

Roger Francisco interview

910 Meadow Court, Savoy, IL

Participants

Subject: Roger Francisco (RF), musician and audio engineer

Interviewer: Katie Nichols (KN), of the Sousa Archives and Center for American Music

RF: Hello. (Laughter)

KN: This is Katie Nichols, and I am here with Roger Francisco, at his home, 910 Meadow Court in Savoy, and it is 2 PM. Let's get started. Oh what is it doing...okay, I think it's working alright. So, why don't you tell me first of all how you got started, where you were born, and all that?

RG: Oh, I was born in Decatur, Illinois. And you see on my birth date there that's a long time ago. 1938. I just turned 77, and moved to Springfield when I was in third grade... went to high school, then came over there to go to the U of I, in 1956, and never left, so I had...great community. And Springfield is really tied to the music, I got started in music, I had an early influence that was Les Paul whom I met at...I've worked at a radio station in Springfield, doing I...had a paper route, two of the person -- the on-air personnel were on my route, so I got a visit out to the radio station, started hanging out, and they finally gave me a job filling out the 3 x 5's for the new records that came in, all the new 78 RPM records that came in, so I got to work out there, and as a result got some backstage things at the Illinois state fair.

And that's where Les Paul and Mary Ford appeared, must have been in '95, maybe '94, and I corresponded with him after that, but he was always kind of an influence, and I kind of picked up and started messing around with the guitar a little bit, and then in high school I became part of the...high school symphony orchestra, playing bass in the symphony, bass and also worked then around the area, as a bass player. Once you sign up -- at that time the unions were a lot stronger, so you got a musician's union card and they would call you to fill in for a band. A lot of standards-type music at that time... and as I came over here to go to school I worked at channel 12 in their first year of operation. They had just started...and their studios were located in gate 24 of Memorial Stadium. Their antenna was there on the corner of southwest stadium. So that was pretty interesting in itself. So I was always kind of interested in both audio and music...so it kind of all... I was gonna be a radio disc jockey, that was my big thing, and then I came over here and got into engineering, got involved with some groups over here so, started dabbling with writing some music as well, recorded in Nashville with the group called The Galaxies, and you see I've gotten out a bunch of stuff here --

KN: Oh.

RF: -- recorded at Monument Studios in Nashville. This had been probably 1962 or '63 and that really got me. "This is really cool, I think I'll put together my own little studio." So I had a bi-level house in Urbana -- so I kind of outfitted the basement level for studios. One room for control room -- and then the large area is a studio -- and started recording. Mainly I put it together ...I can make my own song demos here and send those out. And people heard about "oh you got a little studio". Sure, "can we record there", sure, come on in. So I started putting -- doing more recording for other bands, and I ended up not really doing much with my own stuff. This... also led, then, to doing school band concerts, church choirs, going out, taking the recorders out, doing a little better, adding a little more equipment got intosomebody I knew said "Well you got music studio, can you do an advertising jingle for us?" "Sure I can do that." So I...one of the bands I was in, the sax player was Howie Smith, who was with the U of I Jazz at the time when John Garvey was there. So he would write charts for these -- hire the musicians to bring 'em in there and we'd do advertising jingles there. And "oh we need this can you do anything with this copy, we need somebody to read this." So I started doing announcing jobs as well. Then I ended up ultimately doing a lot of talent work in Chicago and Indianapolis mostly in the 80s. By then, mostly, that's what I was gonna do, said "I'll start doing a lot more of that" but the music -- I finally outgrew the house. And probably in the mid-60s I had a studio down at the corner of Race and Washington Streets and I rented a building there just north of Urbana High School -- just the corner of Race and Washington, and built that up into a studio. And that's where we really got involved with the '70s music, in the late '60s around here with a lot of the groups, and that was really kind of the highlight period at the time. And I did get through -- look out...this is the old log book I had of all the jobs...still kept that, so I can go back to...I just...see what we have --

KN: And the studio was called --

RF: It was RoFran Enterprises. 'Cause I did more than... I did commercials, I did recording, anything anybody needed with recording, 'cause we're probably the only game in town that did that on a commercial basis. And it was way before the time of having your own studio in the house. It was a broad, quite a wide gap between home recording and professional recording. Now the whole... it's really mixed clear across. You can really do --build a whole...really high quality studio for low dollars that you couldn't do at that time. Now the first...well the first really portable recorder I got was about three thousand dollars, a big suitcase recorder with ...big reels. And I would carry that around with a couple of -- got a couple of condenser mics with big power supplies on them, and just take those out to concerts and bands to do --but here, starting with one, this goes back to 1966. So these were -- this was in the house. 'Cause I remember doing these groups, recorded in the house -- there's a Villa Grove High School, Mahomet High School, Western Bowl remote recording there ...did some --started doing some... church recording for their little radio shows an advertising copy, and some of their tapes here. And then we started doing advertising for them...a lot of (()) advertising as we get through the sixties. Here's the Lindsey Triplets. They were very, very popular at the time, they were --appeared on the...I don't know if you know of a show called The Hop that was on Channel 3, has anybody mentioned that?

KN: No.

RF: This was a weekly program where they featured a band, an area band this...eh, hm, and so that...I have a got a lot of these records in here, copies of some of these that... so the Lindsey triplets were big. So that's where I wrote a song, two sides of a record for them, and that's kind of where I got in the publishing side of it. Established a small publishing company, registered these for performance rights with the BMI, and started doing that with anybody that had original material. It was mainly--mainly a service to them. Not that I was going to market that... I--but it was a protection for them to have a publishing writing place, in case it got good play. They would get the performance from radio performances and anything... that would arise from that and... and this is, well here's Howie Smith. Had a composer contract with him--group--this was one musical group I was with. Here's...the top pictures--over on the top, third one from the--third one form the right. That's Howie Smith in the middle.

KN: Oh

RF: And we had a trio there, and there are some other groups up there. The second picture is the group that I did the recording in Nashville with, that was released nationally and then the first picture was my high school band where I --it was a --

KN: This -- this one here?

RF: That picture was a band called the Stardust (()) that I played in high school for, for lots of proms and that kind of stuff.

KN: Interesting.

RF: So been -- been in a number of bands over the years and... Lindsey Triplets again...tryin' to get into where we started doin -- this is still '66, so there was a lot a lot of -- in that time --

KN: Busy.

