven, I think it was eleven o'clock, you know. And ah, there were only thirteen thousand people there. That's it.

CK: Wow.

WK: Well when you take 13,000, that sounds like a lot, but when you take 13,000 people and you put them in the Silverdome-

CK: In the Silverdome-

WK: -that's just the start of things. So people were just filtering on in. Cuz later there were 90,000 people. But ah, we played some very, you know, cool material, we played some Motown material and we played some original material that had to do with love and togetherness, and ah, we played *Let It Be* by the Beatles, and we did ah, we, we had about 45 minutes, that's on video. That's all captured. *You're a Friend of Mine* by ah, Clarence Clemons. Ah, I'll get you that stuff. Um, what a great time, what a absolutely great time that was. I sat across from a 500-person chorus, choir rather, choir. Five hundred people in a choir, directly across, 50 yards across from us. They didn't even require amplification; because when they sang baby, wow, it was coming straight at me. And then ah, Pope John arrived in his-

CK: Popemobile.

WK: His Popemobile. And when he came around by our side, believe me you could barely swallow. You're, you're, you're, were just choked up because everybody was weeping, it was so powerful and moving. You could barely breathe, because there was so much power coming from him or from God, through him. It was just absolutely astounding how much, how, how he impacted people with love.

CK: Mmhuh.

WK: And he would come around, and everybody would be just choked up and crying and he'd go around and then ah, he got to the altar, and he knelt down on, by his scepter, and you could have heard a pin drop. Ninety thousand people and you could have heard a pin drop. It was absolutely moving, and you know, then they had Mass, and I'm looking around, thinking, "How're you going to do Communion? You've got 90,000 people."

They did Communion in 20 minutes! Priests came from everywhere. Every single door and pathway to the people was, was another deacon. Bing, bang, boom and 20 minutes later 90,000 people had Communion. (Laughter) But ah, yep, I still have the pin from that day.

CK: What a great story.

WK: on the lapel of one of my jackets from playing for the warm-up at The Silverdome.

CC: Wow.

WK: Mmhuh.

CK: 1987.

WK: Yeah. And then along around 1990, um, I, this is a inside story. We played clubs and played clubs and played clubs and we, a very good friend Bob Seger used to hang out with us. He'd come around and he used to hang around and goof around with us after the show. He came over to my house a couple of times in Detroit. And um, he said, "You know you guys gotta be more hungry, you gotta be hungry." His advice was you gotta be hungry.

CK: What'd that mean?

WK: Well, the radio people in Detroit would not play our music on the radio. They had, they drew a line in the sand. They said, "If you're going to do cover material, we're not going to play your music. You got to be hungry." The same thing that Bob said. You got to be hungry. You have got to be a showcase band. You have to do only your material, your original material, you have to get warm up groups, and you have to showcase your material. And you need to leave home. You need to get out and tour.

So, I said, "I believe that."

And I, you know, when we would get together with that fifth of tequila in the back of the stage and start patti' each other on the back and sayin' how great everything was going, I would say, "Well I'm sorry, but this is bullshit. It is."

And I had a meeting with the group. And um, I said, "Look, I'm going to give you- here's my plan. I have a plan. I have a studio built in my basement," and I said, "I'm tired of it being cancelled, our, our rehearsals being cancelled, we have to work harder. Bob told us we have to work harder. Bob Seger told us that, the radio people told us that. So look, if we're going to do this, let's do it. We're, um, and I'm gonna give everybody five passes, five tokens, and you don't even have to have an excuse, but all five of us get five tokens and you can just use one any time you want. You can just say, 'I don't, I don't want to be at rehearsal.' You don't even have to have an excuse, you can just use your token. And if everybody uses up all their tokens, we're still gonna double our production; because there's just too much slack time. If we're gonna get serious, let's get serious." And I came head to head with Bob, with, with Dave Abend.

I said, "I'm, I'm gonna do this. I'm gonna implement this, this new rule.

