This oral history interview was held inside the Old Plover Methodist Church at Heritage Park on July 23, 2025, at 6:30pm. The transcript is put together from 4 video files. The full interview is 67 minutes long. The interviewer is John Harry (JH), executive director of the Portage County Historical Society. The interviewee is Bob Wray (BW), long-time studio musician from Portage County.

Begin video file 1:

JH (00:00): Power button.

BW (00:01): To talk?

JH (00:03): Hold there! Now you're good, now you're live. Welcome everyone, how are we doing tonight? The heat is starting to cool off around here so we're happy about that. There goes my first thing; we are recording tonight so please turn your cell phones on silent. Please do that. My name is John Harry, I am the executive director of the Portage County Historical Society. How many of you have been into this exhibit before? So we've got a bunch of people who haven't yet. The exhibit will be open after the program tonight as well, so, hope you look around. Your admission for the exhibit's included in your ticket price tonight.

(00:42): I also want to let you know we have a talk coming up next week, a week from today on the 30th, it's going to be at the University in the Alumni room of the University Center. We have the Packers team historian coming into town to do a talk on the history of Packers training camps because from 1954 to 1957 the Packers practiced in Stevens Point and they were very bad.

BW (01:02): In Bukolt Park. I used to watch them.

JH (01:06): Yeah, yeah. If you didn't know that, it's because they were horrible. But it'll be fun to recount that and look how the Packers have changed over the years. It's unique that we get the Packers team historian, because his blog on the website gets millions of hits a year, so that's a pretty cool thing. So don't miss that opportunity.

(01:26): What we're doing here tonight is recording an oral history interview. You can do an oral history with anybody at any point in their life. Basically what an oral history is, is you creating a historic record of someone's life. Oftentimes people do this with their relatives to create a record of their loved ones lives, um and they're really great because obviously none of us will be around forever. This is a chance for people to get their stories on tape so they can be preserved by us. We did our first oral history project as an organization with the previous exhibit to this one which was called We Just Wanted To Play; The History of Women's Athletics in Portage County. We're really glad that we did because two of the people we got oral histories with have already passed away, so hang in there Bob!

BW (02:16): You got it, man!

JH (02:18): We're doing this with you all tonight. Your ticket proceeds support programs like this because actually the interview is just part of it because there's time spent getting ready for these

things and then afterwards we're going to process this. We're going to get a transcript of this interview and then it goes into our archives for preservation just like any other artifact that we have, so you're helping us preserve history here tonight as well. It's our first one of this series called In Their Own Words, which will be our ongoing series. We hope to do a live oral history interview like this once every three months, so every quarter. We hope you can make it back to it. That said, if there's any technological hiccups, we apologize in advance.

(02:59): So with that let's talk to the person seated next to me here and find out more about you, although I think some of you, how many of you grew up with Bob? A handful of you. You should be telling the stories, right? Bob's played on over 30 number one country records, toured with some of the biggest names in music and it all started here in Portage County. So Bob, let's go back to the beginning with a real simple question. Where and when were you born?

BW (03:21): In Stevens Point. I'm a bass player, I'm not used to these microphones. I was born in Stevens Point,1947, September 26th. I went to the Campus School, Training School, and then graduated from PJ Jacobs.

JH (03:50): And then, what were your parents' names and their occupations?

BW (03:53): Robert and Anita Wray. Mother was a quite well-known church organist in the area Episcopal church and then she was with the Lutheran church for 29 years, a wonderful musician.

JH (04:07): So music was present in your home growing up, then?

BW (04:09): Yeah, I said my dad was our audience. He worked at Sentry and he loved to hear everybody play and whatever. But mother, you know, we had a grand piano in the house, the whole works.

JH (04:22): Sure, sure. So your musical journey started around then. When did you think of yourself as like, "oh I'm gonna do more than just play around the house"?

BW (04:30): Well I played in the high school orchestra. I learned on upright bass and then my junior year got an electric bass from Ronnie Hansen who was a Rickenbacker dealer and we started The Orbits. I finished high school, played in the orchestra, and then really didn't play the upright after that. I wanted to play rock and roll, you know?

JH (04:57): So you never went back to the upright?

BW (04:59): No.

JH (05:00): Any of your other work?

BW (05:00): No.

JH (05:02): So what was the typical band rehearsal for The Orbits like?

BW (05:08): Well, I mean, we all were young. Some had day gigs as we call it, so we'd rehearse whenever we could. If I remember, I mean, it's a long time ago.

JH (05:18): Do you remember the first show? Was that your first time really playing in front of people not in a school setting?

BW (05:26): No.

JH (05:27): You can't remember the first show?

BW (05:28): Uh-uh. We used to play clubs around here and Rapids. High school parties. We played the Casino in Waupaca a few times, but no I just don't know what they did.

JH (05:46): How was it playing with those guys? Maybe elaborate a little more on The Orbits as a style for people that might not be as familiar with them.

BW (05:56): We were just a top 40 band. It was fun, we were all young and decided we wanted to be in a band and have a band. Of course, Ronnie Hansen had the vehicle and the trailer and access. He sold equipment, so he was the leader of the band, you know. We played just a variety of different places.

JH (06:21): Yeah.

BW (06:22): But it's all kind of a blur now.

JH (06:26): Did you guys record?

BW (06:28): No. We never recorded with them.

JH (06:30): Okay. Maybe, Bob, you got to hold it a little closer to your mouth.

BW (06:35): Oh okay, that better?

JH (06:36): There we go.

BW (06:39): Sorry, I usually test them to make sure because my voice kind of carries out. Is that better, man?

JH (06:42): Good back there now? Yeah? Okay, great. So you're in The Orbits and then The Orbits don't last forever. How do The Orbits kind of end?

BW (06:55): Well, The Orbits were, Myrna Cornwell came back. She was out in Alaska working at Anchorage and she came back; she used to be in The Furies so she and Hansen were friends and he talked her in when she got back to joining The Orbits. Then we played with that combination and then

the drummer and Myrna and myself, we wanted to work more than everybody else did so we broke off and formed Myrna and The Avalons and got a guitar player out of Madison and then we were playing four or five nights a week.

JH (07:32): Around here or around the whole state?

BW (07:33): Yeah.

JH (07:33): Okay.

BW (07:34): Here, Marshfield, Rapids, Wausau, there was a lot over in Green Bay, Coloma, Appleton, Oshkosh, we played a lot of clubs over there.