RF: Okay there was...this is where we started doing this. Would be in the...'67 looks like here's the One-Eyed Jacks. We did studio work, and some copies for them and --yeah, that would be probably --we're just getting moved into the other studio. Here's another, Eddie Lane Band, at that time. Here are the Finchley Boys, (()), Seeds of Doubt, 1967...then a jingle for Top Boy which was a like a McDonalds at the time top boy restaurants. In fact, my son sang on that, and he was just a little boy at the time.

KN: Aw.

RF: So that was....pretty cool.

KN: (laughter)

RF: So I had and...okay...jingles for WIOK, McDonalds did a lot of stuff for (()). In fact, I got a call because I was listed in the Yellow Pages under advertising and I got a call from a regional rep for McDonalds to do the advertising for McDonalds. "Well sure." So I took on the entire account for the regional account --

KN: Oh my goodness.

RF: -- for Champaign, Danville, Springfield, and Decatur, doing the advertising for that whole consortium of stores, newspaper, and of course I generate a lot of radio and television commercials ...for them at that time. So that was kind of another sideline and one thing kinda led to another here, it was not anything "oh I'm gonna plan them" gonna this and this, "oh you can do this" -- sure why not.

KN: (laughter)

RF: So that's where I ended up doing quite a bit --lot of --and here, see, a lot of life for dubs. And at that time, you didn't have tape copies, but you needed records and pressings. So I would make -- people would make a tape, and you came out with an actual-- this is a lacquer here that was cut. I had a record cutter, and that would be what they would take at the product.

KN: Right.

RF: And then we got into cassette tapes, and was -- we get to...a lot of (()), more One-Eyed Jacks in the studio, still late '67 U of I Jazz Band, did a remote recording with them in '68, The Wonders -- and here's another One-Eyed Jacks...Marvin Lee. I started working, I did some...quite a bit of things with him. You're familiar with Marvin Lee? Okay. He's an icon in the country music around here and...oh, Sadorus area, not sure...Royal...but...he had a show on Channel Three too, that Marvin Lee Show every week. Fact, he was just featured not long ago in the paper that he's getting his band back together...one of his

early protégés was...this is where my age is... not thinking of the bluegrass gal...oh I cannot think of...more Grammys than anybody...Alison Kraus.

KN: Oh right right, she's from here.

RF: Yes, right, yeah...so we did so a lot of work back there with them -- Finchley Boys again -- in the studio -- lot of things. If you run across the name Blytham Limited in your --

KN: I've been hearing...

RF: -- a lot of work with Blytham. They would send their bands over for pressings mainly and these were used to get jobs so they'd make a demo tape and they'd have it so they could play out. "Here's our band, hire us for a job." So this was when the One-Eyed Jacks did that -- here's another.

KN: And Blytham was Irving Azoff and...

RF: Yeah, and here's another one for Irv Azoff right there. And this was duplicating another earlier job so I worked I did a number of things for him and Barry Fosman, another name. He went on to be in Hollywood as did. I think I did a lot of strings work out there in Hollywood -- and here's One Eyed Jacks again -- and as McDonalds, I got to do a song. I coordinated all the Ronald McDonald appearances around here, so we had to produce a Ronald McDonalds song. Gerald Foster, you know that name.

KN: Candy!

CN: Yeah, Candy.

KN: We've actually interviewed him.

RF: Okay, great. Yeah, he's a great guy. 1968, we did -- the studio, worked with him back there... Possum Records, I don't even remember what they -- here's another one for Blytham. (()) -- One Eyed Jacks again...they did quite a bit than a group called Spoils of War, did that name come across you yet?

KN; I don't know... that name does sound familiar.

RF: Okay, this was a group was very avant-garde. At the time, electronic music ...Herbert Brun, does that name --

KN: Yes

RF: -- ring a bell? Okay. We had a protégé of his, and this is kind of a re-issue...yup, there we go. We did a lot of concerts around here. And this was kind of a live -- I think is a lot of live stuff. And so this is James Como...

KN: Wow, that looks fantastic.

RF: He did--and here I am back in the corner. So I was the bass player and we did a lot--

KN: So you were playing --

RF: --Of recording here. And this...He ended up going to France and we almost had a reunion concert. Became very, very big. The group and the recording became very big in Europe. It was more in their kinda far-out --

KN: Right.

RF: -- type of stuff, very advanced. Here, this is an EP that we did, and Herbert Brun actually did the cover for it. This is his kind of computer--

KN: Uh huh...

RF: --emulation and stuff. So this was a just a plain label. In fact, I'm not even billed as my name but I'm billed as RoFran.

KN: Oh I see, yes.

RF: Yeah, it's some interesting music. Here, here's another one. Dick Bronc and the Revenuers. In fact Dick just passed not too long ago. A number of ads and (())... Channel Three, American National Bank jingle, Blytham again, editing Irv Azoff, Blytham -- Groves Street Church of God and Christ -- and another one for with Candy Foster, Dick Bronc and the Revenuers again...and there was quite a few...album productions of them. This is into the 1970s, then about this time I ran into a fellow named Peter Berkow. Has that name --

KN; Doesn't --

RF: B-E-R-K-O-W. He was at the Red Herring at the time, he was one of the free spirits there. And they had a lot of folk music there. A lot of folk artists in there. That was part of their venue. And he got the idea that we had this annual folk festival ..."Let's record it." So we...started recording the annual albums for them. And those would be--in fact, we even did a--here, folk music from the Red Herring.

KN: Oh, wow.

RF: So these were other people, folders--Dan Fogelberg, another folk music--so I would record live at the Red Herring. Bring it back to the studio, edit it, and then make the pressings for them to sell. Yeah, here's the first. This would be the first for folk music from the Red Herring, Fall Folk Festival 1969. So these are these are things I think are would be good in the archives.

KN: Yes, absolutely, we will happily take these things off your hands.

RF: So that ...folk. Here's fall 1971 volume 2.

KN: Wow, so cool.

RF: (19:15) Then they even did a studio album ...and we -- I think they called it the -- well, that was called the Bootleg Album, I think. 'Cause we did all these in the studio -- again Dan Fogelberg --and a lot of the people that were playing there at the time and...this, but this time also there was a group of these that got together, like...Steven Ryan, one Mark Hamby, Steven Melchancer and Steve Callan. Here's Peter

Berkow. He's the one that pulled this all together, our recording...and they put together, called A Folk Music Journey. Set that right there. This would be -- became The Ship --

KN: Ah.

RF: Are you familiar with this?

KN: No.

RF: Not at all huh?

KN: Mm-mm.