He said, "Bullshit."

And I said, "No." I said, "Bah-," I said, "Admit what you are. Admit it. You're a bar band. That's what you are and that's what you will be, unless you change what you're gonna do, what you're doing. You can't expect a different result unless you change what you're doing. That's what you are. Admit it. It's ok, I don't mind it, I don't mind playing for money; but if you want to make it, you have to do what the radio people are telling you. Because they're not gonna support us if we want to make the break."



And he got mad, and we just about got into a fight. In fact we did get into a physical fight; but we didn't punch each other, we just came right close to it and um, I said, "I'm leaving. You know, I can't, I'm not playing this game, either we're going to do it or we're not going to do it, I'm not playing this game anymore." And I left. And I took five, I put my guitar, sax and harmonica in the case and I left the RH Factor.

And they went on to record another album, and they continued playing the clubs, and they couldn't get the break. Cuz they wouldn't stop playing for the- it was a hard call to make.

CC: Right.

WK: Because it's the bread and butter, it's the way they wanted everybody to find a job, do whatever you have to do, that's what we were advised, "Get a job, do what you have to do, but you can't play the cover material for money and, cuz we're not gonna support you." That's – maybe it could've happened if we were in Seattle or in California, I don't know; but the Detroit radios would- laid down the law.

CC: Hmm.

WK: That's what we were faced with, so I said, "Ok, I spent my time here, I'm done.

CK: Now, did, did you, but you did have some original material?

WK: Yeah, yeah, we had original material.

CK: But unless you were willing to-

WK: Go up for it.

CK: Make that-

WK: All in. That's what they said, "You have to go all in." And no one, the, the group wasn't willing to do it. I was, I was willing to starve. I was, I was hungry and I was willing to do it; but they weren't and I said, "Well then, in that case, I've already, I've spent my seventeen years here, seventeen years in Detroit, I'm, I'm, I'm leaving.

CK: Mmhuh.

WK: And ah, I got a, I saw an ad in the paper, for um, 'Start your own carpet cleaning company,' in *The Free Press*. So I called the number, I'm going to start my own carpet cleaning company. And this guy on the phone says, "Well, let me to talk to you a little bit, and wh, wh, where are you from and what do you do and..." we had, we were on the phone for about 45 minutes, and he said, "Come and talk to me in my office on Monday."

"Ok." And I went to his office and he said, "You don't want to start any carpet cleaning company, believe me, you don't want to do that. What we're gonna do is, we're gonna bring you in and we're gonna train ya." Um, and I st-, I went off onto a sales career. So for five years,

CK: No music.

WK: I did not touch, I didn't even listen to the radio, I didn't, I missed five years of music. I, I came to this. It was, I was at the club playing and it wasn't any, having fun.

CC: Timeframe. What was the time frame that you were out of music?

WK: About 19, um, 90-

CC: Ok.

WK: -91, right around 90 and 91, I went, "I'm not having any fun. I'm not, this is no fun anymore; because I don't see a path- there's no path to anything. It's going nowhere. I can't just come here and play, if I don't have something to shoot for."

So I quit. And for four years I read books. I didn't even listen to the radio. Listen, literally, I went out one time to hear that, The RH Factor, like about a year and a half later, and they were playing some weird music and I went, "What is this?" I guess that, that music went real deep. Nirvana was a big hit I guess. See, and I never experienced any of that, because I literally shut the radio off. I didn't even touch my guitar for almost five years- or my sax or harmonica, didn't even touch them. I raised my little girl. Spent a lot of time with her.

CC: Did you come home? Did you come back to Alpena to do that or were you elsewhere?