JH (07:41): So how long do you think that group played together?

BW (07:44): That was up until probably ‘67, maybe, because then I went on the road in ‘68.

JH (07:54): Okay. So what made you, when you say you went on the road, you started your path into being a session musician in Nashville?

BW (08:02): No, there used to be a club out on Highway 10 called the Platwood Club and we would play out there. Then Hank started bringing in a lot of road bands and he brought in a guy from Memphis, his name was Travis Womack, and he had some instrumentals back in the 60s. I went out and met him and then they'd have a Sunday jam session and I'd go out and jam with him and we became friends. That had to have been late ‘67. ‘68 he got ready to tour and he called and said, “man, my bass player just quit. You want to go on the road?” And of course I'm like, “this sounds like fun,” so I went out with him. It was a three-piece kind of r&b Memphis blues kind of band and I was with him for most of the year 68.

JH (08:54): Okay.

BW (08:55): And he was already going, we're based out of Memphis and he was already going to Muscle Shoals to do sessions, so I was highly aware. We recorded in Memphis.

JH (09:07): Okay.

BW (09:08): I did some stuff with Travis. My first real session with an artist was a saxophone player named Ace Cannon, had an instrumental called Tough and they booked Ace and booked us on it and it was in a part of Memphis where it was not a real good area, so we had to call the studio, tell them where we were and what time exactly we would be at the studio and they would come out with loaded pistols and escort us into the old movie theater. It's a place, I don't know if you ever heard of a guy named Al Green, Let's Stay Together and a lot of those, that's where they cut them. It was Hi Recording Studio and it was an old movie theater so we cut Ace Cannon. So Ace walks in, has a brown bag with two tall boy Budweisers in it, sets it on the piano, a loaded 45 and a bottle of pills and says “let's cut a record” and I'm going, like, “what the hell am I doing in here?” And that was my first

real recording session.

JH (10:09): So maybe now would be a good time to kind of define your career, like, what session musicianship is and how that differs from other kinds of stuff.

BW (10:17): Well, yeah, I mean, we have a kind of a strange vernacular amongst all of us as players. I'm a studio musician or a session player. Session caps. Generally you'll hear “session player”. We go in and back up artists so it's more creating and not duplicating. I’m a very fortunate, lucky person because I have a, my mother would verify this, I was born with a great ear and it drove my mother nuts because mother wanted me to read music and if she ever played the melody I'm going like. “yeah, I'm gonna play this, what's the next one?” We’d be through the book in two minutes, you know, that didn't work like that with her. She wanted me to sight read and my ears were so quick just I'd be looking outside, see what the dog was doing and playing whatever the little book 101 was. So that was a stumbling block for a while, playing piano, but you had to play piano in our house. But once I got into auditioning down in Muscle Shoals, I diverted there a little bit, then it became strictly recording sessions and I've been playing sessions 55 years last week.

JH (11:40): Wow!

BW (11:41): A lot of notes.

JH (11:45): So when you were in that Memphis recording studio with Ace Cannon,

BW (11:49): Yeah.

JH (11:49): Was that your first time that, were you ready to go? Did you already know the song when he came in?

BW (11:54): No, the type of recording we do now, you go to LA and they've got movie scores, it's all written out. Ours was, people come in with a guitar demo and they pitch it to a singer and the singer might go, “I can't do it in the key of the demo.” We don't use letters on our charts, we use numbers. There's eight tones to a scale, so whatever the key, if it's the key of C that becomes what we call the tonal center so that's the key. You read everything with numbers according to the eight notes of a C scale. It's quite simple, it's very unique. Some people have trouble with it. It's the only way to go because you can have a demo in one key and the singer says, “I can't sing in that key” we just change it to numbers to the tonal center. Like if they want to do it in A flat that becomes the one of the eight tone scale. So you're transposing like that. We don't have a lot of time to learn and it's not real good for studio players to learn a song because then you'll hear the term “it becomes mechanical”. Where we start learning it and then it sounds like we learned it. You want the spontaneity so generally in recording, I mean there are exceptions, but most of the straight ahead stuff in all the years I've been doing it, one or two takes will usually be the the one they go with. The guy I went to work with at Muscle Shoals made the vocalist, The Shenandoah, I think it's Two Dozen Roses, do 74 vocal takes and at the end of 74 he said, “give me one more with feeling.” 75 times. The actual record was take number seven. There are exceptions; Crystal Gale sang Brown Eyes Blues first take, that's the record.

JH (13:59): Wow.

BW (14:00): I'm just going back around.

JH (14:02): No you're good.

BW (14:03): I told you! You start getting flashbacks, all these 55 years and lots of stories and stuff, you know.

JH (14:11): So after you were in Memphis and you had your first session experience, did you come back here or were you gone from Stevens Point then at that point?

BW (14:19): No, I stayed on the road till the end of '68 with Travis, then I moved back home and got a day gig. Played a few, I played with, what are they called, The Uncalled Four, I played with them a few times. Then in 1970 Travis called and was already moved to Muscle Shoals and he said, "there's an opening down here, do you want to come audition?" So I went down in July of '70 and auditioned. My actual audition was not with Rick Hall, the founder of fame, it was an in-house producer and it was with a guy named Bobby Hatfield who was the high singer with the Righteous Brothers. You've Lost That Love and Feeling? So that was my actual first audition session. Then Rick came in and I did some blues guys, Willie Hightower, and then I came back home and they called about two weeks later and said, "you got the gig" so that's when I moved.

JH (15:16): You're in Muscle Shoals which is kind of a mecca of music recording, right, were you nervous?

BW (15:23): Oh yeah, there was when I went to work for Rick, he owned the studio, had already had hit records. He was a bass player and I had to play his bass on all his sessions in his studio so I had three strikes against me right when I walked in the door. He was an animal to work with at that point, you know, because he didn't do wrong and he would beat you up, like 75 vocal takes. It took us, I played on the record Baby Don't Get Hooked On Me with Mac Davis, it took us two days to cut that because he didn't like the lyrics so he had Mac rewrite it. He said "it's got to have a hook someplace" and that's when Mac rewrote it. That was Mac's first number one record.

JH (16:05): Neat. So you get the gig at Muscle Shoals and then, then you're gone from Stevens Point after?

BW (16:13): Yeah, oh yeah.

JH (16:14): Okay. Were your parents like, "what are you doing?"

