

John Telgen
October 17, 2018
Calgary, AB

(NWT Archives, Northern Musicians Project, accession number pending)

MMS - Okay. Here with John Telgen on October...

JT - October 17th.

MMS - October 17th. Okay, I was right the first time. Here in Calgary. John, if you could tell me what your early years were like as a young musician.

JT - Early years as a young musician. Well, I'm from a pretty musical and artistic family so early on my brothers, everybody used to play and sing and sit around the kitchen table when I was like, you know, nine, ten, eight years old, from what I remember. Taking me to barn dances, falling asleep on hay bales while the adults were indulging in their fun times.

MMS - Where was that?

JT - That was in Ontario, just south of Ottawa there. And then later on, I sort of left some of that. I used to play guitar and piano at home as a kid and then sort of moved from the country into the city and sort of left it behind for a few years and then hooked up with friends again and started a little band, garage band with ... Who was in some of those earlier bands? I can't remember. Oh, *Alex Skakum*. He was in Yellowknife for a while. And another good friend of mine was *Tom Byers*, he was on bass.

You know when you're in your teens, you have a lot of garage bands and basement bands or whatever. You play some little gigs around high schools and then one time we hooked up with some other good friends of mine and... Two fellows from Toronto come down and they had one of those delivery vans with the sliding doors in it or whatever and they were looking for a band that they could be roadies with and manage or whatever. *Simon* and *Dave*. I think we all got together, chipped in some money and rented a cottage down on the St. Lawrence, put a book together. It was *Earl Murphy*, *Mike LaForty*, myself. Man I can't even remember, that was a couple of days ago. But yeah and they got us some gigs playing high schools around Ottawa area and then we ended up in Toronto and that's a whole other side story there, Toronto in early days.

MMS - What music would you have been playing when *Simon* and *Dave* took you on? Like what songs were you playing?

JT - Oh, we were hippies so we were into the "Santana." You name it. The early first "Santana" albums, "Blodwyn Pig." It goes on and on and on. Can't remember all the names of bands. Of course "Cream," *Eric Clapton*, (*Jimi*) *Hendrix*, "Iron Butterfly," all those old bands. We were playing a lot of cover tunes. They were cover bands. Because none of us ... any of us were good enough to write our own stuff and go out there. So it was ... Yeah, basically it was all cover.

MMS - What years would that have been?

JT - Oh, that's ... Years would be end of the '60s, around the end of the '60s. '66, '67. I think we ended up in Toronto, some of us and put a band together there. That was early '70s, '71, somewhere in there. We were all living in Rochdale or nearby in Rochdale or rooming houses or something like that way up on Bloor Street. And we had to go way, all the way down Bloor Street, all the way down Younge Street, down to King and over across to Church because we had rented a space. In those days everybody rehearsed there in Toronto. It was called "Nash Rehearsal Studios." "Five Man Electrical Band," "Lighthouse." I can't even begin to remember all the bands that were in there. But you would hear them in the hallways. We had a little room up on the third floor or something like that but that band, we were basically putting it together to try and play all the sleazy clubs on King Street but we were so broke that band never got off the ground.

MMS - What bands would you have seen coming through at that time, local and different touring acts and stuff?

JT - There used to be bands that used to play on the second-floor patio and in the cafeteria. I remember one of the first times I was ever in that crazy building which we won't get into but it was somebody like "Mashmakhan" or something out of Montreal was playing with *Jerry Mercer* on drums, in the cafeteria, of all places. And yeah, well, of course there was "Lighthouse." We used to run around, try and catch those guys wherever we could for free concerts in parks they had around Toronto in those days. And if "Lighthouse" was on the gig, we'd be looking at *Joe Mendelson*, "Mendelson Mainline." I can't even begin to remember some of these other bands.

