

GARY TEES

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Yellowknife, NT

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MMS - Okay, an interview with Gary Tees. Yellowknife July 27, 2006. Thanks for doing this. Like we talked about before I just sort of like to get a snapshot of your early years in Yellowknife and what the city, what the town, what the community was like then and start from there and how you got started in music.

GT - Good thanks Pat. When I was growing up of course the town was just a little gold mining town of 3000. I was probably influenced more by my father who was a guitar player who played at house parties and my mom would joke that when I was a toddler, I would be dancing around and dad would speed up, slow down and I wouldn't miss a beat.

MMS - Can you remember the names of the people that would come over to your house party and would play with your Dad and your Mom?

GT - Yeah with my Dad of course, *Alec Glowach* Senior owned the guitar so he was there. I believe a few other people, might have been *Eddie Lessard* and maybe *Norm Burgess*. People like that. Others I probably don't even know or haven't heard of since.

MMS - The mines were really strong then and from talking with other guys growing up around that time, would those guys have been miners and coming into town and hanging out?

GT - No, I think they might've been tradespeople, you know of some sort or another. There might've been some miners but I mean I would've been just a little kid, I probably wouldn't remember. All I remember is having a hard time to sleep because the parties would go into all hours of the night.

MMS - Can you remember what songs they were playing?

GT - My Dad used to sing all kinds of stuff and he would sing stuff like even from the old Civil War in the states. He had Scottish ancestry and he would be singing "And it's a We Knocking Doors." A lot of the old standard stuff from the '40s and '50s I guess. Even for us kids and I have done this for my children I have played a little bit of children's tunes you know; (sings) *Peanut sat on the railroad track, his heart was all aflutter. Along came a choo-choo train, toot, toot Peanut butter.* You know that kind of thing, just C, F and G. I sometimes just fool and play like my dad and he always had that thump with his foot and he would strum just with his thumb, very lightly. And he did every song just with three chords. And of course he had a real great voice he used to sing in a choir when he was a young man. And...

MMS - Sorry to interrupt asking about your dad, was he born in Canada or born in Scotland?

GT - Oh my dad was born in Ontario. He was from Ontario. Bruce Mines (*ON*) around there. He came up after the war. And he worked at Giant mine and eventually before he retired he had, of course his own business as a plumber and he also worked at the correctional centre as the maintenance man there. But yeah, he's passed on but we do still have tapes of his stuff and you know it's always great to listen to it and shed a few tears.

MMS - If I could ask you another question right now. Were you listening to the radio? Were you listening to records?

GT - We would listen to the radio. We never heard the records 'til *Speed Taylor* one of the guys renting a room upstairs brought down a 45, it was called "Don't let the rain come in" or something like that; "my roof's got a hole in it and I might drown." But we would listen to the radio and all of us kids rocked on the couch and we used to always get heck because we would damage the couch but we would rock on that couch banging our heads against it in beat with the music.

MMS - Can you remember, this is going a long ways back can you remember the names of the shows that you were listening to? Or what was the radio like?

GT - I think the radio would've just been CBC, you know and I remember the later years called "Gather Round." but they had some programs on and usually probably a Saturday afternoon and you know we listened to that. The thing that really got me going music wise to play actually was when I went to Sir John High School, before I went there I actually went with my parents to listen to a concert with a band called "The Auroras." That was *George Mandeville* playing guitar, *Hans Nenza* and *Matthew* somebody or other and I can't remember, there was four of them. There was no bass player but they were sort of like "The Ventures" all dressed up in these red or pink suits all in a line, you know, moving together. And I thought to myself I want to be up there. I want to be doing that. So I bug *George Mandeville* to this day, telling him that he influenced me to play guitar. But what really got me going was when "The Beatles" of course, came out. The first 45 we bought "Can't Buy me Love" on Capitol records. I brought that into my sister's room, she had the only record player there and we played that thing over and over and wore it down. A friend of ours, *Victor Mercredi* who went to play hockey later years, the three of us would listen to that over and over and over again. Flipside was "You Can't do That." And I still have that record. I should hang it up in my room.

MMS - Mount it or something.