RF: This is the group from the -- Peter managed to secure a recording contract with Electra Records out of New York. So we spent some time. Then we got booked through ... William Morris Agency out of New York. So we were -- we were big time.

KN: Yeah.

RF: So we had big visions. So they wrote -- this is a whole -- just one single. It's a Contemporary Folk Music Journey. And it's about the ship, about the storm, the calm, the man, the calm, the storm, the island, and all very metaphoric throughout. So a very, very big hit at the time. So I ended up in LA doing this album for Electra, and then got into some other publishing contacts. This led to some other things that Peter lined up on.

KN: That's really cool

RF: Yeah. So -- and I ended up publishing this music. I had this contract, and again, I had my publishing set up so, "Okay, let's just publish." So this was RoFran Publishing, BMI for there so this was...good. As I say, Peter lined up another fellow named Carl Franzen, a friend of his, and as we were working with this -- unfortunate thing with Dan Fogelberg -- he was always helpful for other people. He'd come in and play on sessions with other people. And then all of a sudden, one day, "I've gotta have this demo tape for Irv Azoff is taking it out to LA, and I'm gonna do that. I don't have any money to pay it." "Okay." "Come on,

you can – you know, day at the studio, we'll hold it for you." So we spent a day in the studio and he took the album out. That's the last I heard of that, until I ran into the studio he was -- came in, one of The Ship sessions, recording sessions out in LA and..."Hey Dan, how about that hundred-forty you owe me?" "Eff you."

KN: (gasp)

RF: That's the last thing I ever heard of him. And he had just really – just -- that was not his personality. So something had--

KN: Oh my.

RF: -- something had...that was very, very disappointing so...and he then... fact, he had one concert here 'cause the word got to him that I was going to have him served if he ever showed up back here again. So evidently the concert he did here was very laid back. It was not --

Kn: Hush-hush.

RF: -- yeah. It was kinda like he didn't--it was at the Assembly Hall so he...but it -- still he was kinda almost being -- waiting to have (laughter). So I just kept all of his tapes. And I happened to use those. Have you talked to...I'm sure you have, to Phil Strang?

KN: I have not personally, we haven't interviewed him.

RF: But he's on your list.

KN: He's on the list, yeah.

RF: Okay, yeah. 'Cause he had, of course he ran the music service, the record store here.

KN: Right

RF: Which was...very good. And we did this. And so we have on here--this is the Dan Fogelberg--one of the tracks that I had that I just—"Sure, go ahead and use it." (laughter)

KN: (laughter)

RF: Hasn't been paid for by me...so...

KN: Oh, and Champaign.

RF: Okay, the group Champaign?

KN: Yeah.

RF: Okay, well that, that's here to come.

KN: (laughter)

RF: (23:35) So at this time, I was kind of getting more into...advertising production. I aligned with another agency in town. In fact they provided me an office. And so kind of sold my office, my studio, to a fellow whom I signed to a contract early on -- in fact he's on this picture. He's the guitar player here. Name is... Al Lerardi. Well I signed him. In fact, I've got the newspaper article. And I can't -- wasn't able to find it in the last couple of days. But we did... he did a single here. And this -- got some pretty good... pretty good place. I assigned him to a contract. And both performance and publishing -- and it was interesting. We appeared, our band, on the very last showing of the Hop on the Saturday afternoon. It was done live. And we were pretty over the top. It was really very strange. Usually the groups went on, they played their songs a little banter and like that. And part of this thing that -- "Now Al Lerardi 's gonna play his latest record for you." So he'd get up on stage, sat down, put a record on a record player. Put it on there and just sat and watched it play. (laughter)

KN: (laughter)

RF: So it was that kind of stuff. So coincidentally they never had that show on again. (laughter)

KN: Oh! (laughter)

RF: But I sold the studio, and actually he became not only...I signed him, in fact we still out at the house when I signed him. And I think we did his record there, I'm sure we did, and... he met my sister, and he married my sister. (laughter)

KN: Oh gosh! (laughter)

RF: They're no longer married. But two wonderful children. Yeah. And... with... with her, and actually I'm back in contact with him now. He and I -- he's still known in the area. He has a whole history too. And I'm going to give you his contact information, because he is -- he was -- played with all the bands around here, all the time. But worked in LA, road bands, and all kinds of stuff, and has a lot of contacts. And another name for you is Arlie Neaville. Has that name come up?

KN: I don't believe so.

RF: This is more in the country side, blue side. He sounded a lot like Elvis Presley. Did those kind of songs, and he's got a myriad--it's been bugging me for years about getting a 3/4 inch machine, cause he's got the piles of tapes form all these shows that he's done and...Trying to get him goin', that -- but Al bought the studio. It became a tap factory, he called it -- and...trying to think if I went -- yeah, I was doing more advertising at the time so I...and I started with this other agency doing that. I got involved with a national conference on parks, and anniversary of the national park system. So I had to go to the state capitals and do a provi -- produce a public service announcements with the First Ladies of the states. Didn't do all of the states, but enough of them that it kept me busy for a while, travelin' around. We'd get stock footage of their state parks within that state, and so each one was customized for their individual state. So it would play on stations around the state. So-- in fact, that picture me on the horse, that was for the Kentucky bicentennial. It was supposed to be a Paul Revere type of thing.

KN: (laughter)

RF: We're announcing that. (laughter). So I've done quite a few (laughter) few varied things.

KN: Oh that's great.

RF: And so I was involved more with him then. I went to a -- to help another fellow get a studio started, called Silver Dollar Recording Studio. That's come up? Okay. So I've got number of their records in here too, that we did there, and worked with them, and at that that time I started putting together -- cause a lot of people, gee, wanted to learn how to do this stuff. So okay, well, I put together classes for it. It was before Parkland did anything. In fact I helped Parkland get started with their program, when they were first starting to do it. But I started teaching once a week classes for it. Would be a fall term and a spring term, about 12 weeks, I think it was, we'd go through the basics and then we'd bring bands in for free.

They would do it and they would get the tape so we'd all track everything, and then everybody would come in and do their one individual mix of that band, and in fact that picture of me up there in the red t-shirt, that's in Silver Dollar Recording Studios. That's out on south over that... I did a lot of work then with...oh, like Sonny Norman and the Drifting Playboys. Know where the Rose Bowl is in downtown? Okay. They were a house band. He owned the place, Sonny Norman. He's passed on too -- but this is a big country band. They were tops around here. So we did some records with them, and produced those. And that came to an unfortunate end. And so at that time I went over to what was Creative Audio, in probably mid-seventies, possibly -- okay this goes up to '71... Dot Corson (()) the Esquires, familiar with them?

