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Story Circle: Dayton History Music Project Records

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Creator

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WRIGHT STATE UNIVERSITY
Dayton Music History Project
Story Circle #1, November 2, 2018

Interview Information

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Interviewer: Chris Wydman, University Archivist
Special Collections & Archives

Interviewees: Rick Webster, Jim Carter, Lenny Davis, Janet Ogg, Jim Foreman,
Fran (Davis) Rasor, Vickie (Van Winkle) Craycraft, Dan MaLoon,
Steve Carrasas, Ira Stanley, Gary Hill, Vondal Moore

Moderators: Dawne Dewey, Head, WSU Special Collections & Archives
Chris Wydman, Archivist, WSU Special Collections & Archives

Interview Transcript

Dawne Dewey: Welcome to the Archives here at Wright State, and we are very happy that you've all taken time to come tonight.

Jim Foreman: You notice everyone was talking in tune?

Dawne: Yeah! [*Laughs*] But we're really glad that you're here tonight. This music project was the idea of one of our staff who has since moved on. He was supposed to be here tonight but he's stuck in traffic.

Ira Stanley: So he's still alive, he just- [*laughs*]

Dawne: Yes! No, he's not... he's in a new job.

Jim F: Well, give a shout out for Gino, man.

Dawne: Yeah, it's Gino Pasi, and he talked with some of you a long time ago, and this was his idea, and when he came to me with this idea, he said, "What do you think about this?", and I said, "It sounds great, let's run with this". Well, he went to another job, and so we started talking about this again, I don't know, maybe 6-8 months ago, and I asked the staff, I said, "Are you guys up for this?", and they all were, so that's why you're here. So, this is the first time we've done one of these music story circles, but we really think that the music history of Dayton needs to be collected, preserved, talked about, shared, and so we're going to try to do that with your help. Tonight is just the first effort to try to get some stories going, and you've already been talking like crazy, and I love it! So our

project is just getting started, we're going to have this conversation tonight, we want it to be informal, relaxed, share a bunch of stories, we would love to bring each one of you back in individually and do a formal oral history with you where we can sit down and spend about an hour or an hour and a half with each of you to learn more about your individual story. But we plan on doing more story circles with more people. Fran helped us with tons of names for tonight, and everyone I talked to said, 'you've got to have this person come', and, 'no, you've got to have this person come', so I've got a whole back up list to invite in, so we're really excited about this. I want to introduce our staff from the Archives really quickly. This is Chris Wydman over here, he's one of our archivists and records manager, and he's going to be directing and throwing questions at you tonight. Bill Stolz is back there, reference and outreach, Lisa Rickey is over here, collections manager, she's going to talk to you a little bit later about how we can preserve the stuff that you have. Because we'd really like to give it a home here, and preserve this history and share it with people, so we'll talk to you about that later. One of our students, Matthew, is here tonight, he heard about this and he said, "Can I come, can I come?", and we said, "Yeah, you're going to run the camera!" I haven't met you yet, Bryan, from Miami Valley School?

Bryan Lakatos: That's right.

Dawne: And the band, Shrug?

Bryan: The band, Shrug, and several others, for a while.

Dawne: Is your student here yet?

Bryan: He can't come tonight.

Dawne: Oh, shoot. Okay.

Bryan: But he hopes to come to a future event.

Dawne: Some other time, okay. Bryan is here, we'll probably be interviewing you later and bringing in bands from your era for one of these story circles, but Bryan has a student- Jonah?

Bryan: Yes.

Dawne: -who is a student at Miami Valley School who is doing a research project-

Bryan: Yep, on why is Dayton so awesome, musically.

Dawne: So this young man was supposed to be here tonight, couldn't come, but with your permission we will put him in touch with you so that he can learn more from you as well. So that's in the works, too. Is the guy here yet who- he's not here yet? We have

some visitors who came to see somebody who was invited, and they're not here yet. Alright, so did I get everybody?

Fran (Davis) Razor: Dawne, the reason we're all blabbing so much is some of us haven't seen each other in 50 years.

Dawne: I think that's... we're so glad!

Chris Wydman: We figured this would be a bit of a homecoming.

Steve Carrasas: Nobody knew anybody else. And you [*to Ira*] had hair! [*Everybody laughs*]

Dawne: Does anybody mind that we are going to videotape this tonight and record it? Anybody have a problem with that? Before you leave, we'll need you to sign a release form over here. So we'll have those ready, we're going to nab you on the way out.

Dan Maloon: I'll have my agent sign it.

Dawne: [*Laughs*] But we are going to videotape this, we just want to record this for posterity. Okay, so we've got a lot of talking to do, so I'm going to be quiet now, and let Chris take over, and he's going to just get you started with some questions.

[Door opens]

Hi! Come on in!

Fran: Oh, there's Rick!

Steve: Ozzy's here!

Rick Webster: What's happening? I thought we were going to rock, man? Why is everybody so quiet? You know, where's the music? [*Everybody laughs*]

Dawne: Hi, I'm Dawne.

Rick: Glad to meet you, Dawne.

Dawne: Nice to meet you. Come on in.

Rick: Alright.

Dawne: Have a seat.

Rick: [*To everyone*] What's happening, man?

Dawne: Well, let's see, I think we were going to go around and do some introductions, but Chris, do you want to get them started with that, and maybe give them some guidance about what we want them to say, and how long, and then we'll open it up for more?

Chris: Yeah. Well, we've done a number of oral history projects, documenting university history and different elements of history, and this is a new project we're really excited to do. What we do is we record it and then we put these things online so that people can access these interviews, and then we transcribe them. So you can search for something online, and it will be word searchable based on the transcripts that we make from these conversations. What we are hoping today is we want to talk about the Dayton music scene in general. Talk about its history, what makes it distinctive, but you're certainly not here to listen to me ask dumb questions. What we want to do is to just sort of be listeners to your conversation. We want you guys to get into a conversation talking about your memories and reflections on the Dayton music scene, and your experiences, and why Dayton has such a distinctive scene. I have some leading questions, but really we want you guys to just take it, and as needed I'll throw a question out there. But I think to begin, if we could just kind of go around and if each of you, for our sakes, could just briefly introduce who each of you are and your connection to Dayton music. Starting with Ozzy over here.

Rick: Well, I better stand up. I'm glad to see all of you. Lenny! It's been over 50 years, man! Anyway, music has always been in my heart, and when we was kids, a lot of you know what I'm talking about, Ira- we were just sitting around and playing in somebody's new garage, hopefully. But, you know, we listened, and wanted to be better than what we could hear. I mean, put it like this. I listened to some of the music that we played in grade school, you know, it was like Ray Reed- bless his soul, he's in real bad shape, he's got cancer, stage 4- but I listen to the music, and we were so close, you know? In our years, we was there, and we was young, and we was kids, and we wanted more, you know? I will always remember my first guitar, and boy, I wish I had that now, and mom and dad I remember they bought me a Roy Rogers guitar, [*everybody laughs*], and I took that to the grade school, and I was 5 years old, in kindergarten. I learned how to play, "Sugar in the Morning", and the teacher put me on stage. I was scared shitless, you know? But the music teacher told me, you know, I was like 5 years old, and he goes, "That was big!" Ron Riddle. Marty Shively [*sp*]. Paul Beech. I'm naming names a lot of you guys might know. It ended up, Ron Riddle: Blue Oyster Cult/ Cars. Drummer. Phenomenal. We was in grade school together. Marty Shively played with McGuffey Lane. But when we was in school, we played in a garage, you know? And we was tough. But when we got to third or fourth grade, we was playing the high school, and man, we seen people get up and dance. My mom and dad used to take me to a bar, Joe's Bar and Grill or whatever it was called, it used to be up on Wilmington Pike, and I started taking lessons through Bill Rossi. If anybody knows who Bill Rossi was, he was an accordion player on Midwestern Hayride. Well, I got pretty good with that, and I was so skinny. I couldn't hardly hold that damn thing up, you know? My mom and dad was pressuring me to play this ungodly piece of shit that I didn't want to play. I wanted to play the guitar, you know, and really rock! What I really learned was the keys, I learned the music, and I learned the beat, so good that I got to Midwestern Hayride. I was about 7 or 8 years old,

and who did I see? Willie freakin' Nelson! He's got his hair combed, white nice tie, shirt, jacket, and I remember talking to him. Now I hadn't seen him or talked to him in years, until the shooting happened and we put on a benefit in Preble County, and I called him. I said, 'I want you to be there for us', and he said, 'I'll be on my way'. Well, he got in trouble on the way, so he didn't make it for a couple weeks there, but he got his taxes fixed and everything else. The guy got in trouble for a bunch of other stuff, the crew had some issues. But it was just fun.

Jim Foreman: Where'd you grow up? What area? Belmont?

Rick: Belmont, yeah. I went to Belmont Elementary, and Belmont High School.

Fran: Rick, what bands were you in? What were the bands you played in?

Rick: Oh, Jeezle Pete! I sat in with all of them. All of the bands that were around. Wherever we could possibly be.

Ira Stanley: Well, with Ron [*Riddle*], it was The Livin' End.

Rick: Yeah, the Livin' End was with Ron, and it was Donnie Jones, no, Ronnie Jones, his brother...

Ira: Don Jones. Saxophone.

Rick: Yeah, he played sax, we played bass, and we all just tried to harmonize on whatever we played. But we played pretty big back then. Yeah, you used to play and sit in with them several times.

Ira: Yep.

Rick: Yeah, we played over at your house, there off of Woodbine?

Ira: Yeah, my garage. [*Laughing*]

Rick: Yeah, another big garage. I think the biggest one we used to play in was Campbell's, because it was brand new.

Jim: What he's saying about garages is a big part of why this happened here. You asked a question about Dayton. A lot of suburbs, and a lot of garages, and a lot of good jobs. The parents, you know?

Lenny Davis: You had a garage? [*Laughs*]

Steve Carrasas: Yeah!

Ira: There was literally a band on every block. At least one.

Rick: Oh, yeah. And you got to know how to harmonize, and sing, and play. I mean, you wanted to be like The Temptations, you know, at that time in our period of life. And then I got to meet Lenny [*motioning to Lenny Davis*]. I had a pizza parlor, The Village Inn, on Smithville. I ended up owning it, and then I worked the one on Siebenthaler, which I got to occasionally see Lenny Davis and the Davis Division!

Lenny: You'd come in to the Forum.

Rick: Oh, buddy, did I ever. Every Saturday night I tried.

Lenny: That's right.

Rick: And you and me, we'd sing. I sang with you guys, after work.

Lenny: I remember.

Rick: We had a good time. I'd bring him over some sandwiches, a couple of pizzas, and he'd let me sing a little bit. You gotta butter him up, you know? But I always got to go in the back door. Yeah, it was fun, I got to meet Big Red, I got to meet all these people I saw on the Ruth Lyons Show, you know, and what was neat is I grew up with about all of you here that I see, and I'd sit in with just about every one of you. Then I could play the guitar. I can't do it too good anymore. I'm getting too old, I can't hold the pick. But we used to go to the Parlor and play. Gee. The Stumps! Stumpwater. I'm surprised that the Stumps- John and Marty- aren't here.

Fran: We tried to get a hold of Mark Frazee.

Rick: Yeah. He's hard to get.

Fran: I found Tom Sears. Do you know who Tom Sears is?

Rick: Oh yeah.

Fran: I found Tom, he lives in Yellow Springs now, and he raises camels and runs an animal rescue.

Rick: I've seen John, and I post *John Stump* on the internet. Whenever he sends something to me, I try to post it to John's board. He's probably one of the best flute- oh man. I've never seen anybody who could play a flute, or just about any instrument you want to stick in his hand.

Fran: He's really good.

Rick: He's phenomenal. He really is. Man, but I've enjoyed all of you. [To Lenny] I can't believe I'm seeing you! [Shakes his hand] You're just great. I love watching you play.

Lenny: Thank you.

Ira: You never said on the camera what your name is. You'll need to put that on the video.

Rick: Yeah, okay. My real name is Rick Webster. I've been Ricky T., and of course Ozzy, and I ended up like 13 years ago- has it been 13, Sean? I got to go to Ozzfest, and Ozzy wasn't there. Well, yeah, he ended up being there... me! They came up to me and asked me if I knew any Ozzy songs. Hmm. [Laughs] I said, "Yeah, I might know one or two". I had Rob Zombie open up for me, and I was on stage, and my wife says, "I think we're going to get in trouble", and I said, "Ozzy's not going to get arrested today". [Laughs] The security was there, they watched, they took care of me, and it was great. They paid for all of our accommodations, we had a blast. Music has been good to me, and in trade I try to be good to it. You know, I try to treat it with the best, and try to play with the best that I can possibly play. I've entertained at grade schools, high schools, I've been a- what do you call it- a judge for entertainment at the schools, I got to open up Belmont High School, I've had a good time. And it's all because of the music. Music got me there, you know, and that's pretty much all I've got to say. Thank you for having me, I'm so glad, you guys. Thank you so much.