GT - Yeah. So other than playing in our first years and learning guitar from our math teacher *Wilf Schidlowsky*, (*sings*) "*I see the moon and the moon sees me.*" Very simple stuff to learn on and of course bugging him during math class and getting him off the subject at hand and getting him talking about guitars. He would tell us how he played in a band in his earlier years. In fact he had a guitar that a friend of mine *Bob Arlent* eventually bought from him and *Bob* and I used to have a duo "Alone" and played folk music sort of stuff. As we expanded our abilities, other people came along like *Wayne Bertrand* played with us and *Larry Glowach* played drums. We would jam away in the *Glowach's* basement in our little five or 10 watt tube amps always plugged into that thing. And this kid kept down bugging us his name was *Norman Glowach*, *Larry's* younger brother and

we would chase him off and the story goes that after we went up town for a pop he would go down there start hittin' on the drums. But other people that, around that time a friend of *Wayne Bertrand's*. *Wayne* was of course of French descent from Alberta. There was a guy named *Frenchy Cyrenne* and he had a band going. We were too young to play in the bars but we used to go to the *Cyrenne's* house and down in their small little house, we had a little probably like a 8 x 8 cubby hole and we would put our amps down there and we would jam away. Of course in high school we formed a band at St. Pat's High. We had *Wayne Bertrand* on rhythm. Myself on bass. My brother *John (Tees)* playing lead and *Larry (Glowach)* on drums so we had a band going there. There was different names that we went through. "The Vibrations" of course when the psychedelic era was sort of starting. "We Four" you know some of the typical names but in later years when the government moved here from Ottawa, Territorial Government, that was the big change in the music scene I think.

A big influence was a guy by the name of *Tony (Gilchrest)*. Anyway he was a drummer and he would tell us about these bands called "The Staccato's" and down in Ottawa, it was sort of like a "Mitch Ryder and Detroit Wheels" type of thing happening, Motown and we brought in another keyboard player, *Penny Aumond*, who played with us. And we formed a band called the "Stained Glass Illusion." And another local poet named *Doug Leonard* used to joke and later calling us, "The Strained Gas Confusion." That name is used by one of my sons in a band that he formed later. So we were the "Stained Glass Illusion" and we had our sort of little mini "Beatles" fame thing because we ended up playing in a few communities like Fort Smith and up in Inuvik and we were sort of the first long hairs with that type of music and changing over from, if you want to call it, the greaser era and we were just treated like royalty there. We were asked for autographs and people were flocking us and you know, that was our little mini claim to fame. The odd time even people who are still around come up to me and mention the fact that, "you remember the "Stained Glass Illusion.?" So that was one of the more famous bands way back when we were in high school.

MMS - We'll just pause there, I'd like to take a freeze-frame. Go back to, you're first getting turned on the music and playing in bands. Where did you guys buy your records? Where did you buy your guitar strings? How did you get your instruments? How did you get your amps? Where did you get them?

GT - I don't know where the first ones appeared I guess they might've been hand-me-downs from guys like *Frenchy Cyrenne*. They're little tube amps and little 5, 10 watt'ers but my first guitar I think was of course an acoustic. I don't know where I bought it from but I did buy my first six string electric guitar from Simpson's Sears catalogue and I remember on the middle of winter probably 40 below every day after school I would go to Grimshaw trucking to see if it came in and when it did arrive one day, I walked all the way from Grimshaw trucking you know, several I would see a good half hour walk, brought it home, opened the box and that thing was still frozen solid and I couldn't wait. I strung it up and tuned it up and started playing it. And I didn't realize that I shouldn't have done that because it had sort of like an alligator skin on it later, it sort of cracked and warped. Later I ordered my first Bass again through Simpsons Sears and had a "Teisco" Bass. It was a four string and I have seen the odd one on eBay now they really fetch a big dollar. But my first real Bass was of course a "Fender Mustang". We used to buy our stuff from "Yellowknife Radio." *Harold Glick* had a music store selling hi-fi's and albums and records

that we would buy our records and he would sell guitar strings and we had to order through the catalogue. I ordered my first (Fender) "Mustang" Bass with the racing stripe it was blue and it was great. Later I graduated to my first "Fender Precision" (Bass), American Precision through an order through *Harold Glick*. At that time "The Beach Boys" were big and I bought a white Precision. And through years of playing in the bars after I had it for a number of years it turned yellow with age and unfortunately I sold it for \$400. It'll probably fetch about three or 4000 now. And I was working at "The Bay" in the groceries stocking shelves and I used that, I had to go through "Laurentide Finance" and it seemed like I paid forever to pay that guitar off and I also bought an amp, a "Sunn" amp, "Sonaro" through *Harold Glick* and "Yellowknife Radio", financed through "Laurentide Finance."