KN: That sounds familiar.

RF: Okay, this is... The Courier did a newspaper article on them and these were some of the pictures that they took. And I've got the newspaper article somewhere. But their picture, the one in the middle there, that's them out in the studio. This is the Race St. -- Race and Washington studio. And I had to cut a hole in the wall, and they got a big sliding storm door, and fitted it in there -- and that was my -- and built up a...it was very basic (laughter). And there's the reporters, and they rented out the studio. And they did a story on us. And again, I've got the newspaper article somewhere. But uh yeah, Esquires again, started doin' -- here's Ryan wanderin' by. Did some studio -- here's The Ship. This is in '71 then...I think this went on to -- here's the All-Star Frogs. Does that --

KN: Uh huh.

RF: Okay. Got a lot -- did a lot of their work both here and -- I did studio in '72 -- there. Also at Silver Dollar Recording Studio. Did a couple of albums there. Dana Walden's another name. Was part of the group of the -- Champaign.

KN: Oh okay.

RF: Okay, this is Dana. He ended up going to LA. And he was doing a lot of movie scores work there. I -- and so this is the Champaign group, Rocky Moffat, you probably know of --

KN: Think I've heard the name.

RF: Okay, well, he's still very big percussionist. He and the fellow named...again, my age showing. There was a....oh gosh...this is a recent work of his that he put together...Don...I don't know...

KN: Chad Don?

RF: Oh, okay. That was the guy that -- they would do percussion things. They would go out to schools and teach kids how to do percussion stuff with just anything. And yeah, he's really, really great. In fact, I just saw him the other night at a birthday party of a fellow I work with...so at that time I went with Creative Audio. They--so I took everything over there. I took the equipment I had at that time. I had gotten it back from Al. So I had a music recording studio, so I brought in to there, and built within them, a smaller studio to do commercials. So I did a lot of commercial production for our agencies in the area and worked the two together, and became the chief engineer. And then I did all the maintenance and service on all the equipment that they had, and again, brought the class in there. So we were doing classes, regular classes, in their studio. Then the...they had a number of things, a number of groups. Elvis Brothers?

KN: Mm-hm.

RF: (32:32) Okay, Elvis Brothers, Champaign. Here's a Duke Tomato and the All-Star Frogs, and this Flying Fish, engineer...okay, this is George (Rutgers?), I guess I didn't do this one... yeah, here's...acetates of Champaign, of "Let your Body Rock". In fact those would be the first step--this would be the first step in a mastering. Then this would become a 45 record. You cut this, then you make the stampers from it, and then it's just like a waffle iron with records. This starts out with--a 33 RPM starts out with a biscuit like this.

KN: Oh my gosh.

RF: But it's of course it's very, very warm, and squishy, so you put it in there and it's really pressed together, and it makes the records.

KN: So amazing.

RF: Yeah...So then the Champaign came about, and--at the time I was doing these probably in 1967 to 68. So this is when I was working also with this group, performing with them, doing the studio. And also I taught guitar for a while at Emerson's Piano Studio on South Neil Street. So I'd go in there in the evenings, and this was before the next band I had, which was a house band out of a place called the Beacon. It was a road house. Have you ever heard Club 45, did that come up?

KN: No.

RF: That's another one closer to town out on Route 45 north, Thomasboro. Just south of Thomasboro is the big roadhouse, and of course Chanute Air Force base was going big right then. So it was a big Air Force hangout. So I was in fact I started out the house band with Arlie Neaville there. And that kind of... actually I started with a fellow named Joe Hoffman, who was a piano player, and it was more standards music. Piano, trumpet, bass and drums. And then we...he had a falling out with them. So I stayed with the band. I kind of stayed with it, but with a different group and we had...one I think or Arlie was out there for a while. And then we ended up the last one. We did a live album 'cause this was the -- Al did this one for the Tape Factory, after he got the studio from me so he did a live recording of us out there. And then this is the album that we produced. Did it live out there, and then I sold it off to the--

KN: And what was that group called, the--

RF: It was called The Expressions.

KN: The Expressions.

RF: This was kinda after the group called Sound Studio One which was...yeah, the one with the third picture from the top. There were just various...yeah various bands that kind of evolved rather than--you know, this band, then this band, but kinda some players would stay along and we finally....this, I think, would be the last band that I was with out there. (36:03) So a lot of this stuff was going. And I'm tryin' to put a time...in fact I'm writing up, tryin' to get a timeline on when all of this stuff really happened because..it starts to mush together.

KN: (laughter) I'm sure.

RF: Especially as you get older, and you try to put timelines on these. So they're the Creative Audio. Then Champaign came into being, and that was their first album here, which I did the engineering for in their studio here, when they had the producer--great producer named --yeah, Creative Audio for the Dream Machine...that's Barry Fosman's, this is some interesting stuff here. Rocky Moffat did percussion, and a fellow named George Massenburg did the--was the producer or was that the...aha, yes, was the second album that he did, they did with this one in Chicago. The second album--this was the first, and they didn't put their pictures on here deliberately, because it was really soul music. But there were white people in the band and...which brings me to mind a great movie you should watch. It's Netflix streaming. "Mussel Shoals" was the--Mussel Shoals Studios in Alabama. This guy put together a studio down there, and everybody flocked to this studio. And they used the same musicians. But all these soul records, Aretha Franklin, and a bunch of the soul artists from back then went down there, did the records with the backing guys, and if you looked at a picture of them without instruments, they just looked like white college fraternity prep guys, but they played soul, like--and hit charts like nobody's business, just an amazing documentary that you should definitely watch if you can, but...So after the success of the first one with the...that was the "How About Us" song, that was their good record, and that was written by Dana, and they got the second album and then a third album, and then that's when Rocky got added. He wasn't in the first album...I think he might--yeah, this was done at Universal in Chicago, and this one was done here at their studio in Urbana, which then became Private Studios, and was run by Jonathan Pines, who took that over. And Michael and Rena ended up marrying and they found, they got very religious, and they became the music pastors or leaders at a church in Urbana. It's now called the Stone Creek Church. It used to be the Assembly of God, on Race and Windsor, on the corner there, and Michael ended up getting a brain tumor. And he ended up passing a number of years ago, probably ten years or more, and they had a celebration of life there. And then that's--so I went to that church and wow, it was a really amazing place, so I started going there, and of course ended up--got recruited into doing all the sound work, and then rebuilt their audio system. And they just put in a new sanctuary, so that took care of my Sundays all...and...