I remember seeing ... First time I'd ever heard of *Morgan Davis* was in "The Village" in Toronto at the "Mynah Bird" or something like that, I think it was. We used to frequent "The Village" quite often and all kinds of people we'd see, I mean from *Joni Mitchell*, *Neil Young*. Lots of little coffee houses we used to see those guys and just watch intently and pick up whatever we could as young wannabe players to try and absorb it all. "The Colonial," downtown Toronto. They always had top-name acts at "The Colonial." We'd go in and it was cheap, cheap, cheap for broke musicians. We could go in and see these places. Yeah. They'd have *Howling Wolf* in there. Lots of bands from the other side of the river, like the other side of Windsor. Chicago, Detroit and that. Lots of them would come around the Toronto area in those days.

"Rough Trade," we'd go see them all the time. Yeah. I remember seeing *Martha Reeves* from original "Martha and the Vandellas." She'd have a band that was blasting through "The Colonial." Boy, I just can't even recall all some of them but it was full of music. It was a pretty good. It wasn't just Toronto, but that ... The so-called Golden Triangle. Ottawa, London, St. Catharines and all that. There were so many clubs in those days that a band could make a living. You drive to Kingston, you do a show, you drive to Brockville, you do a show. Next thing you know, not too far from Ottawa. You could ... And these bands would all travel around that area and it was like a circuit, you know. But there was a lot of it, so you had pretty good exposure.

But throughout that time, the guitar player, a good friend of mine, *Sandy Wilson*. And we were all in that band together and *Sandy*, he ended up in Yellowknife because of somebody else was

up there that he knew. So I kicked around some more, sort of put the music aside for a little bit and then I was living out in the country near Ottawa in a farmhouse and a good friend of mine who was playing baseball in Yellowknife for the "Wardair Twins," fastball. And he had pitched the team to Ottawa for finals. And he was a pitcher. And so while he was there, him and *Cookie* came out to my place and said that "*Sandy (Wilson)*, your old guitar player, needs a drummer." You know. I says, "Well, where is he? What do you mean?" He just says, "Yeah, he needs a drummer in Yellowknife." That's how I heard about Yellowknife. And then I think it was the following year after that, I moved to Yellowknife.

MMS - Tell me about your trip to Yellowknife. How was the trip up?

JT - Trip to Yellowknife. Oh, let me see. I remember going up, I didn't have ... Pockets were pretty empty. Me and the girlfriend, a dog and a drum kit. I had an old '62 Pontiac and gassed it up and made sure to kick the tires and just started heading down the road. And I'd never been really out of Ontario. Going east into Quebec, yes. But yeah. If I look back on it, I can't remember any real problems that we had. The car ran great. We drove just like crazy every day as much as you could and then it was just great to see the country and we were going off to do young ... young couple going off to do something, something new. And that was pretty big adventure.

I remember north of Peace River, though, that I think the gravel stopped. The gravel highway stopped right around Manning or something and I'm going, "Uh oh. This could be fun. If it's gravel now, imagine what it's going to be like the farther we get to Yellowknife." But it was in the fall and it wasn't very wet and there was just a lot of dust. And that road between Enterprise and the ferry was like zigzag, zigzag, you know. Old Yellowknifers will remember that. But fairly uneventful. I remember thinking that the road's never going to end. But other than that, we never had problems with the vehicle or ... Yeah. It wasn't really, probably one of the few in that time that didn't have any major issues traveling from Ontario to Yellowknife, especially on the old Mackenzie Highway. I remember sitting on the south shore of the Mackenzie and looking at this funky, little old ferry putting across the river. It was the "Johnny Berens" ferry at that time. That was before the "Merv Hardy". I think it was only, I think, the following year it was, more or less, that the "Merv Hardie" went in. But yeah.

MMS - When you got to Yellowknife, what happened? What was your initial impression of the town at the end of the forever highway?

JT - Wow, I was surprised at the size of the place. It was bigger than I had expected and it wasn't really anything that shocked me. Just happy to be there in one piece and still had a couple of dollars in the pocket. Never had mechanical issues. Pulled up in front of the Yellowknife Inn and I got out to stretch my legs and just to try and find my bearings and there's a cab honking a horn at me. And it was *Alex Skakum*. So he says, "Just hang tough. I'm just about off shift here and then we'll go down." And I ended up ... We stayed with him for a couple of weeks.