Jim Carter: My name is Jim Carter, and I go by Rev Cool on the radio. I've been on the air for 35 years now. I've never been a musician, but I've promoted bands, I brought the first punk rock bands, put out record labels, I have an old record label called *I Wanna*, I have an old magazine called *I Wanna Magazine*, by coincidence. I've interviewed people like the *English Beat*, reggae bands, *Steel Pulse*, *Gang of Four*, other English national groups. I helped start *Rock Against Racism* in the United States, brought that over from England, we did Rock Against Racism tours, mostly through the eastern United States. We had like a coalition of people that went from Toronto to Grand Rapids to Detroit, Cleveland, Indianapolis, Dayton, Columbus, Cincinnati, Lexington, Louisville, and we exchanged bands, to fight the Nazi skinheads. I also had articles published in *Rolling Stone*, and in what used to be the *New York Rocker*, no longer in existence. We actually wrote an article about Dayton music in the *New York Rocker*. Introduced alternative-country to Dayton, with a band, Rank and File, brought in some of the first reggae to town. One of the compilations I put out had the MacArthur Fellowship winner, Regina Carter, played violin on it, who is a Genius Award winner, so I can say I know a genius [laughs]. That's a start, I guess. That's it.

Chris: Okay, thank you.

Fran: Thanks, Jim.

Jim Foreman: You kind of got known for the Highwaymen.

Jim C: Yeah, I put out their record.

Steve: And The Obvious?

Jim C: Yeah, that's me.

Jim F: A lot of those guys, I mean, you had some shows back then. Some great shows.

Jim C: Thank you. Yeah, we had fun.

Jim F: Yeah, I did, too.

Jim C: I really don't remember any of them. [*laughs*]

Jim F: Well, that's why he's here [*motioning to camera*].

Lenny Davis: I'm Lenny Davis, and the first time I appeared in Dayton was 1956, on WHIO TV. In the early 60's I met my manager, he had a write-up in the paper looking for singers, and I went to a little studio out on West 3rd, and he put me in some room singing with some records. In the next room, Sonny Flaherty was doing his first record, *Our Love is Real*, and *My Baby's Casual*. So he came in the room and says "Can you harmonize?", and I said "Yeah", so I went in and was on Sonny's record, and then Floyd took me to Nashville and did four songs down there. I formed a group, I called it The Megatonnes. That was when all the newspapers had all the megaton bombs and all of that. We played some wonderful places, like Little Mickey's, Peppermint Lounge, and the Blazing Stone. Those places that were around town. The bass player that was on Sonny's record was named Slim Moon, and he said, "Well, you've got to meet some more musicians around town". I didn't know anybody, or the clubs, I didn't know the clubs, either, and he said, "Go to the Turf Club and introduce yourself to the Debutantes". The Fabulous Debutantes- Bobby Kindig, her mother Nina, her sister Terri, and Pat Elsa from Indiana- they were fantastic. Anyway, I got to know them, I sang with them, and they said, "Go around to the piano bars and sit in". That back then, there were dozens of piano bars. You could go anywhere and hear music. There was so much music in Dayton in the 50's, 60's, and 70's. So, they said, "Go down the street to the Brown Derby and introduce yourself to Betty Greenwood", she was playing there then. So I sang with Betty Greenwood for awhile at the piano bar. But sitting in at the piano bar really helped me. I'm unschooled, I never had any music training, I taught everything to myself onstage. So- I'm going to cut some of this out, there's too much- I ended up singing with Betty Greenwood from 1963 to '65 at the Cascades, after she opened it. The bartender and another fellow, a lawyer named Bob Mann- the bartender was Joe Craft- anyway, they wanted to open a bar, so Joe said, 'let's get Lenny to run the entertainment', and Joe said, 'I'll run the management, and you take care of the money and all of that', to Bob. So we opened the Forum Club in 1965, and stayed open for 12 and a half years, during that time we had over 200 different singers and musicians, in and out, at the Forum, with about a dozen who were permanent type musicians, like Big Red, Bobbie Gordon, Dottie Jean,

people like that. When we opened, I said, 'We don't want to hire from agents, we don't want to get people off the road, we want to get local talent that has never been on the stage under lights', basically. So that's what we did at the Forum Club, we put gowns and tuxedos on our entertainers, had a lot of nice lighting, and had a lot of fun at the club. It was a close club to the audience. Everyone that came in ended up being a friend. We ended up going on the road, and when we came to town we always played the Tropics, Suttmillers, places like that, and, I don't know, we formed a recording studio in 1986, we had the first MIDI suite in Dayton, I still have all of that stuff. We did not only our stage tunes- we called our group Stargate, it was before the TV show [laughs]- we also did four full Broadway shows in that MIDI suite, and we performed them at the Dayton Playhouse. It was experimental. We did the full orchestrations, and the first show we did was *La Cage aux Folles*, and that was a 32-piece orchestra, and we had 6 keyboards, and two computers running the show, and me. From there, I went to Washington DC and sang up there for seven years, I sang at the 2002 Kennedy Center Honors to Elizabeth Taylor, which was a wonderful experience. Um, I'm going to pass it on to Janet here, I could probably talk all night. I knew I was going to be a singer when I was about five years old. Dad took me from bar to bar on Friday and Saturday night, and that was 1941 and '42. And of course as a little kid, you know, people put money in the hole of the guitar, that's how it went. And also bought beer for dad. Dad sang for beer, and for pennies and nickels. When we got home, we had to shake out the guitar. *[Everybody laughs]*

Dan Maloon: Hear, hear.

Lenny: Janet, it's yours.

Janet Ogg: I was saying to Lydia how many people are going to be bringing the truckload of paraphernalia in when you come here tonight. *[Everybody laughs]* He's got more physical material than I think anyone around. Anyway, my name's Janet Ogg. My beginning started with, you know, myself wanting to play the guitar as a kid. So my whole beginning started with lessons here in town, like say in 1958, I was 7, and I had a series of guitar teachers, and when we moved to Huber Heights I ended up with my last guitar teacher was Gene Shiverdecker.

Jim F: Yeah!

Janet: I think he was a real big, instrumental part of the music history here during that decade, and his son, too. Roger, his oldest boy, was a hell of a wild ass, rock and roll guitar player, and I took lessons from him every week, and I remember one lesson we were sitting there during the lesson- he had his lessons in his garage, *[laughs]*, that's where we took the lessons. He put on this music, it was called *Cry Me a River*, it was Judy London and Barney Kessel, this recording of *Cry Me a River*, and I remember as a child sitting there and listening to that, and just loved it. I just like fell in love with that music that day, and from then on I was just in love with that style and period of music, and of course he could play all those songs on his guitar. I spent a lot of time back then as a child going to music contests. There was a, like, it was called the American Guild of Music, and it was a great big organization that was like nationwide, including South

America and Canada, and every year they had regional and then national contests, and I would be in those every year. I mean, we would do the regional and they would do this great big thing of like they had judges and they would write great big long papers about, you know, they would talk about how you played and critique it, and then they would award blue ribbons and different places and trophies and things like that. Then after that you would go to the national, which would be in a big city, and then you would be judged and you could get awards there, too. Like I just remember during that time- you talked about the accordion- accordion was so big during that period of time. This one- okay, like first of all, Gene had this big band formed out of his students, and all the horn parts were played by guitars, so I was playing this third guitar part, you know, this third, harmony guitar part or third sax part on the guitar, and I'd go down there every week and I'd play, and it's like I really couldn't hear what I was doing, I was just reading the music and playing. I never really had a natural ability to do harmony, so like I could play, I could read the music and play it but I wasn't really hearing what I was doing. So then we were doing that for like several months, and then one day Gene goes, he goes, "Okay", and he clears this great big space in the middle of the room, and says, "We're going to have something different and new today", and I thought, 'Wow, I wonder what that's going to be', and in walked this guy and he started bringing in these great big, round things. Drums, right? This is weird, but as a child back then I had never even seen a set of drums, you know? And I watched him set these things up and take up all this room, and as soon as we started playing, I could hear him. I thought, 'Wow, that's what I want to do'. I mean, I wanted to play the drums after that. I was like 11 years old, and I just remember it took me a year to talk my parents into letting me start drum lessons. So, right there in Huber, Jimmy Green was the house drummer at Suttmiller's, he was teaching at his house there in Huber, so Gene, they knew one another, and then I started taking drum lessons with Jimmy up at his house once a week, too, with the guitar and the drums then. You know, it was just a long process of learning- everything, the basic fundamentals of playing the drums, I mean, I took lessons from him from the age of 12 to like, well, 16. I started teaching when I was 16. Then when I was- we were still going to these music contests, and let me tell this one great story. So then I was competing with the guitar and the drums at a certain point, and the national contest this one year was in Chicago, so me and my mom and dad, we go to Chicago, we're staying at this great big hotel downtown, way up high on a great big, high floor, and we're in the room and my mom says, "Here's a newspaper, you look through it and we'll take you anywhere that you want to go tonight", and I'm looking through the paper and looking through the paper, and I saw Ella Fitzgerald, and I said, "That's where I want to go". And then they go, "Really? That's what you want to do?" And I said, "Yeah, that's what I want to do". So, it was just a few doors down at this supper club, we go in and it was so weird because it's like me, my mom and dad, and maybe like two other people. Those were the only people in the whole club, and you could hear the tinkling of silverware and stuff on the tables. That was all you could hear. Then out comes Ella Fitzgerald, with just this small, tiny group of people, and I just remember her crying, you know? She was just crying and singing, and I was just completely in awe and enamored by the whole experience. It was just a wonderful, wonderful evening, listening to this marvelous musical talent with the emotion and the love and the tears and everything that went along with it. And then that year I won first prize in South America, America, and Canada, First drum solo, I was first

place. So that was a... and I was a girl! The guys had such a hard time with that [*laughs*]. I really could inspire guys, I mean every time I got up to sit in someplace.

Steve: What year did you-

Janet: That was probably like '64, something like that.

Steve: What year did you go to Berklee?

Janet: '71, '72.

Steve: Was Ron Riddle there then?

Janet: Yes! Yes, I actually shared my first apartment with Ron there.

Steve: Really?

Janet: Yeah.

Ira: I remember that. Ron had left our band, The Skiffuls-

Janet: Yeah!

Ira: -to go there.

Steve: You were both at Berklee together, roommates. How cool. And both of you were drummers. How cool is that?

Janet: Yep, that's right. And then like in... yeah, I got in touch with him like probably a couple of years ago. I found him on Facebook, and we kind of talked a little bit about everything that had happened to us since then. He did really great. Well, he stayed there. I left early to go play with the Roy Meriwether Trio, you know, which in a way was good, and in a way was bad, you know? I mean, it had its ups and downs. But anyway, my career, as far as the '60s go, starting out, like, I started very young- because it was The Debutantes, what Lenny was talking about. The Debutantes was a fantastic musical cabaret band of the '40s, and they played all the jazz standards and all the rhythms that went along with that music- the ballads, the swings, and all the Latin beats- and at one point, they had their image, you know? It had to be female, that was their image, and their drummer, Ann Ecklund, she had to go to Seattle to visit her mother, who had gotten sick. So I was the only other girl in town who was playing the drums, and I was still taking lessons. I was 14 years old and still learning, but because I was a girl I got to have this gig. So I was playing like 9 to 2, you know, my dad was taking me and picking me up, this was down at the Green Derby, down at the corner of- which was at the original Gilly's, where it used to be, right where the 75 overpass is on Main Street there. It was just a little corner bar. But, oh my gosh, I was just- Nina, the piano player, she was just the most beautiful, loving, marvelous person, she taught me how to play- they taught me

how to play- all the rhythms, all the songs that went with the jazz standards, all the different beats, everything about how to play those songs I learned from them, and it was just such a- you know, I have all that in me, it was just such an experience to be able to learn that. I remember I used to go there in my school clothes, and I'd be sitting there playing and I'd be blowing bubbles, you know, because I always chewed bubble gum, and I'd be sitting there and this big bubble would be coming out, and then Bobbie, she'd be on the trombone, and she'd pop that bubble with her slide, and my face would just go red up to here. It was like, they were just so wonderful to me, you know, that was just such a great experience. A couple of years, I was finally playing, you know, going to school, playing, going to school, playing. So, and then in summertime I was playing with them full time, and that was kind of like- and then Jimmy, he started bringing me home because he was playing up at Suttmiller's, just right down the street there, and he started bringing me home, because my dad had to go to work really early, and he was really getting tired. So Jimmy started bringing me home, and after that my career just kind of like took off. I mean, from there I played with many of the different combos around town, like Frank Kalinowski [sp], Bernie Edwards, I played out at the base a lot, a lot of like wedding receptions and things of that nature. I remember one time, I can't remember who it was that died, but we had this New Orleans funeral at the funeral home, and you know how they play the Dixieland music? That's what they wanted, and I remember Ann saying to me, "If I can't get through this, I want you to take over for me", and I said, "Yeah, sure I will", but she made it through, but it was so great to experience that. The joy of the spirit leaving, you know, instead of the depression and sorrow. It was, I really loved that. So, you know, and it went on from there, you know, and I just had a great time here, and such a wonderful beginning here with what I learned, and the people. The people here were so loving and kind, and maybe part of it was because I was so young, but they all treated me with such love, you know, I just remember it like that, and I don't want to remember it any differently. We'd get up at the Forum Club, and all of the women and everyone would get up on the stage with their arms around each other and sway and sing together. There was none of this catty, petty competition going on. It was just a bunch of wonderful, loving people. And it got so different, you know? That was the best part. And I was making more money back then than I think I've ever made, and I was very, very young. But you could do that here then, you could make a living in music. Because like you said, there was a club on every block of Main St. You had the Turf Club, the Green Derby, Suttmiller's, the Tropics, and what was that one... the Outrigger, and the Brown Derby. And they were all like packed with this fantastic music, and jam sessions, and you know, people getting up and just playing what they felt. It was just a wonderful way to begin and start out.