BW (16:18): No, you know, I was telling that story today. My dad wanted me to go to college. I tried that and ended up going to vocational school. I wanted to play in a band and my mother of course was such an accomplished musician, I think she's responsible for convincing my dad that I was going to not be a duplicating player, I was going to be creating. I think she saw some of that. When I got

moved to Muscle Shoals the place was starting to get pretty hot. Yeah, there were nervous times, and there still are, you know, every once in a while. We'll get into one, I wasn't intimidated but it was quite an honor to be in a room with him. That will come in the next group of questions.

JH (17:16): So what did your day or your week, you know, what did it look like first working at Muscle Shoals?

BW (17:22): Well we did a lot of publishing demos and then Rick was starting to get a lot of artists coming in, so we were cutting records. That was what we were in there for.

JH (17:34): Yeah. Did you encounter any of these bigger names? When did you start to encounter some of these bigger names?

BW (17:39): Well, we did Bobby Hatfield and then I finished a guy named Clarence Carter, had a record called Patches. I didn't play on it but I finished that album. Then Candi Statin, Willie Hightower. Muscle Shoals was mainly r&b at that point so we recorded all that stuff then all of a sudden the word got out that a group called the Osmond Brothers were coming to town and I didn't know who the hell they were, you know? I thought the Osborne Brothers from the Grand Ole Opry but I didn't know the Osmond Brothers and they had been on Andy Williams and all that stuff. So they came to town and we cut a song that was called One Bad Apple. That's the first major hit record I ever played on. By the time I came home for Christmas it was number one in the country. I brought a whole stack of Osmond albums home, you know, “local boy plays on record”, that kind of thing. But it was a monster; they sold 11 million records in one year but One Bad Apple, the last time

JH (18:47): Here we can’t hear you, switch with me. I know something’s going on with your mic and people want to hear you more than me.

BW (18:50): The last I heard, One Bad Apple sold seven and a half million singles. Royalties? We don't get royalties. I made about $220 on that record. The guy that wrote it, his first check was somewhere in the ninety three thousand dollars. Sold seven million records and Rick owned the publishing on it, he bought a ranch with it and the writer, the writer also wrote Old Time Rock and Roll. It's not like now where people, all these writers, they're talking about streams. “Oh I got six thousand streams!” That's roughly eighteen dollars. We're talking seven and a half million records and big checks continuously, so everybody thinks we get royalties, but we don't.

JH (19:53): So is that a sticking point or is it just part of the gig?

BW (19:56): Yeah, it could be, if you wanted it to be, but, I'm a studio musician. I've been that from day one. My whole thing is “never be categorized”. I've got quite a versatile background as far as my discog. I made a decent living. Consistent, for such a roller coaster business. My dad told me when I left, he said, “if you don't get into that you better have a nest egg”, you know? Some of the nest eggs have been a little better than the others, but I made a decent living and bought a house in 1976 that I still have.

JH (20:35): Wow.

BW (20:36): On the lake down in Muscle Shoals. I had to have something to show for the music business. Where everybody else was doing cocaine I bought a lake house it made logic or sense to me.

JH (20:50): When did you know that this was your career now? You're not going to start to do anything else, you're not going to go back to school, you're a session musician?

BW (20:57): Well, we cut a lot of hits on the Osmond Brothers. After One Bad Apple it was Go Away Little Girl, Sweet and Innocent, Double Loving, Yo-Yo, then the next year Mac Davis came in and we did Baby Don't Be Hooked On Me and then there was albums with that. Osmonds came back, then all this other stuff started coming in, and then there were outside producers that Rick would invite down there just to give us work while he was in there mixing products. I got to meet a lot of big producers out of Nashville so when I transitioned to Nashville in ‘80 I knew some big guys that were willing to, they said, “if you move up here you'll work when you get here.” So that was another smart move.

JH (21:41): How big of a change was it moving from Muscle Shoals up to Nashville?

BW (21:44): Big. Big change because I played with maybe one or two rhythm sections in Muscle Shoals. I got to Nashville. I could do four sessions a day with four completely different bands, drummers, and I had to kind of learn that. Once I got into that group, the professional level in Nashville was a lot higher. than who's setting these things up for you when you're doing these is it just you

JH (22:06): Who's setting these things up for you? When you're doing these, is it just you? Do you have an agent?

BW (22:11): No.

JH (22:12): Okay.

BW (22:12): No, it's all done word of mouth. What your credentials are, who you know, maybe people hear you play something, go, “I want that guy on my record”. Ronnie Millside heard me play on a demo, and the demo was lost in the 50s, and he heard the bass line; that long slide? We're just doing demos.

Begin video file 2:

BW (00:00): His publishing place and he heard that long slide, he said, “I want that band.” And that got me in the door. We cut Lost In The 50s one day and Happy Birthday Baby the next.

JH (00:11): Wow. When an artist like Ronnie Milsap, they say “I want that band”, do these guys ever say “hey, you guys sounded so good on this, I want to take you on the road with me”?

BW (00:22): Sometimes. Generally, session players don't really want to get out of the atmosphere of

sessions, because the money's so much better and it's secure. That's kind of an oxymoron in the music business but yeah, you stay home, you do sessions. Most sessions are from 10 to 1, 2 to 5, 6 to 9. We have three hour blocks in Nashville so it's consistency, kind of normality, you know?

JH (00:54): So what's happening in the 80s in Nashville with you? You're going around playing sessions?

BW (00:59): Now the 80s, that was a smart move because Nashville just really cranked up after Randy Travis started. I moved up there on a Monday and I was working the first week I moved there. A lot of Billy Sherrill, who produced all George Jones and Tammy Wynette and David Allen Coe and Lacy Dalton; I played on all those records. Lacy Dalton cut a great record, god bless the boys that make the noise on 16th avenue, that was a great record. I didn't play on He Stopped Loving Her Today but I finished the album. If I'd have moved up there about two, three months earlier I might have played on that record. That's a sore spot but I got over it. I played on a lot of records with Billy Sherrill, David Allen Coe, The Ride, Mona Lisa Lost Her Smile, of course the highlight with Billy was Ray Charles.

JH (01:59): What was he like?

BW (02:01): He was great. This turned out to be really kind of cool. We were doing an album, I think it was the Baron album on Johnny Cash one night, and we got done at nine o'clock and the rumors started flying around that Ray Charles wanted to come by and say hi to John, so

JH (02:20): So first off you're working with Johnny Cash?