Okay we're at Creative Audio--then I was...this would be in the seventies...into the late seventies, mid to late seventies. At that time, I went to...still doing--I started to do more talent work in Chicago and Indianapolis, doing some voice-over work and even some on camera. You can see I had kind of the hair I had back then. And an agent said "Hey, if you cut your hair we can get you some on-camera stuff too." So, "Well why not," so I did and got--and did that that for quite a while, and gradually went to work part-time with Channel 15 in their studio production and started doing the...and in a very short time, they pegged me to do the weekend weather, if you recall, were you around, when Keith Page was on the...okay --

KN: No, I've only been here a couple years.

RF: Okay. He was kind of an institution around here, like Judy Frasier on Channel 3. Well, that probably doesn't mean anything to you either...wow, the age really is showing. And so I was doing that as well as trying to do talent work. I did that in the evening, so I could do my talent runs to Indianapolis in the morning, get back here by 4 o'clock to get the early casts on, and then we'd do through the late casts, and then that was seven nights a week, and I'd do studio production during the week and then do weather on weekends.

KN: You were busy. (Laughter)

RF: (41:56) Yeah. At that time, I still had a studio in my house down in Champaign. So I converted a garage into a studio, and I was doing--still doing more commercial works, and I started working with doing soundtracks for some other people that were doing video production. A fellow named Bud Fink had a Procam video, so he would do production--video production, and then I would do post-production, add music to it, add voice tracks, or narration, or whatever it needed for industrial programs and commercials, and did that also for a TV station--did some of the work there. And ultimately we were approached by the News-Gazette, this would be in the late 80s, to come together. They wanted to bring us in to do a--to be a video production company along with their other companies that they had. They had a direct mail company and a printing company, and the newspaper company, and radio stations. So they wanted to have it vertically oriented so they could cover all the media bases so...but one thing they initially had some problem with, we didn't want a just become part of what their company is so we had a unique situation where we were...our little group of people were equal partners with the News-Gazette. So we were fifty-fifty partners. We established a little corporation that--so I donated my equipment that I had, and the video guys donated their equipment, and that was our contribution to it. Built our studios in downtown Urbana at--actually on Goose Alley, on the back part of...it was fronted on--Cinema Theater was just a little bit... to the west, we were in the back end of that building, and think in '95 -- must have been '94 or so, we were in there about five years or so, and they had an opening in one of their buildings on North Mattis. Their printing company had some extra space there. "Well, we don't want to pay the rent anymore, we want you to move out there."

So, okay, we moved out there and we'd started doing some work for a little company in the mid-80s. I'd done some soundtracks work for them ...we did 'cause we were... independent little publishing company called Human Kinetics. We were on North Market Street. And so we started doing work for them. And of course they were in the Prairie Production Group, which is the name of our company. They were the...they were our top client, 'cause we'd do a couple of videos for them. And it was to be a very, very big production. And we still do a lot of commercials, and a lot of stuff for other companies.

But there's a lot different in those days. You didn't do anything on a computer at that time. We had a whole machine room full of different recording -- big recorders, tape recorders, two-inch tape and one-inch tape, and everything had to be edited together with very complicated and interestingly--so I had my separate audio studio there, and everything was still based on tape and synchronizing tape to the machines. You had to have the special way to--I had to lock my machine so that they would run in synchronization to the video machines. So that was then we got into...in 1992 I got my first Digital Audio Workstation--now this is really cool. This is--bought a Macintosh computer. First time I'd really worked with a computer other than a Radio Shack little simple thing, with the cassette backup or cassette programming. And well, this is uncompressed audio. So that's gonna take up a lot of space. You need an external hard drive for that, okay, so I had to have an external hard drive just for media and it was 20 pounds, it cost \$2900, and it had one gigabyte. (46:08)

KN: Oh...We've come a long way.

RF: (laughter) I've got 16 gigabyte in my pocket right now on my keychain! So how times change. So that was really quite a movement. So we still did a lot of the work for Human Kinetics that the problem was they were a book publisher, and of course sports and activity is motion, and what better way to show it

than through video programs? So though there were bits, but they would try to make a video producer from a book producer, and we'd have a new one every year, "Okay that -- he's not working out, she's not working out," so, "Okay, what'll it take to get you guys over here?" This is the owner of the company. "Well, we're under contract here, we can't do this." And every year, said, "You sure you guys can't get over here?" And so we were a little unhappy with the move we had to make out to North Mattis over the interstate there. It was in kind of a different building. We had to do some make-do with it. We did some construction with it, but it was still not the same as our place downtown. Okay, so we talked to Gazette we'd like to get out of your contract--so we had to give them a year's notice--

KN: Oh!

RF: And... but we talked to the owners of Human Kinetics. Ryan Morton's a wonderful, wonderful man, and he said, "Well how much will it take to get you guys here? Okay. What equipment do you need? Okay. Order it, you got it." So we put in our year's notice and then we started with him in 1996. So we built all their video production since then out there, and I become the voice of Human Kinetics.

In fact, an extremely busy period right now I'm just doing a...finishing, I spent the last three days--I go in there early to do voiceover work. I'm reading on the 200-page script that's which I've gotten about 150 of it done this week going in early and going in have to edit it all and give it to the--but at least it's all digital, so it's very easy to do. And I can't imagine doing some of this stuff, tape-based, anymore, with all the splicing that's done but...so we've been there, it'll be 20 years next year, next July. And that's the one partner I had, Doug Fink--he was at that Channel 12 as well--I'm sorry, Channel 15, he was a director there. And we worked there about the same time, and kind of have gone through life together.

So we started there in 1996. And he had his 60th birthday party last week, and that's where Rocky was. He was good friends with Rocky too and they've done a lot of work together. 'Cause Doug used to do a lot of music videos when he had his own video production company, he'd do music videos. And he also worked at Cable Vision, as it was known then, where they had their own studios out there too. So he kinda worked there. So at this party I said, "Well, now you're 60 years old. You're not thinking of retiring, are ya?" And he said, "Daggone right, 6 and a half years," that's when he qualifies for social security. I said, "You know, that'd be interesting--that'd be a good time. Maybe I'll retire. Maybe I'll--maybe we can hire the same day and retire the same day." So I'll only be 83 then.

