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Welcome to the CD series that has now lived nine lives, **Rock 'N Roll Roots Volume 9!** With your help, we've assembled another dozen dazzlers with a savory shot of hometown heroes.

This year we're proud to partner with Children's Home + Aid. This 124-year-old organization is involved in every aspect of helping children's lives, especially in the education arena where music classes are just one of the many programs offered to those families who need the help. For more information on this outstanding agency, log onto [www.childrenshomeandaid.org](http://www.childrenshomeandaid.org).

As I go kicking and screaming into the future refusing to download music as a source of entertainment, I say long live the CD and our record collections! Thank you once again for coming along on this ride of keeping our music alive and giving a little help along the way to those who need it.

Viva la You!

Bob Stroud



**1 THE RASPBERRIES – GO ALL THE WAY (CARMEN)**

Published by Universal-Songs Of Polygram a/b/o Eric Carmen Music. Courtesy Of Capitol Records, under license from EMI Music Marketing.

There was no bigger, blood pumping adrenaline rush on the radio in 1972 than “Go All the Way.” The moment those opening power chords crashed through your AM radio car speaker, the song owned you. The ghosts of 60’s era Beatles, Beach Boys, Who, Small Faces and Left Banke are all well represented in this timeless power pop classic that landed at No. 2 on WCFL in October of 1972.

**2 THE GUESS WHO – SHAKIN’ ALL OVER (KIDD)**

Featuring Chad Allan. Published by EMI Mills Music, Inc. This recording of The Guess Who appears courtesy of and under license from Dominion Entertainment, Inc. www.dominionentertainment.com

When Canadian rockers Chad Allan and the Expressions recorded their version of Johnny Kidd & the Pirates strictly British hit of “Shakin’ All Over,” their record company renamed the group The Guess Who. Their hope was that radio programmers and record buyers alike might think that this was yet another British Invasion band. Something worked for this pre-Burton Cummings lineup, as their pile drivin’ version shook up to No. 12 on WLS in April of 1965.

**3 THE BUCKINGHAMS – SUSAN (BEISBLER/GUERCIO/HOLVAY)**

Published by Bag Of Tunes, Inc. and Diogenes Music. The Buckinghamhs appear courtesy of Columbia Records under license from the Sony BMG Custom Marketing Group, Sony BMG Music Entertainment. www.sonybmg.com

At approximately 1:30 into The Buckinghamhs’ sixth hit of 1967, something happens that stunned the band the first time they heard the finished product at a fan’s house in upstate New York. A psychedelic soup, if you will, arranged and assembled by producer Jim Guercio turned an otherwise amiable pop classic into something disturbingly darker. Even so, the song that captured No. 5 on WLS in January of 1968 remains to this day one of the band’s most memorable hits.

**4 CHRISTIE – YELLOW RIVER (CHRISTIE)**

Published by Unichappell Music, Inc. This recording of Christie appears courtesy of and under license from Dominion Entertainment, Inc. www.dominionentertainment.com

Jeff Christie was a British songwriter who shopped around a number of his compositions in the late 60’s. British pop-sters The Tremeloes took a liking to one of his songs and recorded a demo of it. When they decided not to release it, Christie, sensing a hit, set about to form his own band and record it himself. Instead, he simply laid down his own vocals over the previously recorded demo by The Tremeloes. Christie’s hit inclinations were right as “Yellow River” was an international smash docking at No. 4 on WCFL in November of 1970.

**5 LOOKING GLASS – JIMMY LOVES MARY-ANNE (LURIE)**

Published by Chappell & Co. Looking Glass appears courtesy of Epic Records under license from the Sony BMG Custom Marketing Group, Sony BMG Music Entertainment. www.sonybmg.com

Using “Brandy (You’re a Fine Girl)” as a template, Looking Glass crafted their next hit in the image of

their first. Chicago was a captive audience for this east coast quartet who scored a second smash with this slick, jazzy tale of two streetwise misfits. Holding down the No. 2 spot on WLS in October of 1973, it was the last time we heard from these Rutgers University alums.

**6 NEW COLONY SIX – THINGS I'D LIKE TO SAY (RICE/KUMMEL)**

Published by New Colony Publishing Co. New Colony Six appears courtesy of Sentar Records and those who suggested we flip the 45 and play the “B” side. www.newcolonysix.com

As legend has it, Superjock Larry Lujack decided to give the “B” side of the current New Colony Six record a spin as he thought it potentially more hit-worthy than the “A” side, “Come and Give Your Love to Me.” Well, they don’t call him Superjock for nothing, as “Things I’d Like to Say” became the band’s biggest national hit. Here in town it was a solid No. 2 on WLS in December of 1968.