WK: Um, I, I was in Detroit, well actually I was living in Roseville, we moved from Detroit to Roseville, and um, just spending a lot of time with my family, and didn't drink a drop. I just took four years off the recroup, re-, regroup, and I just read all kinds of positive thinking books, and ah, and just did this thing for four years, spending time with my family. Then I started to think about it again, "Hey," you know, and I, I formed this little band and we were starting to rehearse and then my wife and I came to Alpena, for, on 4<sup>th</sup> of July and I, I saw, I bumped into all of my old friends, on the street- Terry Murphy, Jerry Keen, Bill Skiba, different people that I saw, Greg LaCross. Wow, they're still here, everybody's, all my old friends are- even though I did have new, established friends, these were my *real* friends. And I said to my wife, "I want to move back home, I, I want to move to Alpena."

And she said, "Ok."

That was July 4<sup>th</sup>. July 5<sup>th</sup> of the very next year, 1990, I mean, no, 1996. July 5<sup>th</sup> of 1996, I closed on my home. I found a way back. UH I just knew I nee-, had to come back and um, like somebody sent me a, an ad in the paper, they were looking for a sales rep for a propane company, and I arrived in my suit and tie and Cliff Beauvais hired me. But simultaneously when I was doing that, I was also making a conversion back into music. And ah, I, I had a party at my house, welcome back to Alpena party, and we sent out invitations, and that was the beginning of The French Road Bash. (Laughs) Because, now 20 years later-

CK: 1996 was the first one.

WK: Yep this is gonna be our 20<sup>th</sup> year, and now we have three stages, all kinds of musicians playing at it, and it's an amazing, it's an amazing festival.

CK: That is great.

WK: See, Lee, Lee Kitzman claims that that the ah, Thunder Bay Folk Festival is the least expensive two day festival in Michigan and I said, "No, I beg to differ, The French Road Bash is for free." (Laughter) But I'm going to tell you though, after that time, the, the feeling and the ah, ah the ah, the, enthusiasm, the, my heart pounds with the music more than it ever did. Ever! Ever. I get on stage now and I play for four hours non-stop.

CC: And you're really playing, you may be getting some pay, but you are playing for fun.

WK: Yeah.

CC: Because it's part of you.

WK: Yeah. So nowadays, it's, it's quite a, it's a trip. I got hold of Larry Daoust, somebody introduced me to him and we formed this group KopyKatz. And KopyKatz was a ten-year group-

CK: Ooh- Pat Norkowski's back.

WK: He came back, yeah, he was still in Alpena. And he played for a little while.

CK: Ok.

WK: This group had ten drummers or twelve during its ten-year tenure. Ten-year tenure. I, I started thinking of them, I'll tell you some of the names: KopyKatz started with Pat Norkowski, then Vern Vassallo played drums, we recorded, when Vern was in the band we recorded *Dance Doris Dance*, it got airplay in Alpena. Um, Rick LaCross played drums, Steve Mousseau played drums, Sam Gould, Pete Madsen, Dave Abend, Ralph Hagermeister, Jordan Daoust, Mark Hammond, these are all drummers that played during that ten year stretch.

Interesting. And then, probably the most important drummer in that, his name is Greg Robbins. Cuz I will tell you that Greg did something to me that changed my whole musical view. Cuz during this whole time I was a very strict and picky person to be around when it came to music. I would, with these bands, I'd, I'd make, I'd be on it man, I knew every single part that the bass player was doing, and every harmony part and I would stay with you and stay on you and on you and on you and on you to make sure you had it right.

Then one of the drummers comes along, his name's Greg Robbins. And he was, he went through a whole lot of jazz experience. And he, "Geez, I wish he would play the part like it's supposed to be. God, I wish he would play the rock part, why is he playing that jazzy drummy stuff, come on!" And it was fighten me, and fighten me and I was like, just grinding on this. And then one day, I said to myself, "Let it go. Who told, who do you think you wrote the book on music? Guess what Wayne?" I sez to myself. "There are no rules. There are no rules. Have fun!" And the day that I said, took away those barriers with Greg and I, was the day that I blossomed into a whole 'nother level after all these years.