MMS - Can you remember how much you spent on it?

GT - Oh I can't remember. But I would think the Bass might've been six or \$800 maybe at that time. The amp maybe a little more. I also bought a "Sunn 200 S" tube head which I used for a number of years later, in a country band mostly. And I also bought a cabinet with 2 15 inch speakers (JBL) D140s and to this day to me that's the ultimate sound. That warm "P" Bass through that "Sunn" amp. So I did actually downsize around the time I sold my Bass and got into more combos and stuff and more high-tech stuff.

MMS - What kind of gigs were you playing? And were they paying gigs in those days?

GT - Well when we were in high school of course it was whatever they were paying at high school and you know it was big money to us back then probably 50 bucks each maybe or \$100 would be big money. When we got out of high school we started doing our own thing and the odd time we would rent a hall ourselves like the old "Legion" hall and of course there was no booze but we would make our money off the sale of pop and stuff. And we were tutored businesswise by a good friend, *Nick Jones*. He never played guitar but he was probably five or 10 years older than us but he was there just sort of as this adult guy who looked after us and helped us a lot. And I don't know where *Nick* today is but he really influenced us a lot in the organization and working things out between band members. I recall as well at the old "Northern United Church" there used to be a little jam place down there with tie-dye sheets and stuff and there used to be jams there all the time and different bands, local bands playing there. It was a great place you know. Kids, all the local kids would hang out there on Friday and Saturday nights and we had a good thing happening. They raised enough money actually to move into a new location. I would probably be about 20 or so. I moved away for only about a year over the winter and I came back and it seemed like the town had made a different turn for the worse. You know, my life sort of parallels the growth of the town in some ways. From a small town growing up with these different influences of music and things happening. It's matured and it's almost to the point where its... we have a lot of bad things happening as we know. Music scene as well sometimes isn't the greatest because there aren't that many gigs to play anymore. You know?

MMS - Compared to those days.

GT - Compared to those days.

MMS - I was going to ask you. Okay so around that time you were playing in bands, there's other bands in town because there's bars bringing bands in from out of town. Can you remember what clubs were happening around that time, what bars were happening around that time and what other bands and musicians, what other musicians were you seeing?

GT - Well as you said a lot of influence from people coming up from the south. A lot of changes happening in Yellowknife particularly since the 1967 or whenever the territorial government moved here and the town grew. During high school one of the bands at Akaitcho Hall was the "UM2" ("Universal Music Machine") with *Marc Whitford* and *Kevin Mackie* and *Tom Hudson*, great singer. And *Tony Buggins* I believe might've been in that band for a while and several other guys. And they were sort of the Akaitcho band and we were sort of the St. Pats band. But as we all got out of school and moved on to different projects, different bands, we were influenced in different ways. Well of course some of the bands that were coming up were forming... "Friends" which would be the one you were in with *Sandy Wilson* and *JT*. And later days *Terry Mercer* who we talked about. Playing at the old "Rec Hall" or at "The Gallery" I don't know if it was always called "The Gallery." And there was a place where the old, where the diner is now I can't remember or recall the name of that place. There was sort of, maybe an empty bakery and I remember... I can't remember names but I can remember faces of different bands and some more or less the harder rock stuff back then, rock 'n roll. A lot of people coming through. I remember a guy from Vancouver another guy named *Lenny Sademan*, He was a drummer, played double bass. In fact when Prince Charles and Princess Anne were here, we played at the old beach behind City Hall there and I have pictures of that with *Lenny Sademan* and *Tony Gilchrist* was the guy who influenced us from the Ottawa scene. He brought that beat, you know that, whatever it was.

MMS - What did *Tony* play?

GT - *Tony* play drums and he sang. And I would say he got us, that was the "Stained Glass Illusion." He was "The" sound. That sort of double bass you know or double sound. (Musical sounds) and great dance music and really got everybody going.

MMS - The Elks and the Legion were they popular places to play? Dances and stuff?