Steve: I think the group, or the era we were brought up in, the 60's was a big change, a big movement, as far as the Beatles had changed everything. I often wonder what our culture would be like now without the Beatles. But it was a time when the barriers were gone. You know, you're not a woman, you're a musician.

Janet: Yeah, that's what I always thought.

Steve: And we had the peace and love movement going on back then, and so it was I don't care if you're black, I don't care if you're a female, I don't care if you're purple. I don't care.

Janet: That's true.

Steve: I remember Vicki and I were friends from when I first saw her when she started at the GBU hall, and we'd go places together and my buddies would be like, 'Is that your girlfriend?'

Vicki (Van Winkle) Craycraft: Plus you were hanging out with my brother.

Steve: No, but I met you first.

Vicki: Yeah, you met me first. He used to take us around in his hearse.

Steve: No, but my friend would go, 'Is that your girlfriend? Is that blonde your girlfriend?', and I would go, 'No, she's a musician'. [*Everybody laughs*] You never even pictured them as a girl. You were a musician, you know? That's just the way it was. The culture that we were at, and you were absolutely true, the barriers were going down a lot, as far as female rights, black rights, I mean, everyone was equal. Everyone was equal, and we all loved each other.

Fran: That's right. Something I would like to bring up is in the 60's there were a lot of teen clubs, too. There is no place for these kids to go. They have no place.

Vicki: There were 5 or 6 of them.

Chris: That's a question I was going to ask. What were these teen clubs?

Jim F: Club Cuyhota.

Vicki: WING Island.

Fran: They were everywhere.

Ira: Skating rinks.

Janet: Skating rinks.

Steve: Skating rinks were huge.

Janet: I remember battle of the bands at the skating rinks.

Steve: Icelandia, the East End Inn, the Caverns, GBU hall-

Vondal Moore: The Teen Canteen, and the Sugar Shack in Fairborn.

Gary Hill: Even Wright-Patt had a teen club.

Dan MaLoon: The Village.

Steve: Yeah, the Village.

Fran: Now there's only a couple of them, in Miamisburg, and the kids were so bad they had to close them down. I'm not sure what happened with that, but we didn't act like that. Obviously, we were from the drug generation, obviously, and a lot of us did do drugs-

Vicki: We didn't, though. [*Laughs*]

Fran: - I didn't, but we were little miss goody two-shoes over here, but most of our friends were not like that. Most of our friends were doing drugs and doing things like that, but they weren't mean to each other. There wasn't any fighting or knifing or any of that kind of stuff. None of that stuff was around.

Steve: No. It opened up also, like we had some little places you could just go in, there was a church called the Down There, you could go in there-

Vicki: Yeah, that was downtown.

Steve: You could go in there, play your acoustic guitar, some people would show their artwork, some people would get up and do poetry, and all of a sudden not only did the music world open up, but the art world opened up, the poetry opened up, it was all 'I love my brother, I love my sister' type deal.

Vondal: Was that the Catholic Church that used to be across the street from WING when it was downtown?

Vicki: Yeah.

Steve: Yeah. But it was just a different... we were going through the changes in society a little bit. The 60's were more of a peace period. More peaceful.

Fran: Yeah. Other than the Vietnam War. That wasn't very peaceful.

Steve: And you were always trying to help somebody out. You were always trying to give somebody a ride, or if they were hungry you would buy them a hamburger or something.

Vondal: Especially a good looking girl. [*Laughs*]

Fran: We all hung out in downtown Dayton. Every Saturday, we would all congregate in downtown Dayton and sit on the courthouse steps.

Jim F: And go to Mayor's Records.

Vicki: Mayor's Records, yeah.

Vondal: That's where you used to buy your records at.

Steve: What was the record place?

Chris: What was it called?

Ira: Mayor's.

Vondal: 3rd and Main.

Chris: Mayor's Records?

Ira: It was by Mayor's Jewelers.

Dan: They had a record shop.

Chris: Okay. Well, if we could continue to get the introductions.

Jim F: My name's Jim Foreman, and I'm here on a different track, alright? Now I've been a musician since I got a Harmony guitar in 1963, but I was dyslexic, so I held it upside down and didn't really realize that that wasn't the way to do it. But I'm coming from another track. Gino and I met, I went out to Los Angeles and ended up in the music business with the big acts, and was out there for many years. My wife and I are from Dayton, we retired and moved back and we bought an 11,000 square foot church down in St. Anne's Hill, and I very quietly opened a rehearsal stage out here, because all of my friends tour out here.

Chris: Oh, Gino told me about you, yeah.

Jim F: Yeah, so my place is a place where big names come to town very quietly, work on their shows during their tours, and then sneak on out. And we've managed to run a very tight ship there, but we've also brought in some really great house shows, and we've brought in some really great local bands and given them a place to kind of do what they're talking about at the teen clubs back then. It's not a bar, it's my house, and I can skirt the law because I'm having a party, and there's a great band in the back, and there's seating for 150 people in the balcony, and I have some of the biggest house shows ever. But I came from a different track in music, I always loved playing, in the 60's I was in a band in Huber Heights, and I think of a couple of things that haven't been mentioned here. You asked why Dayton was such a great musical place, and I'm going to tell you

right now, Gene “by golly” Barry, let’s start there. Because Gene “by golly” Barry was Alan Freed in Dayton, Ohio. Gene “by golly” Barry was actually the guy who should have had Alan Freed’s career, and we had him. Gene wasn’t happy about it, he would have rather been at WABC in New York, but he was here, and so we had Gene “by golly” Barry and he was probably the most musically knowledgeable DJ you would ever want to know. He had a record store, [to Lenny Davis] you probably remember his record store back on 3rd Street, right? On West 3rd? Yeah, this guy, an amazing, amazing guy. I worked at the Victoria Opera House back in the early 70’s, it’s now the Victoria Theatre, but we had that theatre and the one across the street, a beautiful 2,200 seat theatre that had perfect acoustics that they tore down-

Vondal: The Loew’s Palace?

Jim F: Yeah, they tore it down and turned it into a parking lot, then built a 2,200 seat theatre called the Schuster. I don’t know why they did that, because the Palace would have been a much, much- you know, it was such an exquisite theatre.

Vicki: It was so elegant.

Jim F: But we brought in some wonderful shows down there. I mean, I remember us bringing in for a couple thousand bucks we brought in for one night Queen and Kansas. Nobody knew who they were, but we brought them in. I remember I ended up working with members of the Eagles in Los Angeles for a very long time, but I remember that the first time I met them was for a show at the Victoria. We brought them in, it was a \$4 ticket, but you got \$3 off if you went to the Jane Fonda/Tom Hayden anti-war rally that was happening that day, although there was a bomb threat so nobody could go to that, but we told them that if you brought in the flyer for that we’ll still give you a buck off your ticket, and Jane and Tom came so that was nice. You know, Dayton, I’ll tell you why it works musically, and this is my opinion. Oh, by the way, Gino and I met because he was doing an opening for a movie he made called *The Archivist*, and I sat down and told him that in the 80’s I came back to Dayton and hooked up with my friends with a big ¾ inch video camera and we started interviewing people about rock and roll in the 50’s and 60’s. I was interested in people like Tommy Tucker, from Springfield, who had a big hit called *High Heel Sneakers*. Local guy from Springfield back in the late 50’s. I interviewed Dean and Jean, had a big hit with *Tra La La Suzy* in 1963, toured with the Supremes. From Dayton, local people from Dayton. Those were the people that interested me, the bands that I used to watch, The Victorian Skiffuls, Vicki and the Rest up at GBU. I was a half a generation behind them, you know, so I was the little kid who would hook up with my manager who would take me to places, like Betty Greenwood’s club. I used to play there when I was like 12. But I hooked up with Gino and told him about this video work I’d done in the 1980’s. I wanted this documentary to happen. I think it was because of a lot of factors, but I think it had to do with National Cash Register, General Motors, Frigidaire, and Wright-Patterson Air Force Base. There were a lot of kids in this area. There were a lot of families, man. I mean, I had 5 brothers and sisters, and my god, you could multiply my block in Huber Heights, there were probably 40 or 50 kids. And he’s right, everyone had a garage, you know, and everybody’s parents could afford the 35 or

40 bucks for a guitar or a set of drums. It wasn't out of reach completely- at least in my realm out in the suburbs- it wasn't out of reach to be able to get these instruments. I remember my first bass was a Norma, you know, but I got it from Bernie [*everybody laughs*] and it was 2 bucks a week, and if I broke a string he'd actually give me one, and I did. It was amazing, and there was a lot of support, and I think people forget. I mean, say what you will about Bernie's Music, he was a bit of a shyster, but on the other hand, you know, you could get instruments.

Jenny: Now I've got to say something about that. When I was 16 years old I worked at Bernie's, and I thought it was great.

Jim F: You met everyone there.

Jenny: I met everyone, you know, I was with the drums, and upstairs in the attic he had a total like- cymbals, it was like if you wanted to get a cymbal, you could go up there, you could try out all of the cymbals you wanted, play them, and get the one you wanted. I just always remember Bernie, you know, he always liked these cherry nougat cookies from down at Rike's, I always had to go down and get him a dozen of these cherry nougat cookies.

Jim F: He supported the musicians, you know? I couldn't walk into Guitar Center today and say, you know, 'Could I give you two bucks a week on that axe?' No. Later, I was in a horn band in the early 70's, a big band, and we didn't have garage enough for it, and we went down to Bernie and just begged him, 'Can we use the upstairs', and he gave us a key to the back door and the freight elevator, and we had basically a rehearsal warehouse space up on the top floor of Bernie's when he was on 2nd Street. I mean, the guy gave me the key to his store! I was like, okay, this is great! But I think I've probably got hours and hours of interviews on ¾ inch videotape, and that's why I'm here tonight, because I hope that you guys will take that interview material and digitize it or do what you've got to do, because I couldn't cut it, there was too much to cut and too much to edit, and I started realizing after a while with all of the interviews, I'd just go from one person to another and get the interview. I talked to people, not just musicians, but I talked to people about their experiences being in the audience of the Diamond Club, for instance, you know? I mean, good god, I saw footage of Little Richard walking into the place. Danny, his mom owned the Diamond Club, Danny has- somewhere out there, I hope he's got that 8mm film of Little Richard walking in with his guitar player in 1964. By the way, his guitar player was James Hendrix at the time, and they got chased out by the dog. You know, that's great material to see, a dog chasing Jimmy Hendrix and Little Richard out the door, [*everybody laughs*], because, you know-

Jenny: -they were freaks. [*Everybody laughs*]

Jim F: Yeah, they were freaks. He's got footage of Jerry Lee Lewis being at the Diamond Club, and of course, you know, I don't think people realize that we started doing big shows at the Palace and the Victoria, you know, and now things are in arenas, and Hara Arena was a big part of everyone's life, you can't deny that. It wasn't even that

big of an arena, now that you look at the places they are playing. But there were acts coming into the clubs, the 60's were huge for that, you know? I mean Jerry Lee Lewis was about 8 years off of his main high, but it was Jerry Lee Lewis at the Diamond Club! You know, just to walk in and see that was pretty crazy. He was still The Killer. It was amazing that you could walk into a club and see that. And not just rock and roll, but Jerry Gillotti! My god! I didn't even know what jazz was-

Chris: And that's Gilly's, right?