But it's been a great job. I work half-time there now and it's...I love doing it, and they pay me every week. So I keep going in...there's just--it's really a great place. You should look them up...HumanKinetics.com. Find out a little more about what they do. We've come a long way. We started there doing the normal VHS tape production, and that would become...

And usually there were standalone products, and then we got into DVDs in the mid-90s, or late 90s, with that. So we started doing that and now it's transitioned to--it's all web-delivered, online videos. We did not do a single DVD last year. We did one the previous year, we did one this year, a Mexican folkloric dance. So we do a lot of location work, lot of sports things, lot of dance-orientation product.

But as I say, everything has become web resources. And now we embed instead of...at one time, we'd have a--you'd have a book, you'd have a DVD in a sleeve with it, and now you have a code. Here you can access all the online materials, it --where was I going with that--it... what we're doing now is --everything is going to e-books. Especially a lot of college textbooks. We're really into kinesiology,

sports, psychology and physiology and...so the e-books, we can now -- we've done a lot of apps. You've got a coach on an app you can punch up. Here's a volleyball thing. Okay, see how they're doing that here? You can do that there. So everything is instantaneous video no matter where you are. And now we're doing e-books, where you get to a page...you can push on a word or something, and a video comes up, you know it's really--and just being able to--and we've got good people that are able to keep up with this, and keep advancing the technology along with it to deliver it. So the number one sport publisher in the world, it's based here. They have offices in England, Australia, and—it's kind of a big ...kind of an anonymous company in northern North Market street so it's --

KN: I've driven past it, I've seen it.

RF: Yeah okay, good. And so that's where I am now, and where I continue to be. Still, I don't do as much music now. In fact I have a job this weekend. I play bass with a small group, maybe four times a year at most, and plink around a little bit. So I don't do any music. I'm not involved in any -- I have done music recording at Human Kinetics. We've done some--we did a whole series for Fit Kids, it's called, so different grade levels--so we had music. And it was all original music. Got in musicians, recorded it, and that was...that was a great time to--a lot of fun to put that together. We did another one called Hip-Hop Health with some guys that did--they're from Philadelphia or some place with a lot of inner-city and so they did a lot of...put these things to hip-hop music that they generated, so we did all the music for that, and they came in and did the vocals overdubs and...that was it. Neat little program to work on too. So they're there's a lot there, and as long as I'm healthy I'll keep doing it. I've been very blessed to be able to do a lot of the things that I always enjoy and love, and will keep on doing it. I have been--met my current wife at dancing. I'd take my daughters over to...for classes after my last wife threw me away, (laughter) and they were interested in dancing. And I said, "Okay, I'll go over with you." I had taken classes there before at the Regent Ballroom and...so they got three free lessons to see if they liked -- well after three one said, "I don't feel good with my husband, and his hip doesn't--I'm not gonna keep on." And my other daughter said, "Well I've gotta come up Tuscola and after working all day and--I've got the kids at home." So okay that's--so I just stayed with it, and uh my wife, my current wife, was in that class. She had been out of a 27-year abusive farm marriage up in Paxton, she was a school teacher in Paxton. And so she was in that class.

And the way they do it in the classes, you'll have maybe eighty people in there. But in couples, but there'd be a lot of singles in there. So the way they do it, if you got a single, then you do something for a couple minutes, and then you rotate. Like, the men will rotate one time and the women stay where they are, and you just rotate around the room, and you get to know everybody that way. But...so there would be a couple of single guys and a couple of--so I'd come in there and just--you just go up with anybody. And there were a couple of guys, well they're a little unseemly for there, and after the first round of classes, 'cause I could--I noticed her she was very--very pretty lady, and not that I was looking for anybody right then but she...she had this invisible shield around her. And she introduced--she was introduced to me by some friends that I'd worked--actually I had worked with at Human Kinetics, who didn't work there any longer, but they'd lived up in the Paxton area. And they had brought her to dance. So they introduced her, and so we went to--after class, for a drink afterwards, and after the first set of classes, and we get into the second group, she asks me would you like to be home-partner this time. "Well sure." Because there were some other guys who would kinda glom onto her a little bit. So I would say I was picked because I was least objectionable.

KN: (laughter)

RF: (laughter) But we've had a great time and she's--I've got four children. I have six grandchildren, I have three great-grandchildren, which is amazing because I never even knew my grandparents on either side. And so to have that and they're all very close. And I've got a son that was very active in a band. He was in a band called 180. I don't know if that came up. And I've got some tapes around here too, and some pictures of--I thought I had one down here...I was just trying to grab some stuff together here but I didn't...but they were...they played a lot here in a place called Bradley's.

KN: Okay.

RF: That was on Bradley Avenue, just west of Mattis, close to Parkland, where Parkland is now. So it was kind of a club and...so he was in that band and they did a lot of touring as well. So he's very musical. He went along and did very well for himself. He had--in fact he's retired--what's wrong with that--well he still does some consulting work for a company, but he started a--his name is Todd Francisco. He was...started a company called Bagelman's here, which is a bagel place, very popular.

KN: That sounds familiar.

RF: Yeah it was very popular here. And his partnerships, they translated and went over and founded a mutual fund management company. So managing mutual funds, 401k plans, and became very successful. They moved to Chicago and got an office in...just north of the river on La Salle Street. Very good neighborhood that grew and grew and grew. It became Pinnacle—er, then became River North Capital Management. So it grew and grew. They ended up taking the top three floors of the building, adding their own trading floor in there, and my son still likes managing the 401k plans. And rest of the guys, well, young guys come in, "Nah, that's old folks stuff we want we want this, these hedge funds and all this kind of stuff." And they were introducing their own funds and...this is not fun for him. So he decided to opt out.

But he established his Florida residency before he sold out here in Illinois. And so he bought a house in...east of Key West. He used it as a rental down there when he wasn't there. Had a house in Chicago. And then he sort of...So he sold out of his partnership there. And then he was over in Indiana and at a friend's house up on a bass lake up in Indiana. We were just over there this weekend. And a fellow said, "They got this house for sale if you're interested." Well it...probably too much for me. He says "No, really, you want to talk to him." What it is "Okay, I'll look at it." A great big beautiful house. It needs some work but... "Oh really?" "And the jet skis and the pontoon boat go with it." "Oh really?" "Yeah." And the other boat and the lawn tractor and all of this other stuff goes, and "Oh, shoot." So he had to do it. So he moved in. Now he's put a ton of money into it, got a huge bar, sauna steam room, and he's just put a lot in there. So he spends half his time here. And he got so his house in Key West was rented out so much--it was actually east of Marathon--that he, so he had to buy another house in Key West with a guest house for the family, just so that he'd have a place where -he went down there so it's--so he's done very, very well, and as I say still does a little consulting for a --for--in Indiana, for a firm in Indiana. But he kind of picks and chooses. Took one of his clients with him that--so he still gets out and does the 401k stuff so--so that's...that's about my story and that's...rambling here and there. Any other questions?