GT - They always were, I guess for the country scene. And as we started maturing and that sort of scene was sort of leaving and the disco thing was coming in. I was asked by a band "North Bound Freeway" to join them. *Marc Whitford*, *Brian Lyons* and *Murray Grabke*, they had lost their bass player, I can't recall who was there before me but it was country stuff. And you know I had to learn it and I did in fact learn it and played it for a good 10 - 15 years. Made a lot of money, don't tell the taxman. And of course "Dave and Sherry", *Dave Sveinsson* and *Sherry Sveinsson* with their band coming up, they were a real hot band. I used to record us with a simple cassette player at different events we played, either at the "Elks", "Legion" even upstairs in the "Elks" for different events. Some of the recordings were good and you could hear the crowd in the back you know and it was packed. You couldn't get in sometimes. So I played with them for quite a few years and enjoyed that and I think playing country was a good foundation for getting a real good feel for other kinds of music, you know. I didn't mind country, I made a lot of money at it. These days I do a bit of country at the local "Gold Range" or whatever but I've always loved the Blues and was turned onto Blues when a lot of these guys were coming up from the south. And a good friend of

mine *Bing Stiles* played harp and we used to listen to tons of Blues music at his place and I've got quite a bit of material there you know records and tapes from different musicians, different eras and I'm always, love to hear him play the blues. Especially the raw stuff, right?

MMS - Did you get to play out in the camps at all, in the rec halls out there?

GT - I did play both "Con Rec Hall" and "Giant Rec Hall" but at that time the rivalries weren't there. The mines were operating still but any rivalry between communities like Giant and Con and town was more in the hockey scene, you know, on the rink. But people would rent the "Con Rec Hall", various people in town or at the mines and we would play at, even in my younger teen years, for teen dances at the "Con Rec Hall" or at the "Giant Rec Hall" later years for adult dances. And they were always well attended.

MMS - When you were growing up the technology was coming on board and that's one sort of aspect that I think had huge impact on music and the evolution of music. When you come to look at a place like Yellowknife which is really isolated and you are talking about the government coming here in '67 and how drastic that change was, can you remember when the road got put in? Can you remember the change that would have happened there? Or was that a little bit early?

GT - That was probably too early because the road I think was put in the in the late '50s and '60s.

MMS - Early '61 or something like that.

GT - Yeah so, as far as my recollection and my age I was born in '52 so I would've been eight years old in 1960 and in 1962 - 63 when "The Beatles" came out I would've been 11, 12, 13.

MMS - So okay, "The Beatles" came out and you got that 45 what kind of movies? Were you getting to the movie theatre?

GT - Yeah well the "Capitol Theatre", the old "Capitol Theatre" of course had the fairly up-to-date movies and all the "Elvis" ones would come in and as I said I was influenced by "Elvis" before "The Beatles" because you know, his singing and so forth. I didn't really have any of his albums or that but as a young man he influenced me probably because he seemed like such a gentleman. I remember at "Sutherland's Drugs" opening the door for some of the local ladies because I thought that's something that "Elvis" would do, right? But when "The Beatles" came on the scene of course, "Hard Day's Night" and some of their earlier movies that they made, we made sure that we went and attended them.

MMS - Those movies made it up here?

GT - Yep. They made it.

MMS - That's amazing.

GT - I remember when they came out there was an ad in the paper "The Beatles" are coming to town. What it meant is that, the actual "Beetle Volkswagen" cars were being sold at YK motors or something. So it really tricked us but the excitement was there for just a split second.

MMS - That's funny.

GT - Of course my influence in "The Beatles" would've been (*Paul*) *McCartney* because he was a Bass player. My influence of "The Beatles" music right from the very early stuff I enjoyed you know the very first "Beatles" album, some stuff that people have probably never even heard of. "Anna", "Go To Him." it was a real different sound. As well as the early "(Rolling) "Stones". I prefer the earliest "Stones" like "Aftermath", sings; "*it ain't easy, It ain't easy living on your own.*" That kind of beat.

MMS - British invasion sort of happening, that was sort of the peak of it probably was in the mid '60s.

GT - Yeah. And (*Jimmy*) *Hendrix* came along of course that was way up top there, not a musician but a friend who's still around. What's his name, *Ralph Nagy* (*SP?*) came over from Germany. *Ralph* the painter? And he turned us on to *Hendrix*. "Are you experienced?" album. And I still love listening to it to this day. It's great listening to it once in a while. I still have a turntable I pull it out once in a while and still turns me on to this day some of that stuff.