**7 FEVER TREE – SAN FRANCISCO GIRLS (HOLTZMAN/HOLTZMAN/KNUST)**

Published by Clarity Music Co. Fever Tree appears courtesy of Lost Highway Records under license from Universal Music Enterprises. www.universal.com

Slowly and hypnotically revealing itself, this incense drenched nugget draws the unsuspecting listener in and envelops the senses with all that made the psychedelic music trip an unforgettable experience. When the song finally kicks in, you’re hallucinating lava lamps and black lights. This was the only trip to the singles charts for the Houston-based band when the 45 landed at No. 26 on WCFL in November of 1968.

**8 CLASSICS IV – SPOOKY (BUIE/COBB/MIDDLEBROOK/SHAPIRO)**

Published by Sony/ATV Songs, LLC. This recording of Classics IV appears courtesy of and under license from Dominion Entertainment, Inc. www.dominionentertainment.com

When Classics IV guitarist Ed Cobb came across an instrumental entitled “Spooky,” he and producer Buddy Buie set about to write lyrics to the memorable melody with the infectious groove. Drummer Dennis Yost was moved to the lead vocalist spot and the Classics IV frightened up their biggest hit with a No. 2 showing on WCFL in February of 1968. The session players used on the track would eventually be known as the Atlanta Rhythm Section who would score their own hit with this blue-eyed soul classic.

**9 THE AMERICAN BREED – STEP OUT OF YOUR MIND (GORGONI/TAYLOR)**

Published by EMI Blackwood Music, Inc. The American Breed appears courtesy of Geffen Records under license from Universal Music Enterprises www.universal.com

After one failed single, Chicago’s American Breed finally got the green light with “Step Out of Your Mind.” Fashionably adorning the “summer of love,” Gary Loizzo and his band were mindful of the lyrical themes of the era, setting them against a righteous high octane back drop. The results were good enough for a No. 9 experience in June of 1967 on WLS.

**10 JO JO GUNNE – RUN, RUN, RUN (ANDES/FERGUSON)**

Published by Bulge Music Co, Inc., Hollenbeck Music and Irving Music. This recording of Jo Jo Gunne appears courtesy of and under license from Dominion Entertainment, Inc. www.dominionentertainment.com

From the ashes of Spirit came this quartet who took their name from a Chuck Berry song. Lead by Jay Ferguson on keyboards and bassist Mark Andes, the band crafted a southern California boogie complete with electrified slides and sing-a-long falsettos that romped unchecked through radios from coast to coast. Who would have thought that this auspicious debut would be the band’s only hit (making them a classic One Hit Wonder) when it made a mess out of No. 2 on WCFL in May of 1972?

**11 GUNHILL ROAD – BACK WHEN MY HAIR WAS SHORT (LEOPOLD)**

Published Paul Colby, Ltd. Gunhill Road appears courtesy of Buddha Records under license from the Sony BMG Custom Marketing Group. Sony BMG Music Entertainment. www.sonybmg.com

Being bouncy, hooky and catchy in real McCartney-esque fashion pretty much guaranteed a hit for this trio. The single version of the song featured here was reworked from the album release that contained drug references that would have stunted the chart potential of this Kenny Rogers production. Instead, this One Hit Wonder found their audience in Chicago when their song cozier up to No. 13 on WCFL in June of 1973.

**12 CRYAN’ SHAMES – UP ON THE ROOF (GOFFIN/KING)**

Published by Screen Gems – EMI Music, Inc. Cryan’ Shames appear courtesy of Epic Records under license from the Sony BMG Custom Marketing Group. Sony BMG Music Entertainment. www.sonybmg.com

Taking what had been a charming Drifters release and rearranging it into something truly unique and original, Chicago’s Cryan’ Shames elevated the art of “Up On the Roof” to new heights. Complete with a french horn solo by Hooke and patented a cappella, cascading vocals, this version of the Carole King classic is considered by many to be the ultimate version. Whatever your thoughts, this was the Shames fifth consecutive top ten hit when it landed at No. 7 on WCFL in March of 1968.

Produced by Bob Stroud and Nikkie Jones. Special thanks to Jerry Schnacke, Greg Solk, Patty Martin, Kathy Voltmer, Paul Webber, Borders crew, Merlin 200,000 Mile Shops, all the fantastic local musicians who lend their support every year (you know who you are), Clark Besch, Bill Leuenberger and John Zurzolo.

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