KN: Well let's see...going way back to the beginning, was anyone else in your family musical, or did you just pick up on that?

RF: I... my Grandmother was very musical. My father was very disappointed that that was that side of the family, that artsy side of the family, he was...my father was a treasury agent and very money-oriented. Not gonna make any money in music. Well my grandmother played piano bars, she was a little short lady about five feet tall, about five foot around.

KN: (laughter)

RF: And just uh... in fact I've got this recorder back...you know Garret Oostdyk, talked with him? Not yet but you're going to. Yeah, I had loaned him one of the remaining recorders I had, because he had a lot of tapes of the Finchley Boys. He was in the Finchley Boys. Some of the other tapes, trying to get those transferred to digital before they totally go away. And I got that back from him. So I've got a stack that I need to go through with some tapes still to do. And my grandmother's tape is still there, some place, that I recorded her. She came in the studio one time and I had a grand piano in the Race Street studio. So she sat in there and played for half an hour and I just recorded everything for her, and made some acetate at that time to send around to the family. But now I can get it digital and send MP3s to people so that' --yeah that's about it, yeah my--I was supposed to--I went into engineering and it kind of--everything kind of dovetails a little bit. The recording work, the radio and TV stuff is--they're all kind of intermingled through there. So I somehow made--managed to make a living through all this, and enjoyable. I'm kind of the poster child for "Find something you like and try to make a living at it."

KN: So you'd mentioned you played with some groups and you--I think you gave names for most of them. But just to recap so we have it on recording, you played with...

RF: Originally, I go back to when I came over here and joined the union. This would be in 1956. I just transferred my membership over here. And at that time you would get a call from the union. In fact, one of the first jobs I got was with a jazz group, and I'd never played much jazz. And this was a standard upright bass. There were no electric basses then. And I got called to a jazz group at the Illini Union Basement. They used to have program called "Jazz You Like it" and they had a jazz group down there.

And I got called in for that. So I went down there not knowing what to expect, and I had no idea of what I was doing. I was thumpin' and thumpin' and playin' along, and all this was far-out jazz. This was not George Shearing or (laughter) those types of things. And one guy came up to me and said, "Man, you really were all over the place, you were just so far out..." "Okay." (laughter) So I get that, and I started working regularly with a couple of bands, and they were, they were the ten-piece country club bands, sax and trumpet section.

So I played bass with them. We were playing with charts, and I'd learn music, of course with...I'd worked in the Springfield symphony as well for a short time, and came over here, and actually was one of the charter members of the CU Symphony Guild. Not as a player but...but when they were playing at Smith Music Hall at that time, way before Krannert was envisioned, at the time so--in fact I still...I'm not still, but my wife and I were subscribers to the symphony. And we'd go to all those every year. And it's a great experience.

It's a wonderful area for so many things that were very--some people probably don't have an idea how great it is around here and easy to get to. I think of that, yeah, going to a concert like that in Chicago, let's see you've got to leave three hours ahead of time, find parking, pay 20 dollars for parking, and then go three blocks to this and then you gotta have dinner and it's eighty dollars for...And it's, so, this is a great place for that. So yeah, Wayne Carr Band and we'd play country clubs a lot, and of course the New Year's Eve parties, and another group called Bob Norman. There's another group that was...yeah. And

this is a group that Al played with -- Al Lerardi who -- I showed you his picture there. He wasn't in this band, but Dick Halliman and his orchestra. And he used to play all summer at Shafer Lake in Indiana that...probably heard the commercials, "Come on over to Shafer Lake". It's a big kind of a theme-park thing, but they have a club over there, and they would come over here with a combo, and I'd play a lot of stuff at the airbase. There'd be the officer's club, the non-commissioned officer's club, the airmen's club. So I worked the officer's club, mostly. The big bands and things, smaller combos, with that. And the names of the other bands...well there was The Prodigies at Sound Studio One. Those were all at The Beacon...and...I'm...course, the Spoils of War, that was kind of big--got a lot of work with them. So kind of--after that, I didn't really play much with bands, but more recording the bands. And I got too involved with that--that I couldn't really...so I never really went on the road with--one, I was one of the few guys in bands that I had day stuff to do. These other guys would sleep all day, and then we rehearse, and then you play at night. Well I was working somewhere during the day. Then I'd go teach guitar from 6 to 9 and then go out to the club till 1:00 in the morning...and that--I remember one of the worst times was--I don't know how I did some of the stuff I did back then. But I was working at The Beacon 9 to 1 every night, and I was doing my recording, location recording, when I got a hookup with a company called the Audio Digest Foundation, where I recorded conferences for the medical conferences which--they would take the tapes and send them out to subscribing doctors who weren't able to do the conferences. So I was their Chicago rep.

And anytime there was a conference in Chicago I would go and do their conferences. And these would be all day. And one week they said, "Well you gotta do this one, it's uh, Monday through Friday this week okay," ...and I'm working 9 to 1 in the band, so I got a room across from the Conrad Hilton. That's where the work was. I set up the recording, do that all day, hit the car, go down, play in the band till 1, and then go back up to Chicago to sleep a couple hours and do that again all week. And it was winter. And there was one night it was a blizzard. And so it was quite a while to get up and back. Yeah...I just don't have the energy for that kind of stuff anymore. So I guess I've paid my dues.

KN: Yes, sounds like it.

RF: Yeah. Anything else there? Yeah this is one that, Dana Walden got involved with doing kid's records and this is one that we did...actually this was nominated for a Grammy under the "kids"...I'm a member of the National Academy of Recording Arts and Sciences. In fact I'm a lifetime member, they just sent me a thing that I don't have to pay dues anymore (laughter) so...and I'm also a member of the Audio Engineering Society, and I qualified--one of my favorite ones--I'm a member of the Cinema Audio Society which is a Hollywood Sound Guild so, and I had enough credits to qualify for that and some award-winning documentaries that I've worked on, done the soundtracks for, and it's my favorite because we vote on the film sound awards. So how do we review those, we get award screeners between Thanksgiving and December. So I get all these new movies that come in, I'm a--I have a real passion for films, and so I get all the new movies even some before they're in the theaters. And I have to watch them all, and I have to make a judgment. It's a job.