BW (02:22): Yeah.

JH (02:23): Okay, was Johnny in the room at this point?

BW (02:24): Oh yeah, yeah.

JH (02:26): Okay.

BW (02:28): So they're talking about Ray Charles coming by, so some of the band was packing up and going home. I'm going like, "I don't care if he gets here at four in the morning, I want to see Ray Charles!" So he showed up and the producer had always wanted to produce him and he was with CBS Records so the producer talked Ray and John into doing, we called him John because everybody referred to him that way in the tour, he talked Ray and Johnny into going out and doing a jam session. Well, Ray comes out and is sitting like, right there, and I'm going like, "what are we doing?" He came out and we did a song that Kris Kristofferson wrote, Why Me Lord, and I had heard the song but I'd never played it. So Ray sits down and counts it off and John starts singing I'm going like, I'm hanging on! That was a little intense moment.

JH (03:29): Yeah.

BW (03:30): I made it through it, that was the biggest dividend my ear ever paid. With Ray Charles sitting three feet from me and counting a song off that I've never played, and Ray sang the harmony and John sang the lead so when it was done the next morning the engineer called me up and he said, "come by here today," he said "I got something for you." We were in master recording mode so we used analog two-inch tape, you know, they couldn't use that tape but they had a quarter inch, like a home tape recorder that they always ran for various reasons, he turned that on and recorded the jam session. This was '81, I've still got that cassette. I locked it up in a box, I made copies of it.

JH (04:18): Does that exist in the wild?

BW (04:21): Some company released it. I saw it on billboard magazine and I called the record company because it was on a quarter inch tape, it was a very small band and they couldn't do anything with it. Now they probably could, with digital, but they couldn't mix it, they couldn't add to it. So I called the record company and I was saying "what about Why Me Lord?" They had got all these things out of the vault in New York and he said "Yeah, it was a bunch of unfinished Ray Charles songs and blah blah blah." I said, "What about Why Me Lord?" "Yeah, it was in the box." I said, "it's a two track, it's a quarter inch tape." I said "you couldn't mix it, you couldn't do anything with it." I said, "it's got a count off on it." He said "how do you know about this?" I said, "well, number one, it was done after nine o'clock at CBS-A in Nashville one night, I was the bass player on it. Ray counted it off and left sick, he was sitting 68 and he went 'a one, two, three, a four five, dadada'." And I said, "you can't do anything with it, it's a duet with Johnny Cash, it was just spur of the moment." But I kind of calmed him down because everything I told him was correct, you know. He didn't have any way of knowing that all took place so I've got a copy of it. It came out but it was on a label, that, you know, they just got that stuff.

JH (05:42): I gotta get back to the Johnny Cash thing at some point.

BW (05:46): Yeah, yeah yeah.

JH (05:47): But, did your relationship with Ray Charles keep going after this session or was this kind of, just happened to be in the right place at the right time, and that's what happened?

BW (05:55): Well, after the demo, I mean after the jam session, then they booked him and he did an album called Ray Charles and Friends and they did quite a variety of different artists. I did four of them, Gilly and Ricky Skaggs and I think George Jones and Willie Nelson. We cut Seven Spanish Angels which was the first country record to go number one for two weeks. It was a big record.

JH (06:25): Wow.

BW (06:26): Then Ray came back and did another album, it was an r&b album and it was more finger funk r&b, slap bass, and stuff like that. Started that one day, he left the next day. The CBS r&a girl brought him back and she said, "come here, you got to hear this." Now keep in mind, I got a pretty heavy r&b background from Muscle Shoals and that's the kind of music I like. He got in the car and he said, "is that bass player black or white?" This is after the second day and plus the Ray Charles and Friends prior to that. He didn't know! She said, "you know, that's a compliment." And I said, "well,

yeah.” I did that album with him and then there's the Greatest Hits, that had a lot of his old hits and Seven Spanish Angels is on that one and they gave us credits. I picked that up one day, I went to get it for another song but there was Seven Spanish Angels, so yeah, I got a history with him.

JH (07:33): That's amazing.

BW (07:34): Great, to me he's great.

JH (07:36): Outside of the studio did you go out for drinks or dinner with these guys, or was it just strictly professional?

BW (07:43): Yeah 99 percent of it was. Tanya Tucker once took everybody out and partied but most of them were, yeah, that's a wild child. Most of them were, you know, they had record companies to deal with.

JH (08:02): Sure.

BW (08:03): And we had other sessions to go to, so it was just, you hang out with them for three or six hours and then move on.

JH (08:08): Sure. So getting back to the whole Johnny Cash thing. So it's just a normal thing then? Like somebody's like, “hey we need a bass player, you're the guy. Johnny wants you in for tomorrow for a session”? Is that how that works?

BW (08:20): It wouldn't be as much him; it would have come through the producer's office.

JH (08:23): Okay.

BW (08:26): I was working that account a lot. Then other producers, and there were a lot of records, a lot of hits and stuff going on at that time. At one point I had 13 songs in the country charts, one song, Romeo's Tune, in the pop charts, and an r&b song with Millie Jackson in one week.

JH (08:48): Did you ever forget that you played on a song when you were listening to it on the radio?

BW (08:53): Yep. “I feel like I think I played on that.” Kind of runs together. Repetition, you know?

JH (09:02): So you’re living in Nashville throughout the entire decade of the 80s then?

BW (09:08): I was actually up there until about 2000 but I kept my house in Muscle Shoals. I'd commute. I'd go back home on weekends; it was only two hours. I just chose to do that, I didn't want to get rid of my house. In ‘80 I was either going to sell the house and go to LA because I had friends out there, or stay, keep the lake house and go to Nashville. I’m glad I did because home is home.

JH (09:32): Okay.

BW (09:33): The lake is my home.

JH (09:35): Neat. So at some point this, you know, relationship, with all these guys blossoms into you working with the Highwaymen?