Jim F: Gilly's, yeah. When it was up on North Main? North Main, yeah. I mean, you know, I think Miles Davis was there one night.

Ira: George Benson played there a few times.

Janet: Bill Evans.

Jim F: I look at Gilly's today, and I think, wow, I remember it when it was much smaller, and much cooler. I mean, there was much more going on.

Steve: He was talking about- he was mentioning when Bernie had Paul Revere and the Raiders down.

Dan: Because he'd got a franchise for Vox amps, and he had pulled those out because they were in town, because they'd played that night at the Kettering Skating Rink. You could go and see a national act at a store!

Jim F: Yeah, you could watch them on TV, you know, on the beach, and then on Saturday night go down and see them at the skating rink. And I think the skating rink was a big part of everybody's life, at least mine up in Huber Heights. I'll tell you how it went, there was a guy playing the organ up at the Huber Heights Skating Rink, do you remember Marty? Well, here's how it went. You got your skates on, and if you were a musician- and I don't know who Marty really is- but here's how it went. You're a musician, and you go to the door of the organ loft, and there's like 12 steps. That's profound, actually. 12 steps. *[Laughs]* Anyway, your level of cool determined how far up the steps you got. Some kids only stayed down at the first or second step, but if you played at the skating rink, you made it all the way up to the loft, you know, because Marty knew that you were a musician, so you could go up there. So there was always this, same as it's ever been, this level of access. But anyhow, I went in a different direction. I loved playing music in Dayton, I never got very far, but I got to play with people like- on the same stage as people like Roger Sayre, you know, amazing musicians. And I want to speak for those people. There are some musicians from this town that are- Gary Bushbaum and those guys- I mean, there are recordings out there that are amazing, that are as good as anything.

Dan: Sayre's band, the Intangible Tangerines. A 3-piece power trio.

Jim F: I was playing with them at the Pookie Pookie. That place up in Huber Heights. Yeah.

Vondal: Oh, yeah.

Jim F: Those were the places you could play in this town. But I went a different direction. I went to Europe and played country over there, opening for Slim Whitman during the 70's, and then I came back in the 80's and went through some horrible relationships, and couldn't get arrested in Dayton, and said, 'Hell, I'm going to Los Angeles'. I went to Los Angeles and ended up having a lot of fun. I retired from the music business, I did production for live shows for Brian Wilson and then Tony Bennett, and you name it, I got to work with everybody. I worked with Randy Meisner of the Eagles as a management consultant for him for almost 20 years. That was a great life out there, I actually was able to retire before my dad. Who was telling me the whole time, 'This music thing is going to be the end of you. You're ruining your life'. And I beat him to retirement by four years.

Chris: Right, right. That's great.

Jim F: He walked into my office in Los Angeles one day, and I happened to have Frank Sinatra in there because I ran a production company and I was vaulting his home movies. He happened to be there, and my secretary called back and said, "There's a guy out here who says he's your dad", and I said, "Well, he is, because nobody else would claim that, so it is him". I said, "This is going to be great, give me a minute". So I went over and I just said to Frank- he was there with his valet, Tony O, who was a good buddy of mine and I love this guy- I said to Frank, "Look, my dad doesn't believe that I'm doing anything out here other than selling drugs". He's never understood what I did in the music business. He's never gotten it. Ever. He's never, ever understood that there was a real life in the music business. I said, "So, I really need you to help me out", and Frank said, "Jimmy, don't worry, I got this". So I called Nicole up front and I said, "Bring him back", so he walks in and Frank just assaults him, "I hear you're Jim's dad. We love this kid! We love this kid! Anything we need done, this kid gets it done. This is Tony O. He used to be with the Mob, now he's with me". And my dad was just [*blank stare, hand shaking motion*]. That's all he did. I never heard another word about the music business after that. After that, he just came home and started telling all his friends that his son ran the career of Frank Sinatra. [Everybody laughs] He had no idea that all I did was vault his films and put them onto video when he needed them for a party. But anyhow, that's why I'm here. I think that there are voices that are no longer here that we need to kind of get those stories, and we're going to have to get them secondhand. I've got some of them. We're going to have to talk about the Lemon Tree and the folk scene here in Dayton. That was another, you know, that was very ripe. I mean, you know, we had John Alden and Sandy, recording on Vanguard Records, going to New York and working with Eddy Bell and those guys.

Dan: Sandy Roepken?

Jim F: Sandy Roepken, yeah.

Dan: Yeah. I graduated with her.

Jim F: Right. Well, Sandy and John. Great stuff. As a matter of fact, I ended up bringing John and his old band from the 70's in L.A. together in the 90's with the Eagles and some guys from the Byrds, and they tried to make an album out in L.A., and just got in fights with record companies, which I love them for, because we hate record companies. You know, they are the enemy in this business. But I tried to put their record back- we actually got their record put together. It went nowhere, because it was the 90's, and by that time it just didn't matter. Nobody was listening. I don't think anyone's listening much anymore. And if they are listening, they're listening like this [*imitates putting in ear buds*]. So it's not a real communal thing anymore. So all of these experiences that these people are going to tell you about are going to be of audiences that really, really needed this, audiences that really wanted it. You know, Dayton was so rife with children, I mean, my god, there were just so many kids. I would venture to guess that there were more children than there were working adults in this town.

Steve: The baby boomers.

Jim F: It was just huge, and I think that's the reason- that coupled with Gene 'by golly' Barry, actually really turning us on to things- you know, let's face it, that's a little ahead of me, but I got to know Gene, and Gene was playing race music on WING, and they weren't happy about it. In the 70's they brought him back, and I actually had to sit in there and produce it, because Gene could be as drunk as Gene could get, and he could talk on the radio, but he couldn't get a cart into the machine or a record queued, you know, because he was just physically unable to do it. He could talk, in a drunken stupor, and you would never know.

Vondal: "Thunderbird Wine, cost is just fine"

Jim F: Oh, I'm telling ya. "Bye bye, buy bonds, gotta go. Gotta see a man about a record, there you go". I think that those are going to be key elements of this whole thing. We had great radio. By the way, we had radio that played you guys, alright? It wasn't a passing thing in Dayton. You actually could chart here, you know? And I know that there were local bands-

Chris: So, local bands were being played on local radio?

Jim F: Local bands charted on the local charts, that's right. Now, I mean, let's face it. I know that back early on, Gene and... who was the guy that... the Originals, remember the Originals? That was Phil Mahaffey and those guys? That was an arrangement, you know? I mean, there was a reason local bands started getting on the radio, originally. Because Gene was doing stock ops at the Coca-Cola bottling company, right? So, you know, it was all... it was the music business, but it was just in Dayton. It was the same business that happened in Los Angeles, it was the same business that Dick Clark got

messed up doing payola and stuff like that, you know, everybody was greasing everybody else. But the fact remains that Gene ‘by golly’ Barry was a huge, huge influence- am I right? On everybody in this room.

Vondal: Right.

Ira: Yeah.

Steve: Oh, yeah. I’d say Max and Joyce Rogers was a good push for us, too.

Jim F: Yep. And another thing, too, how many of you guys were in the union here? [*Several raise their hands*]. Yeah. There was a strong music union here. I mean, we could talk about Eric Stoler [*sp?*] a little bit, you know?

Lenny: Oh, I’ve got stories.

Jim F: Oh, yeah, lots of stories.

Vondal: We had a guild in L.A., Los Angeles. You had to be a member of the actors guild.

Jim F: Every guy I worked with in Los Angeles was in a union, you know? I hadn’t seen that since I was in Dayton in the 60’s. I came back here to visit, and found out the union was basically just kind of gone. It just got eaten alive. As a kid, you know, I would try to avoid union jobs because I didn’t want to pay any dues. But on the other hand, you look back at it now and go, wow, that woman was down there getting people gigs.

Ira: Mae Jean [*sp?*]

Jim F: Mae Jean.

Ira: My first guitar teacher.

Steve: Mae Jean was?

Ira: Yeah.

Jim F: My first guitar teacher was Gene Shiverdecker. Gene Shiverdecker in Huber Heights was kind of legendary.

Steve: You have to remember, though, that back when we were playing, the groups coming out with singles were not too much older than we were.

Ira: Older than you were, or me? [*Laughing*]

Steve: Me. I think Santana’s drummer when he played Woodstock was 15.

Janet: Right.

Steve: The Shadows of Night, the Music Explosion, all of these bands were coming out with songs that are still being played today, they were 18, 19, 20. I heard a story, I don't know if it's true, that the McCoys fired their bass player when he signed up with a new promoter because he was too old. He was 21. So he was on the original McCoys, he was on the original *Hang on Sloopy* song, but he was not with the group after.

Jim F: Randy Hobbs.

Steve: Randy Hobbs, yeah.

Fran: I thought Randy... okay.

Jim F: But I don't know, because he ended up playing with them on the Johnny Winters stuff.

Dan: There was a bass player before him, though.

Jim F: With them and Rick and the Raiders.

Steve: Yeah, the Rick Z Combo and Rick and the Raiders.

Dan: I think the first bass player ended up going to college.

Fran: And the piano player.

Dan: That was Ronnie Brandon. He was from Greenville.

Fran: He quit because he didn't think they were going to do anything.

Vondal: This could take a week.

Chris: I know. I think I'm going to take a different tack with this. If it's the last thing I do, I'm going to get each of you to say your name. [*Everybody laughs*] But I have this whole list of questions, and you guys are already all over them.

Ira: You gave us too much time to think about those. [*Laughs*]

Dan: What did you expect?

Chris: So we're going to keep on rolling around the table, and then if there's anything-but what I want everyone to keep in mind, I want to really look at the Dayton scene, what is distinctive about the Dayton scene? There are all of these acts that have come out of

Dayton, and it seems like no one in Dayton knows who they are. But they are nationally well known, you know? It's such an interesting-

Jim F: And individuals, too. Like N.D. Smart.

Chris: Right, right. So, as we continue to go around the circle, those are the kinds of things, you know, Dayton has always seemed to have this very vibrant music scene with such great bands and artists. Much more than like Cincinnati and bigger towns, you know? Why was that? Why has it always been that way?

Steve: I think, one, we had parents that backed us. Today, we have parents that... today, you know- I remember practicing in his [Ira's] mom and dad's garage. They were the greatest people. I mean, you know, 'Are you hungry, Steve?' Or, 'Are you thirsty?' You know, you had the parents that even though you were blaring through the neighborhood, the parents backed you. And it's different today. Somebody's going to bitch because, 'Oh, they're too loud!' But we had the backing. We had good parents that backed us, I think.

Ira: One thing, too, that I would say to answer that, a take on that question, was bands have a certain lifespan, and unless you get out there and play in front of people, the band dies pretty quickly. And there were a lot of venues to play in Dayton. All kinds of teen places, clubs, jazz places, just all kinds of places, and there were 'grown-ups' making a business doing it. Max Rogers, who booked bands all over the place. Every roller skating rink or teen hop or private party, Gene 'by golly' Barry and the interest that he made. We had a lot of people who were making money helping people [by] having places to play in.

Fran: Booking agents, like Shane Taylor. Jimmy Mays.

Jim F: Jimmy Mays.

Vondal: I can answer that question in about 60 seconds. Dayton, Ohio had all of this talent, in my opinion, for one reason. A lot of people from the south moved up to Dayton, stopped in Dayton instead of Detroit, to get jobs and things because the farm wasn't panning out after the 2nd world war. You had all of these people coming up with the southern music, with the southern gospel, with all the music that was instilled in you down south, stopped in Dayton, Ohio.

Chris: And Dayton was growing and growing. Right.

Vondal: I've been all across this country many, many times performing, and Dayton, Ohio per capita has more talented people than Los Angeles does, per capita.

Jim F: Even bluegrass. The biggest bluegrass song in the world is Rocky Top, and the Osborne Brothers wrote it. They were cab drivers here in Dayton. They wrote that song.

Dan: From Vandalia.

Jim F: I don't know exactly where they lived, but they hung out over on the east side with Red, and-

Vondal: It's because of the southern influence, stopped in Dayton, worked at Frigidaire, worked at some of the places around, and they stayed here, and all of the kids- and church had a lot to do with it, as far as my upbringing did, I learned to sing in church because of being from down south- south Kettering [laughs], no. You know, you learned your music and everything- I did, and a lot of the people that I know- from gospel music and all of that. That influenced rock and roll, and when we all had the chance in the 60's when the Beatles came out- Elvis was the guy for me- but when the Beatles came out, [claps], explosion.

Jim Carter: One thing that is being missed, though, I know we have the funk museum in town, but there is a whole section of black music in Dayton that we are not talking about at all, and that should really be addressed.

Steve: Yeah.

Jim C: There were like 12 major acts, funk acts, signed out of Dayton-

Jim F: Robert Ward and the Untouchables. Wow.