MMS - That was a magical, magical time for just the youth and the empowerment that came with the music that was happening at the time. There is a purity that you just can't deny. Were you able to get any other radio stations beside CBC?

GT - No, CFYK radio was the only one.

MMS - Were those programs sort of current were you getting the new music from that radio station? Like how much were you getting or what were you getting from CFYK at that time?

GT - Well I think it was mostly folky and country stuff. You know? Up to the age of about 12 years old. You know probably before I started playing because I didn't really start playing 'til I was about 12 and around that time is when, you know, I started buying records and it was more a record thing. To get the music.

MMS - Yeah, OK. And then do you remember like the cassette deck coming in or the reel to reels and stuff like that?

GT - It was more or less after the albums of course, you would get the odd 8-track tape unless you were lucky to be in somebody's vehicle. Like my friend *Wayne Bertrand*, I remember listening to a band there "The Electric Flag", my first turn on and listening to that band and of course cassettes regular audio cassettes later, you know. And what came after that? CDs? I just flipped over to CDs now. So, I understand there is MP3s and stuff which I am not into yet. But yeah, mostly cassettes.

MMS - You know as far as like the recording and stuff like, OK, being able to actually just sort of take one of those little early Sony cassette decks and set it up in the room and hear yourself back I mean that must've been a trip, to be able to do that.

GT - Well you had to have a good cassette for sure but some of the stuff I recorded our band "North Bound Freeway" with would just sort of experimentation, throwing it somewhere on stage and depending on where it was maybe it got mostly bass or drums or whatever but some of them were good. I put mics on both sides, close to the speaker system. Some of the recordings were pretty good. I've got people bugging me to this day saying, "can you give me a sampling of what you guys did?"

Part of our band I remember the old CBC station, radio station. *Roy Gallagher* I think his name was. We went in there, we used to have our own little radio show. I forgot all about that. This was "Stained Glass Illusion" I think and he did something with the reel to reels where he made it sound like a jet sound in the background. We had an instrumental theme song and we were being played on the radio. And that was great that's what helped our little fame there too.

MMS - What years would that have been?

GT - I would think we would have been in our mid-teens. And that was just great you know a guy like that wanting to do this little show and bringing us in. Our first time in a studio and that experience you know? And I forgot all about that, yeah. Yeah, that was a good experience working there and doing that.

MMS - A neat opportunity for you guys to have, that way.

GT - Yeah I think it was only broadcast locally and of course it was taped and then played probably only a half hour show if that but it was great.

MMS - Wonder what ever happened to some of those tapes?

GT - I wonder. Whatever happened, I don't know.

MMS - Someone might've got those. It's hard to say.

GT - I've never been one for composition but you know I was sort of going through a change of life a few years ago and I immediately about three or four tunes or songs I wrote down quickly and they were different styles of music. I did record in the old "Pido" thing and I did get a copy of it. It's called "Years of Innocence Waiting" and it was shortly after the mine, the Giant mine incident and I felt compelled to write about when I was a child and how growing up.

The basic message there was, you know, growing up in a town that was so small there was no paved streets, it was all gravel and wooden boardwalks. You knew everybody on the street and how things were today around that time when the incident happened. We have the paved streets and the cement sidewalks and it's always sort of saying, you know, I remember back then it was

sort of like, I call the years of innocence waiting you know. Waiting for what, for whatever is going to happen you know? I guess.

MMS - That's a great title.

GT - Yeah.

MMS - Great idea.