BW (09:41): That came, let's see, the 80s was Milsap, Tanya Tucker, Hal Ketchum, Kathy Matea, Mark Chestnut; I played on all their hit records. Then in the 90s, still continuing with all them, Tanya, and I did an album with Andy Williams. When I went in and put the headphones on I said, “just sing eight bars of Days of Wine and Roses, man!” Because I used to listen to it at home and I mean it's like one of those voices that you just, “that's Andy Williams!” You know? That voice, I think that's what's missing. A lot of music today, there's no identity. You hear a lot of country stuff, they all run together. It's all the same. I've been fortunate to work with, in the 80s I did Love Me Tender album with BB King and he was a wonderful artist to work with. So the 90s, The Highwaymen had toured. I had worked with all of them except Kristofferson but the leader of the band was a dear friend of mine and he's played on a gazillion hit records, Reggie Young. I told him, one time I said, “man, if they ever go out that'd be fun.” Well they waited too long and the band they had, some of the guys signed tv contracts and stuff like that. So that the bass slot was open and he threw my name in there and it's the easiest gig I've ever booked in my life. The guy called me up, he said, “this is what it pays, there's no per diem, we're doing 14 weeks or 14 shows in the States and the only thing we ask is if we get the South Pacific tour together we want a commitment because we don't want to rehearse again.” I said “just check all the boxes, what else you got?” So that's how that came about.

JH (11:38): Was that the biggest tour you had been a part of?

BW (11:40): Yeah.

JH (11:40): Okay, so they've got the South Pacific thing.

BW (11:44): Yeah.

JH (11:44): You went all over the world on this tour?

BW (11:46): Yeah, we did States, we actually played up at Cadot; a big outdoor festival here in Wisconsin. Then we did the South Pacific, New Zealand, Australia, Bangkok, Singapore, Hong Kong, Japan and Hawaii.

JH (12:04): Wow.

BW (12:05): It ended in Hawaii and I didn’t want to come home! It was like, you go down to the South Pacific in November, it's summertime or they're just coming into summer. So ‘84 and ‘85 I toured with the Marshall Tucker band because I'd done a solo album with Doug and they actually stayed at that old Holiday Inn and we had a big cookout in mother's yard. The newspaper came out and she got a big kick out of that. The keyboard player got in the kitchen and started, I think they were swapping martini stories all night. We had croquet and just cooked out and it was a lot of fun. Then we played, I think we played Green Bay right after that.

JH(12:46): Okay.

BW (12:47): Yeah, that was a fun, fun tour. But The Highwaymen were special because, what do they call them, the Mount Rushmore of country music?

JH (12:58): For those of you who might not know, The Highwaymen is Johnny Cash, Kris Kristofferson, Willie Nelson, and Wayland.

BW (13:04): And Wayland, yeah. So I was with those four guys every day and they'd walk out on stage from there and I'd look at 10, 20,000 people and go like, "what those people would give to just be sitting here." And I'm sitting there watching these legends go out and you could do anything! Willie, could play golf with him every day if you wanted to. That was a lot of fun. They're so professional. I mean, they've done everything. They treated us like we didn't do anything, you know? I had a guy change strings on my bass one night because he said, "no, you're not doing that!" And the next day I come down into the cases with new strings sitting on my amplifier. I said, "where'd those come from?" He goes, "don't worry about it." Just stuff like that. They didn't let you do anything. It spoils you.

JH (13:51): So what years were you on the road with them?

BW (13:54): That was all '95. Spring or summer of '95, and then we went November to December of '95.

JH (14:02): Was there a big shift going on? You know, late 80s into the 90s you have Garth Brooks coming on the scene and country music starts to enter more of a a pop era, kind of what we have today, right? As you started to enter sessions the music is starting to shift in a more pop direction?

BW (14:19): Kinda. Randy Travis kind of jump-started it and then Garth came in. For the music side, it is not that much different. I mean structurally, I mean you can take country songs and change the lyrics and make them country gospel. I miss some of the real traditional stuff because I think some of the real country singers like Merle and George Jones and some of those guys are like, real, the real country singers. That's what we did, but it would run together. I was fortunate to get into enough variety that I get a kind of relief from playing the same thing over and over again every day. But work-wise I was doing probably 10 to 15 sessions a week. I wasn't doing that in Muscle Shoals in a month.

JH (15:19): Yeah.

BW (15:19): The work volume was pretty incredible. 15 sessions a week is a lot of songs, a lot. I could do four sessions a day and all different producers. I went through all that, but no regrets. It's all fun, you know?

JH (15:37): That's cool.

BW (15:38): I still have fun, I still play.

JH (15:39): How many sessions do you do now?

BW (15:41): Oh, scattered. I did one, two last week with Charlie Daniel's Tribute and that was fun. We played his voice; it wasn't AI. Then next week I've got three days with somebody. No clue who did it.

JH (16:01): It's kind of exciting, huh?

BW (16:02): Exciting, yeah, yeah. It's always like that, yeah. Charlie, they sent us the stuff because it was old hits that we had to duplicate, but most of the time, I think I'm the leader next week on the session so I'll write the charts, that's the first time I'll hear the song and I think we're doing 15 songs. So by the time I chart 15 songs, don't ask me what the first one was because we don't retain. Studio players will tell you that. We go in fully energized to create and we have this, I'm not a real conservative player, I will get outside the box. I know how far. I will get outside the box just to see if the producer's listening. I worked for producers for years that were great listeners and great producers. So I would get outside the box and the producer would go, “well maybe the lick you're doing, maybe leave a couple notes out of it.” That's fine, he's psychologically keeping me energized to be in a creative mode instead of saying, you know, “quit playing that crap, use it on your own album!” So that's very important in the chemistry of rhythm sections. You work it out and then, you know, I would tone it down. Sometimes I’d get away with stuff, I'm going like, “wow, I didn't believe that’d fly!” You push it and you have to have a good producer because they're sitting in, some of these studios have fifty thousand dollars speakers and playback systems so they're hearing everything.

JH (17:39): Yeah.

BW (17:40): And we're out there with headphones and it's a whole different perspective. So it's fun, it's fun to push the envelope. I'll do it. I always have, you know, because how are you going to learn if you go and play? Some people, they have this new trend, seems to be, “Yeah, I'm going to go in and play a rock solid bass line, in my case, simple, and don't get in anybody's way.” And it's like, what are you learning? You're just, you're duplicating. You're playing it way too safe. You have to get out on the edge and and play what's coming out up here because, I mean, we go in and rehearse now with digital, sometimes they'll turn the machine on when we're rehearsing and if you get the right feel they'll go back and fix it so the spontaneity between learning the song, or running it down as we call it, and turning the machine on, usually the first, second, first two/three tracks are still, we haven't learned it yet so that makes the groove, the feel, of the tracks a lot better.

JH (18:47): you mentioned a term that I think everybody's kind of waiting to see what happens in the world with, you mentioned AI.

BW (18:53): Yeah.