And I don't, I just, I'm telling you what, that's why people appreciate being with me. You gave me that wonderful compliment. It's because I don't have these barriers anymore. I don't know why it took so long to get to that point. I don't know why. But now I just, look it, play it whatever way you want. Play it whatever way you want. You know, um- stop and think about it. Elvis Presley didn't write any songs, he played everybody else's music the way he wanted it done.

And everybody does it this. There's all kinds of bands that became famous, just, just do whatever you want to do with the music. There are no rules. Make, when you, make, when you start this, there are three songs that occur each time you play one.- the one you're gonna play, the one you played, and the one you wished you thought you were gonna play. And guess what? You don't know what's gonna happen for sure. So just let it be, let it do its thing. Let it be whatever its gonna be.

CC: Mmhuh.

WK: And I just, once I realized that, wow! It's neat.

CK: You took the need to control it away.

CC: My absolute thought put in wonderful words, Wayne. Thank you. Thank you.

WK: Yeah. Thanks.

CC: Yeah, because you're right, we all do things a little bit differently and so what. It's all good.

WK: Mmhuh.

CC: It's all good.

CK: As it is in life, I mean, take that a step out of music and just allow for people and-

WK: Well Carole and Henry epitomize this when you go to their club. Cuz you go in and you see everybody and everybody's smilin'-you, you, you can tell that they, they don't care. They, they have no rules. Get up here and enjoy yourself. And you see all kinds of players. You know and everybody's smilin' and it's so relaxed.

CC: Mmhuh, mmhuh.

WK: They got it. They understand it. Um-

CC: It took me a while too I want to tell you. It did take me awhile to, to figure it out; but, ah, I've never really put it into words, I put it into thought, and you just said my thoughts.

WK: Mmhuh. So, Kopykatz was a heck of a ride with Larry, um, boy I just, would just relish his space that I would give him. Cuz I would always just back up, and let him go wild. I would just give him as m-, I gave him as much space as he could possibly handle. And we worked so well together. When it was all petered out, he would give me some space, and ok, here I go. Let the creative juice flow, um, yep, that was, that was a heck of a great time and we got, you know, we worked the, the airplay, the air support in the local and went to ah, the local radio and said, "Hey, we got a new single, "and they were great, Kerwin was still alive.

CC: Kitzman.

WK: Kerwin Kitzman.

CC: Yeah.

WK: He helped, he put that stuff on the air and that just helped put people in the seats, you know, helped, helped make some of the events in Alpena, Brown Trout or The Riverfest, made 'em successful.

CC: Mmhuh.

WK: You know, because when, you have, you to have some dollars flowing to make those, those a success and-

CK: Well that ties in a little bit to, I have a question about, um, I know that you were contacted by Thunder Bay Folk Society, right? About doing some promotion of musicians, local musicians.

WK: Oh, I was asked to go to one of their meetings.

CK: Ok.

WK: So I went, and one of the um, min-, pieces on their minutes was that Steve Wright had offered the possibility of a radio show supporting Thunder Bay Folk Fest, and, one hour per week. And certainly, nobody could do that. I couldn't, you know, everyone was- right, who's, who's got time to do a radio show every week, that's way too cumbersome. And I only, I dwelled on it for ten minutes and raised my hand. I'll do it, because I thought, well come on let's, you can't turn down the opportunity, because it's too big of an opportunity. If you get that kind of exposure, it's just gonna feed into the festival.

And I said, "How many musicians do you have, twenty or thirty over the past couple of years and your upcoming festival?" It's simple, just get with them, interview 'em, and then play some of their music in that spot, that shouldn't be that hard.

So I said, "I, I, ok, I'll do that. I, you guys can't turn this, this opportunity down. Um, so now, it's an involved process, I walked out of there going, "What did I just do?" And then Charles Madison happened to bump into me at The Black Sheep cuz we all went there afterwards, and he said, "What you've been up to?"