KN: Somebody's gotta do it.

RF: But somebody's gotta do it. Exactly. So this is one that was...we produced it here and we added music here, but this was based on a TV show by the original cast. So this was the voice recording. And it had all these performers that were on the--in the show, and we had all the soundtrack -- they sent all

the tapes and the tracks and so we edited that altogether with original music to make this Alice in Wonderland album with these characters.

KN: Quite a cast of characters.

RF: Yeah. (laughter) So here's an All-Star Frogs album, Red Pepper Hot. This was--yeah we recorded but...engineer, me...Silver Dollar Recording Studio, we did that in Urbana. Duke Tomato. This piece...there's another name, Frank Gallo. G-A-L-L-O. I haven't heard anything about him lately but he was very famous artist. He worked in this kind of material. It's a paper type of thing that's kind of a three-dimensional -- I don't know what you call it. It's a special process. And he had his one paper-making factory out in Northeast Urbana, kind of out in the country. He's faculty of the U of I of course, and he did this for them, yeah, Gallo down in the corner. So that was...yeah, here's another one, another All-Star-Frogs that was--yup, that's me. Creative Audio, okay, we did this one, Creative Audio, after Silver Dollar. Tom Bishop, he was one of Red Herring people. And one of the guys out of Champaign did make a company called Stuff Records at 705 Western. And so that was a good one. Here's another neat guy, Corky Siegel, you ever heard that name? He's pretty Chicago blues type of...so he recorded that, they did that in Chicago, and he's another guy from around here. Dance versions of Champaign songs...Combo Audio, you've probably heard that. But this was another...this was a good record. This was uh...and it was actually, this is kinda some of the people from Champaign, but Rocky Moffat, and it was just strictly a record thing that they put out. Very, very interesting.

KN: And it's called Race?

RF: It's called Race. No group name, it's just a...a real neat album. Here's another one, some of the custom albums that I did...yup. This is Silver Dollar. Music From the Kitchen. This is a women's libber from that...from that time...did a lot of stuff for...oh, there I am.

KN: Oh, with a baby.

RF: Yeah, not mine. Cathy Fisher, alright. She was one of my students...and of course she was female. So that made her appealing to do a female album. So that was really another gal, Kyle...Cooker Flats, another good...then we commissioned to do a...for Baldwin Piano Company to do a demonstration of the Baldwin piano, an SD-10. That's what we recorded that at the piano, this is Gordy Wilson. In fact I'm working with him on Saturday...at the country club. Drummer, he's passed, there I am again, same bass over there that I've had for fifty years. Got probably in early '60s. And another one...so there's a lot of interesting stuff there. And again, these are really good things to bring over to the...

KN: Please do. We would love --

RF: Yeah, I love getting some of this stuff together. You know, it's not anything I sit around and listen to all the time anymore, it's just here is a lot of the...I've got a lot of these albums because...as part of the Grammy...I've been there over thirty, forty years...Academy of Music, well we'd get a list every month of the new record releases, and LPs would cost 15 dollars. I don't know if you recall, maybe you would...but yeah, the albums they would...and the most expensive part of the album was the cover and the wrapping and packaging. The biscuit and the album itself, that was cheap. That's a quarter, fifty cents. But all that other stuff and the royalties...and as prices went down the record companies kind of shot themselves in the foot, they never lowered the prices. So then they're whining about piracy and all this stuff, now...so...what was I talking about? Oh, all the records I got, so with the recording society, they

would send you a list and you could order whatever you wanted for 3 dollars apiece. So I...six, ten albums a month, they're for review. And so I have to listen to them, part of my job. So I just kind of keep albums even though I don't listen to a lot of stuff but I'm finding as I'm getting ready to--getting my estate ready that there's a place, well, like the vinyl thing, and for the books there's another place that out there--take books that I just read about so I'm keeping all of that stuff so that everything will go to where it will actually get some use and uh...but these, anything that ties to here of course will go to where you're --what you're doing, so I will uh...do you have a card with you? Or do you--I've got you're --

KN: I don't.

RF: --your email. That's okay I've got your...because Al, you definitely want to talk to, he's usually over uh...do you, did you talk to Bob Zimmerman, is he on your list? Okay. Cause he's got the DVD--the Out of Nowhere DVD.

KN: Oh yes.

RF: Then he's probably got a lot of outtakes that he took there that may be of value or however that would work. So that's uh...yeah. Yeah, he's a great guy, did a lot of work with...yeah Al is...so he's now, he's kind of converted too, he's found the faith, which is good...

KN: Well, before I turn this off, is there anything else that you wanna...mention?

RF: No, I've just uh...as I say I've been wonderfully blessed and just happy that I'm still able to do it, good health, and so I'm uh...happy to do whatever I can, mentored a number of young people in this, I'm working with a fellow right now just...amazed by all this stuff. And I sent him contacts, all my tech journals, and he comes over. In fact, Al and he come over and we share a movie on something -- on something -- on the music business, like we watch the Mussel Shoals a week or so ago. There's a great documentary that won the Academy Award for documentary a couple years ago, called "20 Feet from Stardom". It was about all the background singers from the 80s and throughout the time, and how they're always background, but they were always there on all these recording sessions. So...and there's a wealth of material on documentaries on the music business and different groups. Something on the Eagles, Nilsson, I've got concert stuff with The Who, and there's a lot of stuff Blue Man Group. You see them? They're really great. Have you ever seen the --

KN: I haven't seen them before.

RF: Okay, but you know what they are.

KN: Yeah, yeah.

RF: Okay, 'cause we saw them at--think my wife's daughter, who lived in Kenosha 'round Chicago wanted to see them. So we went to the Briarwood Theater or something on North Wells St. in Chicago when they were appearing...thousand people in there. And that was a great concert and during the... all of the sudden one guy comes out of the...out of the band you know, just kind of lookin' around, you know, they're kind of spooky-looking. Anyway and he kinda walked down our row. Looks at my wife, and he takes her up and she (laughter) on stage, so here's she on stage with them and she had to do certain things (laughter). So she's got some pictures with them but it's...that was really cool.

KN: In front of a thousand people, she got up there.

RF: She's a fourth-grade teacher, so, in fact this is her last year, and not a moment too soon, with the educational system the way it's going so that's -- it it's a wonderful life, and here till as long as it lasts.
[AUDIO ENDS]