JH (18:53): How is that changing what you do and the music industry as a whole?

BW (18:57): I haven't been around it other than with Randy Travis, that was the first I heard about it.

AI, from what I understand, is, they sample words and piece together a vocal from different things. The thing I did with Charlie Daniels was not AI.

JH (19:12): Right.

BW (19:13): They just took his vocal off the old masters and we played music to it.

JH (19:17): Sure.

BW (19:17): So he could turn his voice up. It was like, Devil Went Down To Georgia from 20 years ago and it's his master vocal so,

JH (19:24): Wow.

BW (19:25): I haven't really gotten into the AI. I'm a player, you know, I love rhythm section, live sessions with a great band, and I've been fortunate to play with some really great players.

JH (19:35): Is there a next generation of session players coming behind you?

BW (19:41): Not up at the level that they should be, I don't think. You can't get people interested there. They got home studios. I taught for 12, 14 years. They think they know it all. I've had students come in and look at me and go, “how long is it before I'm good?” Had a mother come in and, is this cutting out?

JH (20:04): Yeah, well, I don't know. I think this might be some electrical interference or something going on. I don't know why, yeah, I don't keep, yeah. Sorry everybody! First time kinks are getting out of here.

BW (20:16): All right, that better?

JH (20:18): Yeah, okay for now.

BW (20:21): So, I mean, a 12 year old or 14 year old asks you, “how long is it before I'm good?” And then the mother came in and wanted her son, a month from going to school, wanted him to learn jazz so he could be in the high school jazz band, and I'm going like, “I've been playing for 40 years and I play jazz, but this isn't the easiest thing in the world, so.”

JH (20:47): Try mine again. We'll just keep on switching. Yeah.

BW (20:50): Is it batteries?

JH (20:51): No, I think there's some electrical interference, is what it feels like.

BW (20:55): All right, we'll try this for a while.

JH (20:57): It's not hitting me as bad over here as it is over there so this three feet that's between us, that seems to be the,

BW (21:02): Okay, yeah. Because I know it's annoying. It's annoying to talk and it disappears. Are you all okay, hearing everything? Okay. So anyway, you know, I've worked with some of them and, I mean I've worked with some great players. I've got a keyboard player friend of mine, we've been playing sessions for 55 years and you better have it together with him. I mean he's just an incredible player.

JH (21:35): Sure.

BW (21:36): So you get those kind of guys and then the new guys that come in, they scratch their head and they're like, "I don't like that kind of music." No, you can't play it, and there's a difference. "Oh yeah, I wouldn't do that, I don't like that kind of stuff." And it's like, "really?" So yeah. The whole foundation of being a session player has changed. It used to be that you'd go on the road, then you come into Nashville, get on demo sessions with songwriters, and then a few people start talking about your playing, then you'd move up and get on a master recording session and that's how you get into the recording. Some people can create, some people have to learn. There's a lot of money involved with studio time. Producers fees. I didn't sign time cards on George Jones at 10 minutes to two because he was coked up in Dallas

Begin video file 3:

BW (00:00): and they just came in, signed the card, "he's not coming in." Well, all that came out of his budget. We're in there ready to play. So it's really kind of a downer when things don't work. But when things do work, when the chemistry of the band is, that's when it's fun. And I'm still having fun doing it.

JH (00:21): Do you think I missed anything in my questions here tonight?

BW (00:25): No, I think, you know, I think that there's a gazillion stories. I've been around a lot of people. I played for, I'll just kind of put it in my head. I played for President George Bush senior's 50th wedding anniversary in Opryland. And the guest list was pretty incredible. It was Phyllis Diller, Chuck Norris, Tommy Lasorda, Sam and Dave, the Oak Ridge Boys. It was a blast, and I had my camera. This was before 9-11. So I have pictures. My daughter found one up here. The Ray Charles picture that's up here is Ray and I sitting at the piano right after we cut Seven Spanish Angels. So I always had my camera and I have walls of pictures, buckets of pictures of everybody I've worked with. I got diverted off that up there on this thing. Anyway, I have an enormous amount of pictures. And with George Bush, I had my camera. So everybody in the band's like, "they'll take it away from you." Well, it wasn't that bad, you know. So we get done and I'm standing on stage and the curtain's going down. Remember the dance, the limbo? Well, the curtain was coming down and Bush comes under the curtain. And I'm standing five feet from him. And I walked up and introduced myself. And he said, "I was coming up to meet the band." So I'm like, "oh, good. Now how are you going to get a picture, Mr. Cameraman?" You know. So out of my peripheral vision, I can see somebody standing here. So I take my camera and turn. And as I said, "would you shoot this?" The guy's about 6'3 and got this cord coming out of his ear. And he says, "I don't do that." It was a Secret Service guy. Fortunately, the guy

that was following Bush said, “give me your camera. I'll shoot it.” So he shot the picture. Then, of course, I was everybody's friend. It was before cell phone pictures. And so I had to go get 8x10s made. But I did get my picture. But, yeah, I've got some classic pictures. Ray Charles is still my favorite. All the pictures and road pictures and all The Highwaymen. And it's just fun to go back and look at all the years of playing and all the people that, I've really been, I did part of the Garth Brooks Gunslinger album. After his. Garth was a very faithful artist. He's kept the same band with all his demos from day one. And he hired. It was the same group. I worked for the producer. But he said, I'd like to get you on Garth's stuff. And I said, I wouldn't do it, period, because of the loyalty that Garth had with his players. Well, the bass player, unfortunately, got cancer and died. And so my name got thrown in the hat because I had worked with the rhythm section on Kathy Matea, Hal Ketchum, a list of artists with that bunch. And so I was able to go in and do that. And then my daughter found out about it and said, “I want to come to those sessions.” So I got it cleared and she came down and spent two days. And it was really cool because it was my daughter, the band, an engineer and a studio manager. That was all that was in the building for two days, all day and half the night. And so we went up to lunch and Garth told my daughter, I said, “let's go sit down and talk about grandkids.” So she's sitting on this couch in this house, home studio kind of thing with Garth Brooks while we're eating lunch. Tour buses are riding up down the street and she's sitting in there. And so after, I don't know when it was, but they comped us tickets because Garth played in Nashville. And I went to the show and, you know, it was OK. You know, a lot of pyrotechnics and screaming and all that. But it didn't touch the feeling that I got from being in the studio with him and seeing my daughter and they're just hanging out with Garth Brooks. And I'm down there with 20,000 people going like it's more fun to be in the room with the guy because he's a really nice guy. And so those kinds of things, hanging out with the artist in that perspective means a lot to me over the years. Because, I mean, you're sitting around with people and it's kind of like this. You sit down and talk to them and, 90 percent of them leave their egos out in the street. So you don't have to deal with that. Every once in a while, there's a few that wouldn't fit in this room. But, you know, what they forgot was all the session players were in there to cut a hit record. That's all we want to do and go home. So they forget that, you know, they got to try to impress us with all their crazy stuff. And we could care less. You know, it's like, I don't care how many cars you got. Let's cut a hit record so we can get more work. So, yeah, there's been some interesting times with some of them. But I can sit here and ramble. I probably ought to tell the David Allen Coe story because I told it on the radio today.