And I said, "I just, I just volunteered to do a radio show, and I don't know-"

He said, "I just happen to have everything you need. You need some help- I've always wanted to do that. I said, "Shake my hand, thank you very much, oh my god."

Well, come to find out we're, we have inadequate um, recording equipment-

CK: Mmhuh.

WK: -really, so we're at a stumbling spot right now, I'm gonna sit down, I'm gonna negotiate with them and see if they'll help us get what we need to do. We did one artist, we, we sat down with Chris Crown; but we realized after we were done, that it's, we have the mics and we have the, the knowledge and the knowhow and the fortitude and the attitude,; but we don't have really the right multi-track equipment, and it's so inexpensive anyway.

We need about 500 bucks, to get the piece. Once we get that we can actually go on location or we can bring them into the studio and we'll be able to work that material. We have the knowhow, so it's just a –

CK: Little glitch-

WK: - little stumbling, little stumbling block on the way there.

And Steve, I did talk to Steve since that meeting, and he said, "Hey, I didn't forget about you guys; but I don't have a spot yet."

And I said, "Great, because we don't have the, we don't have the product yet. So, we're, we're working it. Baby steps.

CK: Good.

WK: That's where that's at.

CK: Good. Good, we need to find ways to promote people in this community.

CC: And to collaborate on everything we're doing.

CK: Collaborate on it- I feel like people don't know what's out there. They don't know how to access what's out there and there's so much out there.

WK: Mmhuh.

CC: Yep.

WK: A neat thing that's going on in Alpena today, um, is the musicians are um, interchanging like crazy. I don't know, I don't think this ever used to be like this- but it is now. Um, you know, I, I got Bobby out of retirement, Bobby Rigg, I called him up and said, "Hey-," cuz the reason is cuz, Greg ,ah, Robbins moved. He moved and that was a heartbreaker, cuz he, we were makin' music, um, you know, and I told you what kind of an influence, once that opened up and I blossomed, we were just jammin' the crap out of these tunes, you know, it didn't matter what it was, and ah, then he moved away.

So I had to get another drummer, and I asked Bobby, if he- he was totally in retirement. I said, "Hey this is not going to be any big deal, believe me, just, just come and have some fun with me," and, and he did. The material that I chose was, it was stuff that he didn't have to think about, you know.

"Oh yeah. I can play that, I can play that, I can play tha, I can..." and we just. Eventually, we worked in a har-, a little bit more difficult piece- how bout this one and how bout this one. So we ended up with a pretty nice little group and it's three-piece, which is easy on people's budget. Um, so, ah, we've just been havin; a ball.

But I um, this, what happened to me in my, my journey, was that when I did come back to Alpena after that stint in Detroit, 17 years in Detroit, a friend of mine called up and said, "Are you going to winter campout?"

"Winter camp out you got to be kidding me!" I remember winter, winter campout from when I was 18 years old. "You mean *that* winter campout?"

"Yep."

When I was 18, a group of guys used to get together and campout ah, by the sinkholes, out, or Negwegon State Forest, out that way.

CK: Ossineke?

WK: Yeah.

CK: Mmhuh.

WK: In tents in the middle of the winter, or lean-tos. Come to find out, you know, that when I moved away, and everything, that this group, continued these winter campouts and it evolved into, um, these cabins, up at J.W. Wells State Campground, up near, ah, near the Wisconsin bor- near Wisconsin border, way up in the UP. And ah, little did I know, but some of my friends such as Jeff Shea and ah, Ray

Marzean, and Jerry Keen, these guys had gotten into the bluegrass. Like what is bluegrass? I don't, I don't know what bluegrass is. But, I mean, I said, "I'm gun-, yeah, if these campouts are happening man, I'm on it." So ever since I've moved back, I've gone to winter campout.