Lenny: The Ohio Players.

Jim C: Yeah, and if you talk to- there was a documentary on funk music in general, and they had a whole segment on Dayton, on PBS, and they had a Daytonian being interviewed, it was done by Greg Tate who spent his summers with their grandmother here, and they were talking to a Dayton musician, and he was saying basically what you guys were saying, as to why was there so much funk out of Dayton. All of the parents had good jobs back then. People were working at Delco, they could afford to buy instruments, to have lessons, for their kids to actually take up music. And so basically it was the same thing, just on different sides of town going on, and some of the musicians I knew also played fashion shows. And they didn't have that so much on the white side of town, but in the black area, the fashion shows were a big deal, and the bands could get gigs playing the fashion shows. But I think when you talk about the bluegrass, you talk about the country, and you talk about the funk music and the rock music, one thing that is very important is I think when you talk about rock music, at one point there was no rock music. There was race music and there was hillbilly music, and it came together, and that's basically what has happened in Dayton. You had race music and you had hillbilly music, and it came together to make the music scene in Dayton. And I think that's important to talk about.

Lenny: There were only a few clubs in town that brought in out-of-towners, or popular acts, and the rest of them, keep in mind how many clubs there were in town. There were a lot. A lot of clubs that could handle bands, a lot of clubs that could handle piano bars, and

they hired local talent because there was a lot of good talent in Dayton. All you had to do was listen to them, and develop them, and give them a chance.

Steve: Like he was saying, though, there were only so many places to play at in Dayton, when every garage in a block- like he said- had a band, there were only so many places to play, so you better be damn good. So you're going to practice, and you're going to practice, and you're going to practice, and you're going to practice, so you can get those jobs. Because there's a hundred bands trying to get five places to play.

Chris: Right.

Steve: And it made you- and you wanted to be better than the other bands.

Lenny: And there was music six to seven nights a week. Whereas now, it's one or two nights a week that places have a band.

Gary Hill: That's another point. Yeah, right.

Janet: And the level of the talent was so much greater then. I mean, you know, you had a nice club you could go into, you could sit down in a nice place, you could have a nice dinner, you could listen, you could talk; it was a wonderful way to go out for an evening. You know, now you go out to a hole and stand and yell, you know. I hate it. I don't go out anymore, because-

Fran: Try the Blue Note, in Miamisburg. It's fabulous.

Janet: I've been there.

Fran: Have you? Do you like it?

Janet: [*Shrugs*] It was kind of tacky. [*Everybody laughs*]

Fran: Oh, I love it, Janet.

Janet: Do you?

Fran: I do. I love it.

Janet: I went once.

Fran: I love the speakeasy upstairs, you get the food, and you get the jazz in there, and they have a blues night on Monday night.

Chris: Fran, why don't you introduce yourself.

Janet: Yeah, go ahead.

Fran: Well, my name was Fran Davis, then it was Frances Maloon, I was married to him, [*points at Dan Maloon*], and now it's Frances Razor. I can't compete with any of these people by any means-

Dan: Oh, come on.

Jim F: Do you hear this story? These two [*pointing at Fran and Vicki*].

Fran: I am your typical- I came from a bluegrass family, I never took a guitar lesson in my life, my dad played guitar, my mom played Jew's harp and harmonica, they sang and they harmonized, I grew up in a house full of music, and the first song I ever learned was *Walk, Don't Run*. My dad taught me that. We just- I didn't even know how to play rock and roll music. Vicki and I, we're two in the same. We go together in this thing. I started liking music the most- I actually hated my dad's music.

Vicki: Well, it started with Paul McCartney.

Fran: Yeah. Well, I hated my dad's music. He listened to Tammy Wynette and all that stuff, and I said, "Oh, gross, Dad. That's so gross". He said, "You just wait. You'll come full circle". So now I play bluegrass, right? But I didn't take any lessons, I don't know how to read music, and we used to put a record on, our band did, and we would just listen and find the chords. My dad did teach me the chords, I still don't know the name of a lot of the chords I play. I know how to play 'em but I don't know what their names are. I completely play by ear, always have, and not always perfect, either. You know, when you play by ear, you're kind of guessing here and there, and they probably weren't always perfect but we still played them. But we got together- Tom Fortener is a big force in this town, too. I don't know if any of you guys remember Tom Fortener, but his family owned GBU hall, and Penny, Leslie, and I- that was our drummer, bass player, and me, the so-called lead player- we were friends from the time we were 12 years old, so we started telling everyone at Fairmont East, "Oh, we're musicians". We weren't musicians, we were crap. Plus, we were playing drums in my bedroom on trashcans. And I had a Silvertone amplifier-

Ira: We all did. [*Everybody laughs*]

Fran: -so that came from Sear's.

Lenny: The catalog.

Fran: Yeah. So, we were telling everyone we were musicians, which we weren't, and somebody said Vicki said she wanted to get in an all-girl band, and other people said, "Well, we know these girls who play all kinds of instruments"- which we didn't- and Tom Fortener got a hold of us and taught us one full set of songs.

Vicki: Eight.

Fran: Eight songs, and we played GBU hall in the ‘battle of the bands’, and you’ve got some pictures of it right over there-

Chris: And what was it? G, b-

Fran [and others]: GBU Hall.

Ira: On Linden Avenue.

Dan: It’s the Shamrock Club now.

Fran: And that was the first time we played out.

Ira: Battle of the Bands.

Fran: Battle of the Bands, and we won the Battle of the Bands.

Vicki: There was like eight bands there that day.

Fran: Yeah.

Ira: Well, I’ve got to tell a funny story. But, you know, that was Ray Fortener’s thing, a real estate guy, so he had every Sunday, the Battle of the Bands at GBU hall, and the prize money was 50 bucks-

Steve: -and the bands had to pay a dollar to get in.

Ira: Every band member had to pay admission to get in. [*Everybody laughs*]

Steve: Yeah, we had to pay a dollar! Everybody in the band!

Ira: So if he has 10-15 bands, he’s making money even after he pays, even if nobody shows up! [*Laughs*]

Dan: Pretty slick.

Lenny: It was popular.

Fran: But we won the Battle of the Bands that day, probably because we were the first- as far as I know- the first all-girl band in Dayton. I don’t know that for sure-

Steve: I was there, and it was good.

Vicki: You were there?

Steve: I was there. That's where I met you at.

Fran: We felt like the Beatles that day. It was the neatest thing that ever happened in my whole life.

Vicki: Yeah. We loved the Beatles.

Fran: The place was packed out, because they were advertising us on WING. Steve Kirk. He kept saying we've got Dayton's first all-girl band, and it's going to be at this week's Battle of the Bands at GBU hall. We packed out the place, people were on their shoulders. I bet you thousands of people took our picture, I don't know where any of those pictures are. We signed autographs like we were the Beatles. [*Everybody laughs*]

Vicki: It was our first time.

Fran: It was our first time ever playing, and we only knew eight songs, and when you won you had to play another set. Well, we had to play the same eight songs [*laughter*].

Vicki: And I had to be the one to tell them.

Fran: But later on, our rhythm player had to quit- she went to nursing school, she ended up being military- and my ex-husband stepped in and started playing lead guitar with our band.

Dan Maloon: Yeah, but I'm a bass player.

Vicki: But he can play lead, too.

Dan: I can play THAT music.

Fran: That was the first time we ever had good lead parts in our band. I could learn lead parts, but I have to be honest, I had severe stage fright, and I can remember being on the stage at the Caverns, at Forest Park Plaza. I'd be standing right there on that great big stage, the place packed out, and Vicki would say, 'Take it, Fran'. And I would ignore her like she didn't say anything [*everybody laughs*], and Vicki would be staring daggers at me, and I would be staring at the floor, like, 'I'm not playing that'.

Vicki: 'Do it!'

Fran: She'd say, 'Play it, Fran!', and I'd just pretend like I didn't see her or hear her.

Dan: It was fun.

Vicki: It was!

Fran: We'd get in the dressing room, and the whole band would attack me, because I was the only one who that acted like an idiot up there. I mean they really let me have it, but I never did do it. I would play lead parts at practice, but... did I ever play lead parts that you guys heard?

Steve: I never heard one, so I don't know.

Fran: Sonny Flaherty put me on his Facebook page, he said "She's one of the hottest lead guitarist that I ever heard". [*Laughing*] Well, he must have heard that in his dreams, because I did not do that. I was a mess.

Janet: Do you remember the name, there was another all-girl band?

Fran: Bitterweet?

Janet: Was that the other one? Because I remember there was-

Vicki: There was the Channelles, then there was-

Fran: There was a whole bunch of them after us.

Vicki: After we came out then there was like five other bands. Candy and the Wrappers-

Janet: That might have been it. Because I played with one of them, and when you were playing I remember you guys. I played for a while in one of the other all-girl bands.

Fran: Didn't you sit in with us one time, Janet?

Janet: I think I did.

Fran: When Leslie- our drummer got stomped by a horse, and her leg was all swollen.

Janet: Yeah, that must have been what it was.

Fran: Well, we were on TV, we were on a show called *The Rising Generation-*

Jim C: There you go. That was a good one.

Fran: Yeah, so we were on that show, and we played for Steve Kirk all the time at *Swim and Swing*, that was an outside venue. It was a pool next to a hotel, and that's where we played there.

Steve: That was on TV in the morning.

Jim F: And by the way, *The Rising Generation*, I tried, I looked through every vault, and they were very kind in the 80's, they went through the vaults looking for any of the old reels of video-

Steve: Channel 2 might have some of those.

Jim F: They don't. They're gone. They got taken over. They all got taken over. [Chatter, many people talking at once] They might have, there might be something, but not enough to even, you know, because I was ready to pay for it.

Janet: So you're able to go back and get stuff?

Jim F: They didn't have it. They went through their vaults looking for it for me.

Janet: But they have vaults?

Jim: They DID have vaults, but I don't know about now.

Chris: Okay, thanks, Fran.

Fran: I think I've said enough, I'm going to let Vicki go.

Chris: Okay, Vicki, if you'd introduce yourself, please?

Vicki: Okay, my name is Vicki Craycraft now, but it was Vicki Van Winkle then. So anyway, my life actually started out similar to some of yours. I was five years old when I started singing. My parents owned a "hop", like in the movie, *Grease*, a rock and roll shop for teenagers, and I would sit there at five, and the jukebox would come on, and I would start singing the songs with the jukebox. This was in 1955, I think. '55 or '56. Well, I was five, okay, and I was born in '49, so-

Chris: '54.

Vicki: '54, okay. So I was walking around, and these teenagers would grab me, they would have the poodle skirts on and say, "Oh, you're so cute" and stuff, so they'd put me on their laps, and then I was singing the songs, and my mom said, "Vicki, I think you can sing pretty good", and I'd go, you know, I was five. So then my mom came to me and said, "Would you like to take singing lessons?" and I said, "What's that?" [Laughing], and she said, "Well, it's where you'll have a teacher, like at school, and they'll teach you how to sing better", and so I said, "Okay". So she looked up a number, I guess in the phonebook, and I started taking from the Wright School of the Theatre, it was down on 4th Street, I think it was. Anyway, I took from them from the time I was five until I was fifteen, and oh I did so many shows, like you were saying, at Suttmiller's, and the Brown Derby, and when we had Vicki and the Rest we played at the Tropics. But I used to sing at so many neat ladies clubs, like, you know how Rike's used to have that ladies club downtown? It was all fancy women with hats and gloves and everything. Well, I'd get up

and sing there, and I'd sing at the Masonic Temple, and just places where they'd have me sing. A lot of hospitals, I did a lot of hospitals for the military, the VA Center-

Fran: Prisons.

Vicki: [*Laughs*] I did sing at a prison, and one was- of course, I was a kid, and these were the years of like five to- I remember a lot of it going on, although my strongest memories are like from eight to thirteen, going around to all these scary places, [*laughs*], they were to me, because I was just a child, still.

Steve: With your mom hauling you around?

Vicki: [*Laughing*] Yeah, my mom hauled me around all the time.

Steve: She'd do that.

Vicki: It was fun, but I was scared, then finally- my mom always put me in all these contests, all the time I was in contests. Well, most of them, I don't want to brag, but I did win most of them, and then I started taking dance lessons, and I was taking from three different teachers to be a dancer. So I went through all of that, because my mom really wanted me to be a star someday. But I would win different, neat things, and you, [*motioning to Jim Foreman*], were talking about the Victory Theatre, they had a contest down there when I was twelve, I think, I sang down there with my sister, and we won that day, too. So, it was just a lot of fun, and I used to sing at nursing homes and all of that. You know, now I appreciate it more than I did then, because I really didn't know what I was actually- like my mom would say... I would say, "Mom, these people kind of scare me", and she'd say, "Well, but you're doing a nice thing for them, Vicki. They really appreciate you".