GT - There was another one, of course. When I went through some personal relationship there, I made up sort of a little country song there. I wouldn't get too much into that one but I did make up a sort of funny little country, sort of polka beat with different characters who I grew up through the years and referred to them by first name only. Like *Al's* now with the RCMP and another fellow I knew who actually ended up in jail doing big time in the pen, mentioned my brother and a few other people like that. So it was sort of fun to write like that but to sit down and write music I'm not sure how to go about it to make the words or the music match and I've learnt some in working in studio with guys like *Norm Glowach* you know. Where you take a certain hook and you write or something like that. Or you take an existing song sometimes that sounds close and you change it and in fact when I was playing with *Norman* and we did make up a few tunes when we were doing sort of swing band music if you want to call it that and that was fun. Everybody in the band had a chance to, you know, put in work on the lyrics as well as the song so collaboration or whatever it is, that was great too. Especially if you, as you know putting in a lot of time into it and eventually if it, seeing the end product, it sounds pretty good, you know. So when I retire I guess I'm always waiting for when I retire, to do more of that. I'm always want to accumulate instruments. I'm always making deals on used stuff, selling stuff. I'm always interested in working on instruments and passing them on to somebody, you know. Especially if some kid comes along and he's looking for something, I usually sell it half of what I paid for it because I always remember when I was there, you know. So I like nowadays to accumulate vintage stuff. The cheap stuff. It used to be cheap when it was made in Japan but now they are pretty expensive. Some of the names I mentioned like "Teisco," "Kent," "Kingston," you know? A lot of no-name stuff back then but actually good quality stuff. I've collected stuff from the dump as I've already mentioned, a set of speakers that's called "Toa." A power amp that was made in England. I found various guitars that I've picked up and worked on and either given away or sold. Amplifiers, speakers all kinds of stuff. Mic stands, I got about four Mic stands at home. You name it microphones, record players, records, tapes, all musical stuff and I've accumulated a lot of stuff. I collect tubes out of old whatever you know. But you go into my little music room where I live and because my wife's Dad used to work for DOT (Dept. of Transportation) as a technician she says it sure reminds her of her dad. You know that smell of old tube stuff radios and whatever. I got my little space where I sit there and I tweak and I experiment both, you know, with playing as well as with the instruments and stuff itself.

MMS - So are you still playing steady in different bands around town?

GT - Well mostly with one right now with *Rick Paultaruk* and *Percy Kinney*. With "Rick and the Relics." But gigs are far and few between because of the lack of places to play. And you know you really appreciate the guys who own these bars or local establishments who hire bands. Because

it's keeping it alive, you know? And I think every musician has to have their turn. I've had a lot of time playing and whether it's I see your band, *Pat* playing with *Norman (Glowach)* or and *Tracy (Riley)* Even *Norman* now with his band with *Greg (Nasogaluak)* and a young guy *Chad* I think his name is. I like to show up and listen to a few tunes. I always think to myself, well this is great, you know. Sure, you know, you always feel that you want to be the one on stage but you always say, "great I'm glad to see these guys are getting their opportunity, you know?" And there are other younger bands coming up and they're being promoted by local organizations and companies and so forth and that's good to see. Because you know for a while back when disco was sort of king and as far as musicians go, it sucked. Because it was killing us.

MMS - Why do you think things of sort of gone the way they've gone just here in Yellowknife?

GT - I think part of it is you know the disco scene that happened and basically a continuation from there. A lot of the local establishments finding that they could probably have that entertainment through a, you know recorded means either whether it be, you know, cassettes or whatever CDs or pumped in now through satellite. As well as the satellite thing now you know showing TV, large TV screens takes away from the impact a band is trying to or the attention the band should be getting so there is a lot of distractions there for bands. May be as far as the overall establishments the smoking bylaw might have had something to do with it. I think all through the country but I think health wise it's probably, on that note, it's probably better for everybody concerned. I've only had one at heart attack I don't want to have any more but I'm still smoking. And I think for a while we sort of in the 80s I find sort of when the disco was in the '80s or whatever, some of that music back then got into a really heavy, heavy shit and I don't know maybe I was just getting too old and I was sort of going into the country thing then too and I look at musicians or people who are of different ages after when I was a teenager and I thought well, up to the point disco was there, I think when disco was happening, music had no soul. And for maybe a bit after that, maybe in the '80s, some of the music that was coming out now. I sort of appreciate some of the music that was happening now but I wasn't into it. But I do enjoy listening to and watching some of the videos of the stuff now. Because those guys were excellent musicians. But they were just doing a thing that the people wanted at the time. And you know I appreciate what a lot of them were going through at that time. There was a lot of drugs happening in them bands and booze, big money. Look at some of the bands now that, what is one of the biggest ones metal bands ever? I can't remember. "Metallica" yeah. You know? I really wasn't into the music at the time but I really enjoy listening to them now. You know? So I think I have an overall appreciation for all types of music. I enjoy listening to jazz, classical, you know whatever the mood is to relax you. There is nothing nicer than, I don't know what some of the tunes are on the classical or jazz side but some of the stuff is just great to listen to. So I think I have been influenced by all kinds of music. Right from my early years from my Dad's stuff again when I was in my teens going through "The Beatles" the *Hendrix* and the earlier *Elvis* and whatever in the music scene from 'Frisco in the '60s and then some of the country stuff I've learned to appreciate and blues as well. So... I appreciate a lot, you know, a lot of it.