JH (05:59): And then maybe after that story, maybe if any of you have questions, we can do a Q&A. Feel the Q from you.

BW (06:05): The Ray Charles story and then David Allen Coe. You all know who David Allen is, I guess. Extremely gross human being. He wrote Take This Job and Shove It along with other hits. But I did a lot of recording with him. And we cut Mona Lisa Lost Her Smile and he hated that song. And it was his biggest single. Well, we were in CBS one day and David comes in with his entourage. They were, you know, like a greasy bunch riding on a bus, never taking a shower. Just a rough looking crew. And he came in and was in the control room, came out and stood about 10 feet from me in front of the control room window, a full band in the room and background singers, two females, standing right behind him and stripped to his boots. And when I say stripped, all that was left was, we called it his Mr. T training kit. All the gold chains of Mr. T from the A-team wore. And he stood there and he said, “Billy Sherrill told me to come out and set the mood for the next song.” There wasn't a lot of

productivity after that. I mean, it was gross. I was sitting, I'm going like, “get out of here, David.” And, you know, so I don't know what he was trying to prove. He sold a lot of records. He would outsell Tammy Wynette with a hit record. And all they'd have to do is put his album on. So that was the number one gross story that I've told. You know, because people go, “tell the Coe story!” Ray Charles was such a great compliment. And that was, that's my favorite story to tell.

Audience Member #1 (07:47): Do you want to tell them about the hat?

BW (07:48): Huh?

Audience Member #1 (07:49): The hat.

BW (07:49): Oh, yeah. Well, The Highwaymen, when we were in Australia in Sydney, we got, we stayed in Sydney for about a week. So June came, was at the gig with us. She traveled all over with us. And she met us all at the gig that night. And she said, “okay, I want everybody to meet me in the lobby at nine o'clock in the morning.” But we're in downtown Sydney. And I mean, it's rocking clubs across the street and bands all night. So nine o'clock, everybody files down to the lobby. And I mean, sweats, just got out of bed. And we walked probably, I don't know, a quarter mile down the main drag in Sydney to this hattery that she and John used to use. And she said, “John and I want to buy everybody a hat.” So we went down there, and not a very big place at all. And these guys decked us out with all these different hats and steamed them and fit, you know, whatever style looked good on us. So I ended up with a relatively kind of Western hat. And it's an Akubra, which is the brand that Crocodile Dundee made famous. So we had to carry these hats in a box. And we were in Sydney. We still had to go to Adelaide and Melbourne, Perth, and then on up to Singapore and Bangkok and all around. We had to carry these hat boxes with us everywhere. So crazy ass Willie Nelson laughed. He was laughing his ass off because he'd go like, “I want to buy y'all another hat so you can carry another box around the whole tour.” You know, and the box made it home. It was hard to keep track of it. But my daughter, Valerie, when she had her 40th birthday, I was driving up here to Mother's and she was in Rockford or in Chicago for a concert. So she met me at a hotel and comes in after the concert at two o'clock. And I had the hat and the box on the bed for her 40th birthday. And of course, she knew exactly what it was because it was the box. And when we got back to the hotel, I was walking with June and I said, “I don't want to, you know, offend you and John.” But I said, “would you sign underneath the bill, you know?” And she said, “sure!” So we get to the hotel and who walks out of the elevator with John? So it was perfect timing. And they signed their name right up there and it's still there. It was in a Sharpie. And everybody else in the band had The Highwaymen sign their hats. And I chose not to because it was a personal gift from Johnny and June. So that was a fun experience with them because June's hilarious. She was on Carson one night and Carson canceled the rest of the show because she had him rolling. I mean, he just went, “no, we'll get them tomorrow night.” And she got into all that crazy backwoods kind of crazy stuff. But she's a sweet lady. So Q&A, questions?

JH (10:38): What questions do you all have for Bob?

BW (10:40): Yep.

Audience Member #2 (10:41): Did you ever play with Merle?

BW (10:43): Yes.

JH (10:44): The question was, did he ever play with Merle Haggard?

BW (10:46): I did a duet album with George Jones and Merle Haggard. One of the hits was C.C. Waterback. Jones was, I've got a picture of the two of them. And everybody thinks that Jones is pretty well wiped out, and he was stone sober because he considered Merle Haggard his hero, the best country singer. George, I did a lot of sessions with George that even if he showed up, it was questionable. But he had all the lyrics down and he sang. I mean, it was really good. Jones showed up at 10 o'clock one day and he, I don't know if he had this briefcase made perfect, or especially for that, but he had, it was lined up with perfect rows of Jack Daniels miniatures. He opened it up and it's just rows and rows and rows of Jack Daniels and he popped the top off a couple of them, 10 o'clock in the morning. I went off Music Road to a little sandwich place and they got all these newspapers, Nashville and this and that. And the headlines on one of them was, “Jones quits drinking.” And I'm going, “uh, maybe 15 minutes ago.” But yeah, it was fun to be in the room with those two.

JH (12:04): Any other questions? Yeah, go ahead.

Audience Member #3 (12:07): What would you consider to be one of your most iconic bass lines that you put on a song? And as a follow up to it, are there any that you've heard on recordings and you're like, oh, that's good, I wish I could have done that.