Jim F: How'd you hook up with these three?

Vicki: Well, here's how this happened. I had been in other bands before I got Vicki and the Rest. I started out, I was first in a band called Jaguars, when I was fourteen, and then when I was fifteen I got the Tom and the Tempests band, and also I met Sonny Flaherty, we kind of knew each other but were not good friends-

Jim C: You're going to hear that name over and over.

Vicki: I met him when I was ten years old, my singing teacher introduced me to him, because he was taking from her, too. So she says, "I want you to meet somebody, Vicki", and so he was out in the lobby so she says, "Come on in, I want you to know this is Sonny Flaherty". I never heard of him before, but we shook hands and all of that, and after that he got to know the Vicki and the Rest band, and then he would announce me, like when we'd be out at the LT club, dancing and stuff, he's see me out in the audience and he'd say, 'I just want to let everyone know that Vicki of Vicki and the Rest is out her tonight' and all of this stuff, you know. And it just made me so proud, you know? Sonny

Flaherty is up there saying that about me! So anyway, getting back to how we got together-

Fran: School cafeteria.

Vicki: School cafeteria. We went to Fairmont East, and I was asking people around, well, actually, let's go back a little bit. Because when I was in Tom Fortener's band, Tom and the Tempests, he kind of liked me, so he was calling me in the evenings and stuff, and I used to sing in his band, but then his old singer came back, so I kind of said, you know, "I'll just let him be your lead singer", so then he would call me up in the evening and he would say, "So, Vicki, why don't you start a band?", and I'd go "I don't know anything about starting a band", and he'd say, "Well, this could be your first". Then he says, "Why don't you start an all-girl band?", and I said, "Because there's no such thing as an all-girl-band!" [*Laughs*] And he says, "Well, why don't you be the first?", and I say, "Well, I'm really kind of shy, and I don't know who to ask or anybody, and I don't know any girls who can play or anything. I don't know, I've been in boy bands, not girl bands." Then, finally, Mom said, "Well, we'll put an ad in the paper" [*everybody laughs*], so we did, and we got Mary out of that, our rhythm guitar player. She was Catholic, and she called me up and said, "I hear you're looking for a guitar player", and I said, "Yeah, I am", and she said, "Well, I can play rhythm", and I said, "Well good. Okay." So she was my first one. Okay, I got one! And then I met some girl that they knew, but I didn't know her [Fran] yet, and so Jessica Ellis was her name, and I went up to her and said "Do you know of any girls who can play guitars, or drums, or piano, or something?"

Fran: Or trashcans.

Vicki: Or trashcans. So anyway, she came up to me like a week later and said, "I know some girls who say they can play guitars and drums and stuff", and I said, "Oh, good", so I got their numbers and I called them up and I said to be at my house on a Saturday wasn't it? At like twelve o'clock. And they came, and they looked like boys. They dressed like boys back then.

Fran: We were tomboys.

Vicki: Tomboys, and I was just telling... I don't want to tell that story. Anyway, I was girly-girly then, I was kind of into Marilyn Monroe at the time, and- [*everybody laughs*]

Fran: We were a bad match, let's put it that way.

Vicki: And we looked at each other, and I had this Marilyn Monroe hair style back then, and then I had on a tight sweater and all of this stuff, and I thought, 'I'm going to try to be like her'. Well, anyway, so we're sixteen years old at the time, and they came walking in like this, [*mimics a cool swagger*], and I said, "I don't know if this is going to work or not", because they were tomboys, and they called me- what did you call me then? Prissy or sissy?

Fran: We thought you were a big sissy girl, yeah.

Vicki: Yeah, I think that's what you called me. But anyway, so I started asking them, "Well, play something for me", and they didn't know any songs. [*Everybody laughs*]

Fran: I knew *Walk, Don't Run*.

Vicki: And so I thought- they was telling me this story about her dad, and it was her dad's guitar, and how country everything was, and her life she'd been into and all that. Leslie came in, she was our drummer, she came in with a snare drum, that's all she had [*laughing*]. And I was used to being in boy bands before that, so just a snare, wait a minute, I think we're going to need more than a snare. So anyways, she sat down, and she was always hiding her face behind her hair and everything, so I started asking them, "Well, we're going to need to start somewhere".

Fran: *House of the Rising Sun* was our first song.

Vicki: But you played something else that your dad taught you, that day.

Fran: Probably *Walk, Don't Run*. I don't know.

Dan: No vocals.

Steve: There are no vocals in that song.

Fran: That's true. What DID I play?

Vicki: I don't remember what you played. So anyway, I didn't have a whole lot of hope after they left, but I thought 'I'm going to hang in here. I'm going to hang in here.' So then I told Tom Fortener when he called me the next night, and I said, "Well, I've got some girls now", and I said "but they really don't know how to play". So he says, "Well, I'll tell you what", because his dad, you know, owned GBU hall, and so he said, "I'll tell you what, we're going to have a battle of the bands", and he told me a certain date, and he said, "We will come over, my band will come over, and teach your girls how to play eight songs. All they need to know is eight songs." So, we had a practice at my grandmother's house that night"-

Fran: I did know something, though, I knew how to play all my chords already, because my dad had taught me.

Vicki: She did, but she was almost too scared to show me.

Fran: Yeah, I was.

Vicki: She was so shy. So they came over, and they taught us the eight songs. *House of the Rising Sun* was our first one. But we started out with *Money*, the Beatles. That was

the very first song that we played. Anyway, we walked through there in our outfits, because we all looked the same, and we- I lost my train of thought- okay, so it was filled to the gills because Gene ‘by golly’ Barry was promoting it on WING-

Jim F: The media supported all of us around here. That’s probably the answer to Dayton vs. Cincinnati.

Vicki: It was awesome. So when we went into that place, it was jam packed, I mean, and when we walked through you would have thought we were the Beatles, the girl Beatles going through there, because everybody was talking, and then when we finally got up to play, we were just- because we loved the Beatles, we were just crazy about them- but when we got up there, the girls got up on top of the guys. You would have thought we were the Beatles, in girl form. I mean, they were screaming and doing all of this stuff, and then I had to start talking to everybody. So we did play our eight songs, and then the audience had to vote. Well, they voted for us.

Fran: It was a clapping thing.

Vicki: Yeah, so then I said, “Well, I hope you don’t mind, but we only know eight songs. We just got together a few weeks ago, and I can have us do the eight songs again or not. What do you want?” And they said, “Oh yeah, play them again, play them again!” So that’s what we did, didn’t we?

Fran: Yeah. We did.

Vicki: Yeah. Okay. So...

Fran: We did fly to Massachusetts, we lived in Boston- well, we went to Boston, we flew into Boston. We lived in New Bedford. We were going to play.

Vicki: We were going to get back together, after we had quit.

Fran: Yeah, we had a few little bookings started, and everybody was single in the band except for me, and I was engaged to him [*Dan*].

Vicki: Well, he came up and got you.

Fran: Yeah. After two weeks.

Dan: I had to rescue her and bring her home.

Chris: Well, let’s move down and why don’t you introduce yourself.

Dan: Well, my name is Dan Maloon-

Chris: Dan Malone?

Dan: Maloon. Two 'O's, no 'E'. I've been playing since before the Beatles. I was getting paid to play junior high school dances, playing Kingsmen music, and Beach Boys, remember those bands? Well, people say, 'Well, how come you didn't play, like, any British invasion?' Well, because it hadn't happened yet.

Vicki: It wasn't out yet.

Ira: They hadn't invaded yet.

Dan: Yeah, and it was one of those bands that everybody talks about, but we usually rehearsed in somebody's basement instead of a garage. I've played in many garages, but it was one of those bands where you don't have a bass player and you've got two guys playing guitar and a drummer, then somebody gets a Fender reverb amp and then all of a sudden everything's plugged into that, you know, the microphone, all the guitars, and that's how you made your music, and things progressed from there. I've played in more bands than I can even think of.

Vicki: Well, he was in our band, too.

Dan: Yeah, and I played with Gary [Moore], and I've either just missed or played with everybody sitting right here. Just missed as far as somebody left and I went in, and I even played one night with the Skiffuls, too. I had to sit in for Dave Markham. And I'm still playing, but the biggest thing I did happened in the late 70's and early 80's. I was with a band called Bearcreek, and we were making a living of it. We were playing five, six, sometimes seven nights a week, and hooked up with an agency down south and played a lot of really huge clubs, like old Kroger stores that were converted into clubs, and you know, we got to do some pretty big stuff and open up for some big main acts and stuff like that. That kind of just fizzled out. We got tired of each other.

Jim F: Again, supported by the media, WTUE at that point-

Dan: Oh yeah. We were on the first two Homegrown albums, and we got to do a concert, a live show that was broadcast on TUE from the She, a couple times-

Chris: From where? Broadcast from where?

Dan: The She nightclub.

Steve: Forest Park.

Chris: The Sheenah?

Vondal: The She. Forest Park arena. The Caverns.

Dan: The Caverns was a teen club, and later became a night club. The Lion's Den-

Vicki: It changed its name.

Steve: Forest Park, Lion's Den, the She-

Dan: It's a field now.

Fran: It was just in the back of a shopping center.

Chris: Because I read about Forest Park. Yeah.

Steve: Yeah. People used to drop off their kids there. It started out as an amusement park.

Chris: Right. With the big pavilion.

Janet: It did. Yeah. I remember opening up for Buddie Rich there. I was in the Johnny McCoy Orchestra, and we opened up for Buddy Rich.

Dan: Really?

Janet: That was awesome.

Jim F: That's ballsy, Janet.

Janet: It was a hell of a great night.

Chris: Some of these big parks with the bandstands. Yeah.

Dan: But anyway, I still play, I'm gonna play tomorrow night and Saturday night.

Chris: Very good. Very good.

Fran: At Ziggy's, if anybody wants to come out.

Dan: But I'm done, I'm pretty brief with my speech.

Steve: Okay, my name is Steve Carrasas. Let's see, I started in I think the end of '64. I worked at a car wash with a couple of other guys, it's the wintertime, and Wipeout comes on, so I started beating Wipeout on the glass at the car wash, and the guy says, "You play drums?" "Well, I've always wanted to". "Well, I've got a set of drums at the house", then he says, "I play guitar". So, the next thing you know I'm over in his basement, and Greg Selfridge [*sp*] was his name, Gary Shecklehoff [*sp*] became the drummer, Greg Neff was another guitar player, and John Shaw. We all went to Belmont. So, I'm playing drums for about eight weeks, and I'm starting to sing because the first night I'm there, 'Well, I'm not going to sing', 'No, I'm not going to sing, no, no'. So I just happened to

be in choir, and I was never a great singer, I was just an average singer. But nobody else wanted to sing, 'Oh, no, not me!' For some reason they didn't want to sing, so I got to sing on the songs and after about eight weeks, six to eight weeks, Greg calls me up and says, "Do you have a drum set you could borrow? The drummer's mom and dad wants him to get his drums out of my basement and wants him to bring them home", and I says, "Why?" and he says, "He can't play". So, I said, "Let me see", so I begged my parents, 'please buy me some drums', 'No, no, you already have a trombone. What do you need drums for?' So Greg calls me up and says, "Why don't you just teach this drummer how to play", which I didn't even know how to play myself, I just always liked drums. So, I teach him how to play the parts I was playing, and I became the singer. We played like Brookville, YMCAs, and what was that place downtown? The La...

[Chatter]

Dan: The Loretta?

[More chatter]

Steve: The Loretta, different Y's, just different places, and we picked up a keyboard player from Brookville, Dave Steele was his name, and they were wanting to change- we were talking about music, in '64, early '65, there weren't very many songs to play. So we were doing the instrumentals, like *Church Key*, and *Walk, Don't Run*, to fill in your set for a night. You had to, all these songs hadn't came out yet. Anyway, I got replaced by- they were great people- Marv and Betty, they were a black couple, great voices, great harmony. They went a different direction, and that group was called The Outcasts, my first group. Anyway, they became Marv and Betty and the Triumphs. [To Vondal] you probably remember Marv and Betty. Great people, great voices.

Vondal: Marv is still singing, as a matter of fact. Carver's.

Dan: At Carver's, every Saturday night.

Steve: So then I started another band, it was called Forbidden Figures. We only played a couple times, which not everything was great in the 60's, because we had these greasers that didn't like the guys with the long hair.

Fran: Oh yeah. The hairs and the greasers.

Steve: Our second place we played was actually my high school, Wilbur Wright, and our guitar player, Jim DeBorg [sp], gets punched in the face in the second set, and we had to run him to the hospital to get stitches in his lip. So I was with that band for a short time, it was John Marshall, Jim DeBorg, Linville, Mojo Miller was in for a while, and-

Ira: Holvoight.