MMS - You grew up in a very interesting time, I mean you were hitting an age where you could afford to go down to the record store and buy the latest record but the latest record was "Sgt. Peppers" or "Electric Ladyland" or a new album was coming out by "The Band" or something like that, that music had such an impact on popular music that way. It was a, as you were just sorta

saying, it was just a magical time being a part of that and being influenced by that music at that age and you've got a Bass in your hand and you're out playing. And just that being part of the community that way. I wanted to ask you, what places did you travel to? The earlier bands like say when you're at St. Pats and stuff like that

GT - Outside of Yellowknife?

MMS - Yeah.

GT - The only band that really travelled when we were in high school was "Stained Glass Illusion" and we went to Fort Smith. We went to Inuvik and...

MMS - Were you being hired by high school grads is that what you were doing? Or tournament dances and stuff like that?

GT - Yeah. Usually by the high school bands. I did play in Fort Providence once with just a throw together band with *Albert Canadien*. He called us "Albert Canadien and the Circus." That was just a one night stand out there.

MMS - He has an amazing history.

GT - Yeah.

MMS - Amazing history. All the way up to Inuvik too, so you were flying. What were you flying, what kind of planes?

GT - Certainly was in the DC (3), prop. It was probably a jet you know. As far as I recall.

MMS - Otherwise driving down to (Fort) Smith and stuff like that.

GT - Yeah. I might have even flown to (Fort) Smith.

MMS - Yeah, okay.

GT - Yeah we just made it down the road one time and the band got in a fight when we went by car and we ended coming back to town and the band sort of broke up and that was the end of that road trip.

MMS - All the best of intentions.

GT - It came to fisticuffs.

MMS - You did a lot of playing with your brother, did you and your brother is always get along? I've always wondered about that.

GT - Yeah we've always got along. You now?

MMS - How many years did you guys work together? I remember seeing you guys...

GT - All through high school. Different bands later with *Sue Leon* and *JT (John Telgen)* "Franklin Avenue Review" I think it was called. You know playing for adult stuff around town whether it be for a Christmas dance or a New Year's Eve gig. That wasn't country back then, that was sort of pop I guess.

MMS - So you and *John* got along that way when... Did you start out playing right away when you picked up the Bass with him? You said you were in a duo with another fella. Did it just sort of naturally happen that you guys put a band together?

GT - Yeah, because we were in high school you know and just the only musicians sort of there was my brother *John (Tees)*, myself, *Wayne Bertrand*, *Larry Glowach*, *Bob Arlent*. In fact I didn't play bass. I played guitar, regular guitar tuned down and tried to make as much deep notes as I could until as I said I bought my first Bass. So, my brother and I always got along, we never fought at all. He was more or less there as a teacher you know? For the rest of us because he was the one that was picking out the tunes, picking out the chords and the solos and stuff. So he would pass it on to us you know and we would learn our parts as best we could.

MMS - Just a really good ear.

GT - Yeah.

MMS - Just a real natural that way.

GT - Yeah.

MMS - And you played for a while and then, sort of ask you how many years he played together before he left and why he left.

GT - I think we played all the time that he was in Yellowknife I think we played together. So from learning at an early age when we were in our early teens first in the duo thing and he of course liked "*Chad and Jeremy*" or something like that and (*Bob*) *Dylan*. He was really influenced by *Dylan*. Later starting these different bands with him and I always in it. When we got out of high school both eventually got married we were still playing in a band more or less along the pop scene like with *Sue Leon* and with *JT (John Telgen)* or whoever. He eventually left south and for a number of years, 6 to 10 years maybe, did his own solo or duo thing with somebody else and eventually came back to town. I think that's where he's sort of kept along the same line working as a single or as a duo. He doesn't seem too much interested in joining a band as such because I think he enjoys what he is doing.

MMS - Did you ever have any inclination to just sort of up and bugger off out of town, take your Bass and just jump on the bus and go down to the scene where it was happening. I mean you would've been in your mid-teens or mid to late teens because even in the late '60s...