Well the very first time I drove up to this winter camp out, that whole cabin man was pulsating, boom bah dah doom, boom bah dah boom, bub ah doom, doom buh bah doom bahbah doom bah doom – you could – it was practically breathing, the walls were breathing, I swore. "What is that? That's amazing!" I got out of my van and I went in there, and all of these people were standing in a circle, there was about 14 people standing in a circle, with, you know they have the standup bass, boom, boom, boom, boom, and the banjo, and mandolins, and they're all pickin; away and I'm going "Wow, is this neat."

And they watched me struggle. That ain't bluegrass, you're playing rock. You know and I don't really think I still play bluegrass, but I have, now I've over how many years, 16 years of hangin' around with these guys who went into that-

CC: Mmhuh.

WK: I can, I can kinda do it. And one of ah, my friends, Kim Dahl, he plays the standup bass, they call him Swede, and well, he and I really got tight together. And um, he plays, what I call, his music is what I call nos-, um, "novelty" music. That's what I call it. I don't know if there's any other name to call it; but he, he sings novelty music. Songs that are funny, you know, ah, songs that came from Hee Haw.

CC: Mmhuh.

WK: Stuff, that, it's novelty, it's just-

CK: Like your Tiki song a little bit?

WK: Tiki would be considered a novelty number too, really, but I wrote it, um- well he plays that standup bass and I play that country stuff and, or bluegrass, and I pick it the way the way that I think it should be- most of the songs I've never heard; but we can, we can stand there and play for you for four or five hours, you know. And so that's my group call 3zaCrowd. Yeah, and my nephew, oh, he's got an incredible voice. He was coming over to my house one day to play cards and he started singing a song in the kitchen.

And I went, "Do you realize what kind of a voice you have? Oh my god, that is amazing, you've got to get involved...."

CC: Yeah.

WK: "...you've got to get in the music scene." And I taught him how to play guitar, then we, we formed 3zaCrowd but then he ended up going off with a band called um, Grounded, as the lead singer of Grounded. And it's a, it's a pop, or a rock group, it's a rock and roll group. So he got totally tied up in that. And Swede and I book ourselves together, just the two of us, as 3zaCrowd.

CK: Where do you play?

WK: He plays standup and I play-

CK: Where?

WK: Oh, um we're playing at Cattails tomorrow night and we play out at the Sandbar-

CK: Ok.

WK: And we've played out at The Brown Trout Festival.

CC: Mmhuh.

WK: The Brown Trout committee told us that they had the best turn out with 3zACrowd, um, sometimes.

CC: Mmhuh.

WK: But yeah, we play different, different, jh-, ah, venues around the area,

CK: And Mr. Jim is-

WK: No, Mr. Jim, that's a whole different group- that's Way Out Wayne and Mr. Jim. I have my website, Way Out Wayne-

CK: I've seen that.

WK: -.com; but these guys way back in 1970's, they started, they, somebody called me Way Out Wayne,

CK: I wondered when that came...that was a long time ago.

WK: Well, when I came back to Alpena, after all those years of being gone, I decided to exploit that name, hey I kinda like Way Out Wayne, that's good.

CK: That's good.

WK: Besides, Kendziorski, you can't spell it anyway.

CC: Who is Mr. Jim?

WK: Mr. Jim is a guy that bumped into me down in Oscoda era-, area.

CC: Ok.

WK: And he's a real, ah, happy player. He's a happy, ah, busy, jazzy, drummer. And he, he's just all smiles and he, and he wanted, he asked me if he could play with me at Wiltse's- at the brew pub, at Wiltse's. I said, "Yeah, we'll give it a shot." And it's just so much fun playing with him, because he's got this flamboyant, fun ah, attitude all the time. Um, and so we formed a group that's just went over like gangbusters in certain clubs. It's just two- piece- my acoustic guitar and drums.

CK: Mmhuh.

WK: And we make a lot of music for two people. So, that's called Way Out Wayne and Mr. Jim.

CC: So how do you juggle all of these groups that you're playing in and your, your time Wayne- at this point in your life?