MMS - That fall that you drove up was the fall of what year?

JT - Oh, the fall of '73. September of '73. Yeah. The leaves were well on their way, the closer we got to Yellowknife, to turning. Yeah.

MMS - How were your first weeks, months like getting settled?

JT - First weeks? Well, the first few days, just trying to find my feet. *Alex (Skakum)* would take us around to some of the clubs and everything. I think it was ... There was some guys that needed a drummer because they were doing a wedding. And I think it was two weeks after I got to Yellowknife, I was playing *Violet Erasmus'* wedding upstairs in the old "Legion." I got paid better than I ever had been paid with any other band as a kid, so ... And that work ... That sort of turned into a little band that we carried on, on the weekends at the "Legion."

MMS - Who was that with?

JT - *Alan* ... Who was I with? Guy singing, a blonde kid. *Alan Hiatt, Randy Demmon* from Sir John. He was a music teacher. He was playing bass and then I think the *Moore* brothers (*Pat and Terry Moore*) were in on that band. I know that band sort of changed personnel quite often. We would play Friday and Saturday night dances at the "Legion" upstairs. It was *Pat Moore*, and ... Man, I can't remember the other brothers.

MMS - *Terry*, I think.

JT - *Terry*, yeah, yeah, yeah. I think he was youngest. I'm not sure.

MMS - Yeah.

JT - Yeah.

MMS - What kind of music were you playing?

JT - Man, that's a good question. Pretty well Top 40 stuff at the time. Whatever was on the radio and stuff and country, of course.

MMS - From there, you probably got to meet other musicians and introduced to other players?

JT -To meet other guys in town that were playing? Absolutely. Of course, at night, if I wasn't working throughout the week, we were down at "The Trapline." And *Sandy Wilson, Tom Hudson, Kelly Tippett, Terry Mercer* and the bass players would change before *Charles (Kirkpatrick)* got in there. And oh yeah, most definitely used to keep my eyes glued to *Kelly*, just to pick up whatever I could because he was a competition drummer out of Victoria. They used to learn with pipe band, marching band. So his hand technique was really astounding. It was really, really incredible but he didn't have it on the bottom end as much, with his feet and so he would ask me to show him to do stuff because I could do those triplets that (*John*) *Bonham* did with "(Led) Zeppelin" and all that. And he says, "Well, how do you do that?" His playing was all from the top up and mine was more from the ground, the other way around. So we used to exchange ideas but he was basically the first one who taught me proper rudiments and wrote

them out on a napkin in the bar or something like that. And I think I still have them somewhere. It was invaluable stuff and just to pick his brain. And we'd go across to the ... Well, "The Gallery" was going in those days and "Gold Range" of course. And whoever was playing in town at the time, we'd give them a listen. Try and pick up stuff.

MMS - At that point, in '73 when you got there, was there bands coming up from down south or was it all local bands that were filling in those clubs?

JT - "The Gallery" was hiring bands from the south, I recall that. And this was before "The Explorer Hotel." Later on, of course, that cabaret up there, "The Snowshoe," started hiring outside show bands. But as far as "The Gold Range" was, it was mostly local I believe or from the surrounding area or maybe out of Hay River, who knows. "The Trapline" would bring in shows. They would keep a local band as a house band for six, eight weeks or more at a time and then they would bring in a group of some sort at "The Trapline," "Yellowknife Inn". But "The Gallery" I believe, always, every two or three weeks brought in different bands.