Steve: Holvoight. Mike Holvoight was the drummer. I was trying to get that group together until I went and saw these guys [*pointing at Ira*]. When you weren't playing, it seemed like you were always out listening to other bands in Dayton.

Dan: Yep.

Vicki: You were.

Steve: 'What are they doing?'

Dan: We sure learned that.

Steve: But I was out one night, and I go, "Those kids are good, they just need some vocals. Damn, those kids are really good!"

Ira: Thanks, I was singing all the songs back then. [*Laughs*]

Steve: Sorry!

Fran: You're still singing a lot of the songs, Ira.

Steve: So, it was called December's Children, and I went up to the group and I said, "Hey, I'm a lead singer, do you guys need a lead singer?" "Well, I don't know". "Well, where are you practicing at?" I don't know that I've ever been invited to play in a band, I just showed up, because I'm eighteen and they're fourteen, you know? I showed up, practiced in his parent's basement and in our drummer's parents garage, then we had this problem moving these big Music Caster speakers around, they were about this big.

Dan: Oh god, yeah. I remember those things.

Steve: And the PA system. And at the time, my '49 Chevy bit the bullet, so I went out and bought a '49 Pontiac Hearse, and it had "December's Children" on the side, and it worked out perfect. All the band equipment, a bench seat for three people, and a jump seat in the back. So, all of the band members and all of us could ride together, and it was a good group, and I had a lotta, lotta good years with that group. I have to give Max Rogers and Joyce Rogers of Rogers Productions a lot of credit for putting the band scene together. They had a head shop down in Dayton when I first met them, and then they bought a building which was called WING Island at first, then the Psychedelic Grape.

Chris: Say that again?

Steve: WING Island was the first name of it, and then it was changed.
[*Chatter*]

I think WING went in on it with them. There was a stage on one end, and then a stage on the other end, and when this band got done playing, this band started. And the crowd just

walked from one end to the other. But they come up with all of these portfolios- I've got one of the pictures over here- of a lot of the bands we signed up for. They got us jobs all over the place. They had a girl that was a secretary, Penny Garnett, she was always helping our band, she got photographs and the flyers and mailings. I have to give Max and Joyce Rogers a lot of credit for pulling the groups together, because before we didn't have anybody, and we had to go out there and we had to be a salesman. 'How much do you want to pay us', you know?

Gary Hill: Right because the only agents- we didn't have a rock and roll agent in Dayton. So those were the only rock and roll agents. We had Shane Taylor, and then who else did you say?

Janet: Jimmy May.

Gary: Jimmy May, we had those people, but they didn't really book the rock acts very much.

Steve: You were probably with Captain Crunch then.

Gary: I was.

Steve: But there was no one to pull everybody together, really until Max Rogers Productions got together, and they got us a lot of jobs, they negotiated the prices, and its like, 'and I get paid to do this, too?' I mean, that was the deal's perk. Because when I was working the car wash making 75 cents an hour, and I'm making eight dollars playing in an evening, you know? 'Whoa, this is great!'

Gary: I remember we begged Max and Joyce to bring the Birds into town, so they checked on it and they wanted seven grand, and they said, "We can't do that". "We can't do a \$7,000 band at the Psychedelic Grape".

Vondal: What year was that?

Gary: Oh, 1967 or '68.

Steve: There was also a lot of local groups, and I remember the Amboy Dukes, Ted Nugent and the Amboy Dukes coming down to Forest Park to play. There was a lot of big name groups, like you were talking about, came to Dayton and we got to meet these people. I remember when I was with the December's Children, with Ira, we were playing at the Blue Moon in Xenia, and at the time it was Terry Knight and the Pack- which we did a lot of their songs- which became Grand Funk Railroad. I remember back there in the dressing room, changing clothes and talking to Mark Farner, and I didn't know who Mark Farner was back then, he was just part of "the Pack", which became Grand Funk, and Terry Knight produced them. But we just had a lot of opportunity of different places to play, we had the backing of parents, and I think we wanted to be better. That's why you see a lot of good musicians coming out of Dayton. I mean this guy [*pointing at Gary*]

is phenomenal himself, he still plays quite a bit, Rock and Roll Hall of Fame, goes there and plays, and a lot of us, I notice, like him, are taking the younger guys under our wings. Because we're trying to pass the torch.

Chris: It seems like that has always kind of happened in Dayton.

Steve: The thing is they're playing the same songs we played. The same Jimi Hendrix songs.

Jim F: But there has been a progression of people that- I mean, James Burt [sp], you know, kind of introduced a lot of people to this town. Mick Montgomery, oh my god.

Steve: Mick Montgomery. Yeah.

Jim F: I mean there has been a progression of people that felt like it was worth keeping live music alive and happening. I mean right up to until, you know, I do house shows now with touring bands from all over, and I'll tell you, these people have fan bases and we get people from half a dozen states when they come into my place to do a show, but they tell me, you know, the only thing they make money on is- you know, they collect a few thousand at my place in the hat. I can't charge a cover, it's my house, so its gotta be 'what are you going to give us'. We suggest donations, but they make their money on their merch. There's nobody paying them to come in and work in clubs.

Fran: And it's a real experience going to his house. I love it.

Jim F: One of the acts that was at my place a few weeks ago, I was just looking at her east coast tour, and only one of those places has a cover. I mean there are like twelve gigs from Maine to South Carolina, and every one of them are free. I called her and said, "What does that exactly mean? Is it like my place where you just kind of are open?" She said, "I make more money at your place", because I do okay on the merch there because I push them. But it's just the way it is, you know. Movin the merchandise.

Steve: I do notice a lot of us here are still taking people under their wing, and I think it's nice that they are passing the torch to the next generation, and believe it or not there's a lot of great musicians still here coming up right now.

Jim F: Oh god. This town is full of talent.

Steve: Believe me, these kids are talented. I mean, what's that fourteen year old black kid?

Ira: Um... Kellen. Kellen Williams.

Steve: I mean, we're seeing these fourteen and fifteen and sixteen year old kids now, it's almost making a total circle and coming back now, because I'm seeing fourteen and fifteen and sixteen year old kids now that are just phenomenal. And I didn't see that in

the 80's, and I didn't see that in the 90's. I didn't even see it very much in the late 70's, but now it's making a big comeback, These kids are sitting down, they're buckling down, they're practicing, they want it, and we're trying to help them, we're trying to show them some of the ropes and give them kind of a shortcut.

Jim F: I had a band from south of town here that wanted to play at my place, and another band from Dayton was doing a show there, and they said 'Can my buddies come up and do it, they've been hearing about your place', and I'm like, 'Oh yeah, yeah', you know, and these guys came in and I've got all of this paraphernalia from rock and roll and Hollywood all over the place-

Vondal: It's everywhere.

Steve F: -and they're walking around looking at everything, it's kind of a museum in a way, and I'm thinking, you know, young guys. And they just came off tour with the Black Crowes for a year, and they've been with the Rolling Stones, you know, they're buffalo killers. I didn't know who they were until they played my place, but they were insanely excellent. He's right, there is still incredible talent happening around here. And they go out and do a tour with some major act, all over the world, then come back here and live on the farm and work on the tractor.

Fran: Ira has a friend named Scotty Branchard, and he has a kid, and that kid is amazing. We'll let Ira tell you about that.

Dan: He's not a kid anymore.

Ira: He's thirty now.

Chris: Yeah, Ira, maybe if you'll-

Ira: Yeah, I'm Ira Stanley, and I'll make it short, we've got little time left. I started when I was eight, playing the clarinet, and I played the clarinet until the Beatles came on Ed Sullivan. I saw the Beatles on Ed Sullivan, and that night I was thinking in bed, 'You know, those girls sure like guitar players more than clarinet players'. [*Everybody laughs*] You know? They don't care that much for clarinet players, but man, they like them guitar players, so I decided I'd start playing guitar. This was seventh grade that I started playing guitar. Eighth grade we put together the first band, December's Children-

Steve: What I think is funny, though, he told me a story that he talked his parents into buying him a guitar. Well, he walks into the music store, and he wasn't walking out unless he had a guitar in his hand, okay? Well, he's left-handed, and guess what, he walked out with a right-handed guitar, and he's been playing right-handed ever since.

Dan: A lot of guys do that now.

Ira: Yeah, I couldn't wait.

Steve: ‘You don’t have a left-handed guitar? Hell, just give me that one.’

Ira: Anyhow, December’s Children, we played the garage stuff, we played at all the WING Islands, and GBU halls, and all the same places we’ve talked about today, and after that was over, I had another big awakening in the summer of ’67, with Sgt. Pepper’s, and Jimi Hendrix, and Eric Clapton and Cream. So I spent the summer learning every song off of all of those albums, and ended up getting a job playing in the Victorian Skiffuls. I should go back, as I was starting to play guitar, I lived across the street from Jim and Joe Higgins. Do you guys remember Jim and Joe Higgins? Yeah, so as I was learning, I’d take the lessons, but then I’d want to learn some Rolling Stones stuff, not what Mae Jean’s trying to get me to learn, you know? So I’d go over on Saturday morning, probably about 8:30, and knock on their door, and I’m sure Jim Higgins had been out all night and stuff, but he never put me off. He always let me come in and would teach me two or three songs- and again, like you said, passing the torch a little bit. But then in the Skiffuls, we played around- this was like ’67 through about ’71, we were booked with HA Entertainment out of Cincinnati, and did a lot of the college circuit, and traveled some, and then when that band eventually fell apart, I started up a band called Dixie Peach, and southern rock was really cool at the time, so we started playing southern rock, and this was- we played from ’72 to ’75. And, again, HA booked us, we played everywhere, all the major clubs really from Buffalo to Tampa, kind of east of the Mississippi. A lot in the south because of the type of music we played with the southern rock. We ended up opening for a few people at Hara Arena, which was great. We opened for Joe Walsh-

Jim F: At the Palace. At our place. Yeah, I remember that. I thought you opened for Joe.

Ira: At the Palace, yeah. One of my best memories, I opened for Ray Buchanan.

Jim F: There you go. What a great show.

Ira: What a guitar player. And Blue Oyster Cult, you know, and some of those other people. Then in ’75, the band- it gets kind of stale, you get sick of each other, especially when you’re traveling, you know, and you’re playing all night, and you’re up drinking beer until dawn and then going to bed, and you’ve got to do it all again the next day. So the band broke up, and I said, I told them, “Well, I think it’s time for me to quit. Because I’m 23 years old, and I’m too old to be playing music” [*everybody laughs*]. So, now here I am, I’m 25 years old, and I’m still playing music. [*Laughs*]

Steve: I’ve got to say one thing that I forgot to say with December’s Children. Penny, the secretary, was good, but she said, “Well, you’ve got a fan club meeting coming up in Xenia”. What? A fan club meeting? So, we all show up in Xenia, we show up and here’s this big table where we had to sit with all these girls with December’s Children buttons, “fan club” on them- I’ve got the remaining one over there, I think- and it’s a question and answer. ‘What’s your favorite color?’ and da da da. And she had these fan clubs set up in New Carlisle, and also Xenia, and it made you feel you were the Beatles or something. All

these people were asking you questions, then following you out to the car. It was a good experience for a young kid to get his ego up a little bit, you know?

Ira: They didn't want any clarinet player, I tell you that.

Jim F: But, you know, Ira said it, too. Bands in this town really were connected to by the media in a lot of ways, but also just connected to big bands, and big acts. It wasn't a big deal, you know? I think there's a difference in this market. I say this market, it's a small market-

Ira: I'm going to agree with you totally. The difference between some of the local bands, that were very talented, and the big bands, it wasn't that much different.

Jim F: And they knew that, and so there was really- it made it real easy for me growing up here, with the kind of talent, to kind of walk into like the Eagles world and those kind of things that I did later on in Los Angeles, because I'd met them here, you know? It's like, they were no big deal. Joe Walsh, you opened for Joe, Joe was a regular guy. We used to call guys like Steve Miller on the phone just to come do an opening act at the Palace, and we'd call him at home, you know? We were just so connected. The musicians here were connected to musicians in the bigs, and it felt like the bigs here, and it never felt like it was a lot of hero worship going on. It was really more like guys in the same business working on the same craft.

Steve: We were just all musicians.

Jim F: Yeah, it was kind of wild. I noticed that when I first started booking.

Vondal: Well, the Stone Poneys- the Eagles basically morphed from Linda Ronstadt's group, the Stone Poneys, into the Eagles.

Jim F: Isn't that funny.

Vondal: I've run with them.

Steve: We all remained friends, too. Most of us have remained close friends all these years. From these four or five years out of your life, and you've remained friends for 50.

Chris: Amazing. Yeah. That's amazing. Gary, let's hear from you.