GT - I did leave when I was probably 19 or 20, just for a summer. I was slugging away digging out an old sewer hole for a contractor or the government or something and it was more or less to grab my Bass and go but it was to check out the scene down south. So my friend *Phil Mercredi* called me from Edmonton and I could hear that he was having a great time down there and so I quit my job that afternoon, hopped the bus or hopped the plane, flew to Edmonton met up with him, we hitchhiked, hung around Edmonton, hitchhiked through Banff where I lost him. He hooked up with some chick and I was with another guy named *Kam Kelley*. He looked a bit like Jesus with long hair and a beard so we thumbed all the way to Vancouver Island or to Vancouver. First time in that big city and I remember a band down there I think it was fourth avenue where everyone was hanging out and I just remember seeing these guys playing in this small building with these big Marshall amps stacked up and long hair and they were just givin 'er. Eventually the cops had to come and they were banging on the door so we all had to run and scurry. But that summer I was on the, basically I never panhandled but I sold the "Georgia Straight" all day long for about 10 cents a copy and you know just struggled to eat after my friend was finished eating his chicken dinner in some restaurant, I cleaned up the bones after. And we hitchhiked over to Vancouver Island through Courtenay (BC) in the rain. We made it across to this place called "Long Beach" because we heard it was happening, surfers and whatever but everyone was sort of heading back the other way so by the time we got up there were all these sort of little driftwood beach houses with plastic over them with doors and everything. So we had the choice of the place, of course starving. And found a can of corn niblets, cracked it open with a rock and drank the juice out of it and eventually got the niblets out and went to town and I phoned back home. That was, must've been in September. My birthday had passed. I phoned my dad and he said "where in the heck you been?" He says "I'm gonna get some money in your account from your paycheck." So all day long in the rain we kept going back to the bank and nothing, nothing, nothing. It was after the bank closed when we were finally walking by, we didn't bother even looking at it and lo and behold the bank manager opened the door, "hey boys, your money's here." So we signed for it, we went and rented a hotel and ate the best, biggest steak you could ever find. So I don't know what happened to *Kam* but I worked my way back hitchhiking across back up to Edmonton, hooked up with *Phil Mercredi* again and that would've been in late fall I guess, early fall. We thumbed our way back up the gravel road and part way up the road there was a grader yard and we were starving. We were on the side of the road looking at our shoelaces thinking of that cartoon of Goofy and Mickey Mouse with their shoelaces on a plate like spaghetti and we were sort of saying should we or shouldn't we? Anyway we knocked on the door and this caretaker of this grader shelter just made some fresh bread and he sliced us. "Are you boys hungry?" "Yeah." He said "come on in." And he gave us a sandwich with this thick freshly white bread with believe it or not Klik or Klim something like that meat and that was the best meal ever. But we made it back.

MMS - An adventure. You didn't have a Bass with you were just on...

GT - I was just going, checking out the scene. But my only other playing of course was in 1986 with "Northbound Freeway" at Expo 86 in Vancouver, where we had our equipment stolen. And my lovely original "P Bass" went missing. Somebody had climbed over the fence and broke into one of the Atco trailers where our equipment was stored. Stole my Bass, a guitar and a few other things and I think *Rick Paultaruk* might've been involved in it at some point and *Alan Vaughan* and your brother (*George Braden*). Anyway they were good to us and said we'll give you an extra week or whatever you guys go rent equipment or whatever and in fact they said if you want to buy

the equipment we'll give you, so whatever. We made the deal, we ended up coming home with some new equipment. I bought another P Bass and I eventually sold it. But the reason I sold it was because I got my original P Bass back in the middle of winter after Expo had closed lucky I had the serial number given to the RCMP. They caught somebody going back across the US border. And they got it back. And I eventually went up there and in fact your brother was up there and I went up to the Laing building and when he opened the door and I opened the case to my guitar and I saw it, I picked it up, my baby in my hands and I give it a big kiss. Come home to daddy, you're home.

MMS - Oh lucky man.

GT - Yeah. There was something magical about the whole thing, you know? Just looking at different guitars, even pictures in the catalogue. I think when you are, as a musician, there is something magical I don't know what it is, I can't describe it. And to this day I still have that feeling about it. You know? There's something about instruments, there's something about the music that I can't describe it. It's a love or whatever. I don't know what it is but it's... be there till the day I die.