WK: Because I'm the only who's allowed to book the calendar. (Laughs)

CC: There's- that, that answers the question. Thank you.



WK: They, they, they'd have to call me up if they a, if they have an offer. They'd have to get a hold of me because-But typically I keep everybody busy. I just keep everybody, I do, I keep everybody busy. I play some, you know, dates just myself, or I'll play with two people, or I'll play three. Sometimes 3zaCrowd might have three or four or five people in it.

CC: Mmhuh.

WK: Depends.

CK: Depends on who's available...

WK: It's pretty much open, usually.

CK: And then you also do the benefits too- it seems like you're very –

WK: Yeah.

CK: -very involved in the community aspect. Yep.

WK: Yep. It's a hoot. It is a hoot.

CC: Life would be very boring without our music Wayne. Would it not?

WK: Yeh. I might not have thrown enough humor in this interview, but hopefully it was interesting.

CC: It was very interesting. And with that we want to thank you very, very much for coming and ah, spending your time with ah, with us, and giving us all the information about your background here in Alpena, and especially in the music scene. Thank you again.

WK: Thank you so much.

CK: Yes, you have just provided a lot of insights, into your world, the music world, and I think people will appreciate having the opportunity to find out about it. So thanks Wayne.

WK: Awesome.

CK: Alright, ah

WK: How long-

CK: Ok, ah, continuing, Wayne is gonna tell us a little bit about what he's doing these days.

WK: Yeah, these days. A friend of mine that used to live with me at the party house on Long Lake Avenue-

CK: Greg LaCross?

WK: No, this, this, his name is Glenn Richards.

CK: Ok.

WK: And he used to bartend at The Hideaway way back in the day. And I went and did my whole life thing with raising kids and all that and he went off and had a career with GE. Well, when I moved, just a couple of years ago he got a hold of me and said he's moving back to Alpena. Well, he's a real nut for

sports. So we hang out, and he said, "You know, we should write a song." And so we wrote a song called, *The Tigers are Winnin'*, and we created a funny video. It's and we did it two years consecutively, and it's on my ah, website. It's, it's on my You Tube channel.

CK: OK.

WK: So, I have original material that's written there, and I did a song for the Lions called *The Curse is Over*. So I've got, I've done some music videos and original material.

CK: So if you go to YouTube and you put Way Out Wayne –

WK: Way Out Wayne, oh yeah. Or if you just go to wayoutwayne.com, um, you're gonna see the YouTube button, Facebook button, ah-

CK: Oh, ok.

WK: And the calendar button.

CK: I go to the calendar button quite often to figure out where, where you're playing; but I didn't, I didn't make the connection with YouTube, I will do that.

WK: I wrote an interesting song called *Everybody's Catching On* and it's about the legalization of marijuana- *Everybody's Catching On*. And I wrote, my most recent one is called um, well, I can't even think of it. *It Just Don't Get Any Better Than This*. It's about having a positive attitude. I'll have that recorded very soon, because I'm going to record it with Birch Road, with Birch Road, they're going to record- Birch Road String Band, they're going to record that song with me.

WK: They're going to record that song with me.

CK: Great.

WK: So I'm actively writing again.

CK: Excellent: What's the Tiger song? Detroit Tigers- you said you had a baseball song.

WK: Pardon me.

CK Baseball-

WK: Oh yeah, The Tiger's song?

CK: Mmhuh.

WK: *The Tigers are Winnin'*? Oh that's a hoot. But we realized we need to write it generically, without peoples' names in it, because they keep trading out the players. So when you look at it, it's the players from, that were there- Jackson, he's no longer, he's with New York-

CK: Right.

WK: So, we're working on doing a generic version of *The Tigers Are Winnin'*.

CK: And we, I, can find that on You Tube?

WK: Yep, Way Out Wayne on YouTube.

CK: All right, got some, got some more work to do. That's great, that's good, thanks Wayne.

WK: Ok.