Steve: Gary. Speak!

Gary Hill: I'm going to skip all this stuff mostly about me, and I'm going to talk specifically to Jim for a second, because you were talking about that Eagles concert that was in 1972, and we opened for that show, and also for the one in Cincinnati, and we did the sound for both shows, too. We actually took our sound system down to Cincinnati and set it up down there.

Chris: And who was “We”?

Gary: It was a band called Blue Max, in the ‘70s.

Jim F: Blue Max. That right. God, Gary, I totally forgot that.

Vondal: You had a good group.

Gary: Well, there’s lots of stories, but I’m just going to tell one, about the Eagles. After the Eagles played-

Vondal: Talk about you, Gary. We want to hear about you.

Gary: Yeah, but this is a good story for people, because it’s a true story. The Eagles played after we did, of course, and we were doing the sound and blah blah blah, and they finished their show, and the people- there were 600 people there. It was \$4 a head to get in. And they sounded good. They sounded great. They already had those great vocals. After they finished their last song, all the people yelled for an encore, of course, so they did another song. At the end of that song, everybody yelled for an encore again, and they did that song, or they did another song, and then they still wouldn’t let them off, and they’re backstage, and this is the Eagles we’re talking about, but remember, like, they’d been in Linda Ronstadt’s band and blah blah blah, and they’d only played together at a club in Colorado for a while, and this was the first tour that they had ever headlined on. So, they actually said- they were looking at each other going, “What are we going to do? We don’t know any other songs”, and one of them says, “I know Johnny B. Goode”. [Everybody laughs] Like they were just going to throw one together. But that’s the Eagles. It was crazy. And they were backstage, saying things like, “You know, we might need to quit doing this country bullshit, and start being more of a rock band like the Doobie Brothers”. They actually said that.

Vicki: I love the Doobies.

Jim F: Do you hear that? Round and round. There were a lot of fights about that. A very contentious band.

Chris: There was a documentary about the Eagles, about that exact sort of fight.

Jim F: They almost told the truth in that. They came so close to the truth in that documentary. I was on the phone the whole time with Randy, going, ‘I can’t believe it, they actually told the truth, sort of’. Not exactly, but close.

Steve: Had this been Boone’s Farm, [*holding up a water bottle*], you would have heard some really good stories. [*Laughs*]

Chris: We talked about that. [*Everybody laughs*] We decided instruments and alcohol would have been a bad idea.

Vondal: We've got to get Gary- he's a very talented guy who has been around forever- so let's hear something about Gary that we don't know.

Gary: Well, he [*motioning to Jim*] wants to hear about Captain Crunch and the Crew. It was one of my early bands, and that was in the '60s. We'd play out at I think it was Wing Island before, but maybe it was before it was Wing Island-

Jim F: The Psychedelic [Grape]?

Gary: No, this was before, when they had just changed it over from a garage or something. But we'd play, we opened for Lonnie Mack and people like that.

Janet: And Jerry Sikowski [*sp?*] was your drummer. Or Jerry Caldwell, or Jerry Sikowski. He was my boyfriend in high school. We used the same sized drum sticks, and that was what we had in common. [*Everybody laughs*]

Gary: The other thing I want to ask everybody if they were in that giant Battle of the Bands that they had at Forest Park? That one that was three days long. [*Vondal raises his hand*]. Okay, you were. I was just curious. Because every band that you ever heard of, almost, was in that one.

Jim F: That was the one that became the WONE Dayton Scene one, right? Or was that earlier?

Vondal: No, that was earlier.

Jim F: That was earlier.

Gary: It was earlier than that. I'm just saying that-

Vondal: There was over a hundred bands in that one.

Jim F: I've heard bigger numbers even.

Gary: I think we played on the second day, but there were just all of these really good bands. I really got a good idea of how much talent there was in Dayton on that weekend.

Vondal: Do you remember Tony and the Bandits?

Gary: Yeah, sure.

Steve: Tony and the Bandits.

Jim F: Was anybody here on the Dayton Scene album? I mean, the Higgins were. Joe was on it. Joe was on it with-

Ira: Hussong.

Jim F: Dave Hussong, yeah.

Ira: And Terry Lawson was on it, with the Dawks.

Jim F: Terry Lawson. The Dawks, right. I interviewed him. I got his interview.

Janet: I remember back then, when you had that band, Captain Crunch and the Crew, and Jerry was the drummer. He used to get dressed up like a businessman, like with a wig and a suit and everything and a briefcase, and fly out to California and pick up a load of pot, and bring it back and sell it. [*Laughs*] Yeah, and he never- you know, right through the check-in, never a problem.

Gary: That's okay. He's gone, they can't get him now. [*Everybody laughs*]

Jim F: Did you guys ever run into trouble with the copyright on the Captain Crunch thing?

Gary: No, because we actually- believe it or not, I don't know who had the idea, but we wrote General Mills a letter, and asked for permission to use the name, and they said, 'sure, go ahead'. Honest to god. They said, "as long as you realize this isn't a sponsorship". We actually were writing to try to get a sponsorship, but they did give us permission to use the name, which was good.

Jim F: I wondered about that.

Chris: Vondal, let's finish up with you.

Vondal: My name is Vondal Moore. The 1960's, I started about... I heard Elvis Presley when I was about ten years old, and I knew exactly what I wanted to do. The girls were screaming at him, and a girl had never screamed at me except to do the dishes or take the trash out. So, when I heard Elvis sing, I absolutely knew what I was going to do. Well, about '61, I got a chance to play in a group and we ended up calling ourselves Vondal and the Vondells.

Gary: Good band.

Vondal: Yeah, we did... in '61, the only group that I knew of that was out before us, Sonny Flaherty- which is a name- I remember seeing him, going, 'Well, this can be done!' You know, you can have a self-contained band, and a singer out front that doesn't have any talent at all, whether it be picking a guitar or playing drums, so I said, 'hey, I can do that'. So, we started out like that, and I ran across a band at GBU called the

Bellhops, and they were looking for a singer that had a little bit of range, and I could do a few octaves, so I left that band for the Bellhops, which ended up becoming- me and Roger McIntosh one night sat down and came up with the name, the Pictorian Skiffuls. I stayed with the Pictorian Skiffuls for about maybe three years, and we played everywhere. We had a fabulous bunch of guys who could play, we could play everything, and correctly, and we did the harmonies correctly, and we were wilder than young kids could be. Wild outfits and stuff. So, I worked with them for about three and a half years after I started that group, or right in that proximity, and we had- like they were talking about, Gene “By Golly” Barry- disk jockeys really run the music scene, because we played we played for the teen [scene]. We really didn’t play bars or anything like that, we played for teenagers, for our own age group. There was a guy named Doc Holiday- I don’t know if anybody [remembers], from WING- managed the most phenomenal lead guitar player, next to the guy sitting next to me [*pointing at Gary*]. Some great people here, I’m telling you, it has been a privilege tonight. But anyway, Rick Derringer and a group called the Rick Z Combo, he managed that group, and we had a guy named *Emperor Pharaoh* [?], that managed the Pictorian Skiffuls, and we never had to go out looking for jobs, they’d call us up about doing something, we played the Caverns or Forest Park Arena every other week- Rick and them would play and usually we’d play the next week or we’d play together. And it was a wonderful time until I got a name of being unreliable, it’s the reason I left it. I had dreams of bigger- I’m not going to lie, I wanted to conquer the world. I was young, I was crazy and reckless, and I had just enough talent to get me in trouble, and I left the Pictorian Skiffuls and went to L.A., and ran across a whole bunch of people that were big, and had a great time. And I’m going to keep it short and simple, if we do the interview later. But I’ve worked with probably twenty different groups in the area, I’ve owned a couple of nightclubs in the Dayton area, I promote right now, I’m still promoting groups nationally, mostly doo-wop ‘50s groups, people of that sort. And it’s just- I thank God, I’ve been doing something since I was fifteen and getting paid for it, and I’ve done well. I’ve had a couple of records that have gotten some airplay, and I thank God every day that not only that I’ve lived the life that I’ve wanted to live and I’m still doing it, I met a beautiful woman that’s been married to me for thirty-five years. I don’t do drugs, I don’t really drink at all, and I use very little profanity. So for a rock and roll guy, I think I’m doing pretty damn good. [*Everybody laughs, claps*].

Chris: Well, thank you very much. I think that’s probably a good place to stop. Otherwise, we can push right on through til morning [*laughs*]. But if you guys- I truly am interested and can’t wait to talk to you guys, if you’re willing, individually, and get into some of these details and stories, one-on-one, so that everybody gets their due time. And we’ll also get back to some of these questions about the Dayton scene, and this is just kind of the first step in this project. We were kind of flying by the seat of our pants tonight, but I think this was a good first run. To finish up, we want to spend a little time when we’re done, you guys walk around and see the materials that people have brought in. And Lisa? We’re going to have some release forms, if you’d sign, so that we can go ahead and get this video transcribed and get it out there. Also talk and spend a few minutes talking about some of our other ambitions with this project. Which is namely we want to capture your stories, but we also hopefully want to be the home for some of the

materials from your careers, to help document your careers as well as the Dayton music scene. You know, just doing a little research before tonight, Dayton has such a deep music history, and it's barely recorded anywhere, you know, you don't see it anywhere in Dayton.

Jim F: And there are a lot of records. A lot of records. I mean, Jim, you've probably got an amazing collection, locally, of records.

Jim C: Yeah, of a different era, though.

Jim F: But still, we're still talking thirty years on.

Jim C: Yeah.

Chris: Yeah, and I think we've barely scratched the surface. So I think this is just sort of a first volley, and I'm really looking forward to-

Vondal: Let's thank Wright State for having the attitude and everything for this.
[Clapping]

Chris: This all came out of Gino. We're just happy to be able to develop it.

Vondal: Well, we're happy to be here.

Chris: Thank you. Thank you very much.

Dawne: I just want to quickly add my thanks for all of you coming. I've learned a ton tonight. I'm probably the next to the oldest one here after some of you, maybe. I learned to play guitar when I was in high school. I don't play anymore, but anyway, we really appreciate your coming out tonight and spending so much time with us, and we're definitely going to be calling you to do some individual interviews, and we're just really excited about this project. We've been in touch with the folks at the funk museum, and so we're also exploring all of that music. We know there is a rich music scene here, and a lot still for us to learn and collect.

Jim F: Yeah, this is like the tip of the iceberg.

Dawne: Yeah. Anyway, I hope you all really enjoyed yourselves tonight, thank you for coming. Like Chris said, mingle, have some cookies, and have a good rest of the evening.

Chris: And I'll be reaching out to you, and in terms of doing these interviews, we can do them here, I can come to you as well. I'm really looking forward to it. I'm a huge music fan, and I'm just beginning to learn the history of Dayton music.

Janet: Where is the museum going to be, for the showing of all of this? Is it going to be in a museum?

Chris: For the materials that we have here?

Dawne: I can talk a little bit to that. The archives here at Wright State, we occupy 8,000 square feet here, and we have 4,000 square feet in another building on campus, and we are growing. We've grown so much, and it's time for us to move to a larger facility. We just launched a fundraising campaign to move the archives to a new location, right across Colonel Glenn. Part of that whole complex will be a huge exhibit gallery, and so our plan, what we want to do, is a major exhibit of the Dayton music scene, here on campus, before that move ever happens, and then we can expand on that.

Janet: That's wonderful.

Dawne: So we'll be doing something, the more stuff we collect, the more that we can spread the word about Dayton's music history, and we'll do that first exhibit on campus probably here in the library, but then eventually we'll have a larger presence in the new building across the street.

Jim F: I live in St. Anne's Hill. Are you the same curators that are archiving my neighborhood's stuff? Okay, good. Because I thought so, I knew it was here.

Dawne: We're everywhere! [Laughs]

Jim F: I know, yeah. I've heard nothing but good things.

Fran: How will we know when this takes place?

Dawne: Oh, we'll let you know. Don't worry.

Fran: Okay, good.

Dawne: We'll let you all know. We will keep in touch with you, we'll let you know the status of what we're doing with the music project, and how many stories and how many interviews we've done. We'll let you know either through email or through regular mail, whatever we've got for you, so that you can stay in touch. And we appreciate your help. You know, give us advice, about who to talk to, what are some of the topics that are most important for us to try to gather materials on. Because we need to learn from you.

Jim F: Ray Bushbaum [*sp?*] has every record you've ever made, I think, in his collection. [*Talking to Vondal?*]

Fran: Is he still around?

Jim F: No, he's out in Washington State, but I've talked to him several times. The guy has the most extensive record collection of pre-'70s Dayton music.

[Quiet chatter]

Dawne: Make sure to get us your forms, and if you have items here tonight that you'd like to talk to us about preserving, please take one of our business cards.