BW (12:22): Oh yeah. Uh, you know, One Bad Apple is because of what it was. It was very similar to the Jackson 5. I created the line and I've gotten a lot of comments about it, compliments. There's some other stuff that I've done that were never really hits that were a lot of fun to play. I recorded a girl up in Quebec, Canada. She's French-Canadian and I did an album with her in ‘81 and to this day, 24-7, I can hum the bass line to three of those songs. I've tested myself and one of them's in 5-4 time signature. Songs I wish I'd played on, the one that jumps out all the time is, uh, have you heard of the group, the OJs? They did a song called For the Love of Money. Do-da-da-dee-dee-dee-dee-dee-dee. I wish I was that guy. It's such a creative bass line. I've watched videos and stuff on the history of how they came up with that. It was such a good bass line that the producers gave the bass player a point on the record. So, yeah, that's one. There's a lot of great bass lines, you know. A lot of the ones that are the same bass line that start at point A and are the same, My Sharona, there's stuff like that. Those are all pretty creative, infectious, you know, they stick in your brain. But One Bad Apple would have to be for me, just because of what it did to my career.

JH (14:08): Any more questions? Anybody else? Take one more, and then, uh, yeah, go ahead.

Audience Member #4 (14:11): Well, I may apologize to everybody, but all the people already talked about this because of the community. But, uh, just in terms of your student point in history, you know, how did you get into lessons? How did you get into lessons that you played when you came up?

BW (14:30): Sure. Well, I started out with piano lessons at home because my mother was, you know.

Then I moved to, in the fourth grade, first, I don't know who suggested this. I played trumpet. And I was born with acute asthma, so there was never going to be a high C in my life, you know. So that didn't last long. Then I switched to upright bass in the sixth, seventh grade, maybe, and played that through high school. Got in a rock and roll band, and I was one of the founding members of the Orbitz. Uh, and that led to Myrna and the Avalons. I subbed with a couple other bands, like the Uncalled Four over here. Then started doing jam sessions out at the Platwood Club and meeting some people out there, and transitioned into going on the road in ‘68 which then transitioned into me getting called to Muscle Shoals to do sessions. So, basically, I really wasn't around here that long after high school. I think I was 22 when I moved to Muscle Shoals, but I'd been in the Orbitz and on the road with Travis Womack in ‘68. But it was kind of short-lived. I got in the rock and roll band and that's what I wanted to do. I had fun, you know, no regrets. I'm proud of my career. There’s guys that have done 10 times more than I've done, there's some guys that have never been on a hit record. I've been on hit records in the pop and the country and R&B categories; quite a few number ones. 30, 40 number one country records. Some, you forget about them, and it's like, “wow, that was fun!” I did a song called Romeo's Tune with Steve Forbert and I used to hear it in Walmart and all that stuff. It was, “meet me in the middle of the day, let me hear you say, everything's okay.” And it's just kind of a sing-along song. The unique thing about it, it went gold. Uh, gold is 500,000 units. But the unique thing about it is that the title is never mentioned in the song. There's a handful of songs. The other one I know of is Something's Happened in Here at Buffalo Springfield. For What It's Worth is the title of that song, and it's never mentioned in the record. So, it's like, I can say I played on one that doesn't say the title in it. Just stuff like that. Yeah. I know there's some more questions. Y'all are going, like, what should I ask you? Yeah?

Audience Member #5 (17:17): You've never worked with (unintelligible)?

BW (17:19): No. Never did. I have to go back through all my pictures. I worked with Reba. I worked with Andy Williams. There's some other country acts that I did. He'll come to me. There's a lot of information stored somewhere. Most of his stuff out in L.A. got great records. You know, just a talented guy. It was amazing with his dementia how he could play guitar. You know, he would get a little bit twisted, but it was amazing. I watched him one night and it was like, “wow.” There's guys that don't have dementia and they wish they could do that, you know? I mean, it was pretty incredible that he still had that facility to transfer all these thoughts up here into playing guitar. And he played it so much, I'm sure a lot of it was just automatic, but, yeah, he would have been fun to work with. Yeah.

Audience Member #6 (18:35): What's the current status of Muscle Shoals?

BW (18:39): What is what?

Audience Member #6 (18:40): The current status of Muscle Shoals.

BW (18:42): Well, Muscle Shoals is a lot different than it was. There were more number one singles cut there per capita than anywhere. It's changed. There's home studios. It's not the volume of work that it used to be. I just happened to think of something. We did a tribute album about five years ago. There were multiple producers and about 150 people involved in it. They invited all these artists to come in, pick a hit record that had been cut in Muscle Shoals and then record it. So I got called for

four of them. One of them was Steven Tyler, Aerosmith. One was Michael McDonald, that was the highlight. Brent Smith sang with a rock group called Shinedown. And Alan Jackson. Those are the four that I did. Alan doesn't have much of a personality. Where I was sitting I had to follow him out to the main entrance just to get his picture. Where I sit in that particular studio, I could see the bulk of the band. And the minute Michael McDonald started singing, it was like, “let's just sit here and cut his stuff all day!” I mean, it was that voice. Andy Williams did the same thing. Brent Smith flew in from Sweden and just, his voice was, and then Steven Tyler, boy, the rock god. He was hilarious. I worked with him for two days. We cut the old Rolling Stones song, Brown Sugar. And he wanted to see everything down there and the history and his legs aren't that big around. He was on the TV series Two and a Half Men. He was the obnoxious neighbor to Charlie. So he would be over in his apartment doing these vocal warm-ups on the show. He just annoyed Charlie Sheen. So when we were recording him, I said, “hey, Tyler, what was the deal with doing Two and a Half Men?” He said, “Well, I was a little bit pilled up because I'd never done any acting.” But he said, “watch this.” He got about 20 feet from me and went through the whole vocal routine he did on TV.
Da-da-da-da-da-da-da-da-da, all arpeggios. It was hilarious. I said, “that's it!” Yeah. But he was fun, you know, but Michael McDonald was my favorite.

JH (21:31): So. Well, let’s give Bob a huge round of applause.

BW (21:44): Thank you. What a treat. Yeah, this is fun. I did three radio stations this morning and that was fun. I started out and then Rick Muzzy couldn't do it. And then he said, “why don't you just do all three stations?” Because they're all right in that circle. And I said, “sure!” I went to one. Well, he's got to leave. Went back to another one. Then back to this one. Ended up doing three of them. And that was a good time. All different kinds of music.

JH (22:10): Well, Bob, you're going to hang out for a little bit.

BW (22:11): Oh, yeah. Yeah. If you have more questions.

JH (22:14): And then we're going to keep the exhibit open for a little bit, too. So make sure you look around at that while you're here, too. And then we hope to see you next week at the history of the Packers training camps, too. So thank you all. And thanks again to Bob. Thank you.