That's how *Charles (Kirkpatrick)* came to town because they brought in that show band or whatever and *Charles* stayed and then that's how he got with us. I think the first time I met him was like downstairs at "The Legion" on one of our breaks or something like that from upstairs. *Archie (Loutitt)* was downstairs playing with some guys and *Charles* used to love country music. But a lot of those southern guys from the Bakersfield area, you know, California, where he was raised, they liked country music. I remember this from way back, that a lot of colored folk liked country music. And so *Charles* would go down to "The Elks" or "The Legion" where there was a country band just to catch some good tunes. And always appreciated that. Not only that, but *Charles* ... The things he taught us as a young band was ... What more could you ask for? The guy had a hundred and ... a thousand and one intros and a thousand and one outs. He'd go, "Sandy, you're not supposed to start it that way. Do this little hook here or this little turn-around here. Boom, you're in." It was all this neat little stuff that he had. It was just pro, just professional stuff that when you're sort of landlocked into a place like Yellowknife, you don't have exposure to that. That was one of the only things I missed when I first moved to Yellowknife was some of that. Because I, you know, being from Ottawa area, you could go to any club and band and you could get your socks knocked off by some heavyweight players and you could absorb that stuff and watch and you could up your game because of it. But yeah.

MMS - So *Charles* was older than you guys then, was he that much older than you guys?

JT - Oh well, absolutely, yeah. We were ... I think *Sandy's (Wilson)*, what, two years older than I am? So I think at that time, I was 23 when I moved to Yellowknife in '73. So when did he join the band? '75. I was like 25, *Sandy's* like 26, 27. *Charles* was 46. So he was a senior in the band. "Who's that old guy in the band?" Oh yeah, at that time, *Charles* was like, he was most definitely our senior.

MMS - And he had ... Like you say, he's coming from Bakersfield, so when you say he liked country music, I think about when the whole exodus from Oklahoma was ... Everybody was going to California because that was the land of whatever and they brought the music with them.

JT - Sure.

MMS - And so that would have landed him there in the country thing. But I mean, at 47 years old at that time, so I mean, he would have been ... Anyways, he would have seen the whole development of ... you know, right from big band to ... into the rock and roll, the whole blues and country thing and watched all of that, and then been carrying that with him in the bass lines.

JT - Yeah. He would talk about those things just in the break, him and I sitting in a corner by ourselves or whatever. And after the gig at "The Trapline" many nights when we were playing there, night after night, playing all of our stuff and playing our pants off and that ... Man, lots of nights, he couldn't get out quick enough to go down to "The Elks" and catch a country band. Yeah, he would always try and to get the last call down in those places.

MMS - Wow, that's pretty cool.

JT - But then again, I don't know. He was probably chasing some ladies, too.

MMS - Something else bringing him down there. So between *Charles* and-

JT - But no, he would most definitely. He would always ... Yeah. He'd go over to "The Gold Range", and ... Yeah.

MMS - Between playing in the band with *Charles* and also *Randy Demmon* and from what different people say about *Randy*, it was just like he was light years ahead of anybody, musically at that time.

JT - Oh, of course he was. I learned a lot from that guy and I was brand new to Yellowknife, man. Next thing you know, there's a music teacher sitting beside me with a *Groucho Marx* mask on who would play bass at night because he wasn't supposed to. And he'd have a bottle of Glenlivet. And I remember the first time he told me. He says, "Listen," he says, "I can't teach anymore. I gotta get out of this." He says, "I just can't do this. It's not me." He says, and, "Because of that," he says, "I've got an audition in Ottawa next week." I says, "What? What do you mean? Audition what?" Says, "Yeah, I've got an audition with the RCMP band in Ottawa." I said, "Well, what's your audition about? What seat's open?" He says, "Oh, first oboe." I go, "Oboe? what are you talking about? Oboe?" And he says, "Oh yeah, I can play oboe." I said, "Man, you'd need a lot of wind to play one of those puppies." He says, "JT, I can play pretty well any instrument. Except I can't play drums like you." He says, "I just don't have the coordination to play drums." And I says, "Well, okay. Good luck, *Randy*." So *Randy* runs away. Anyway and he comes back and next thing you know, fast forward ahead, we're on our little Friday and Saturday night little gig at "The Legion" upstairs and having a drink of Glenlivet on the break. And I says, "How do you think it went?" And he says, "I think I did pretty good." I says, "Oh, yeah? Fine. Great." Then I think it was the following weekend. He says, "I'm out of here." He says, "I got my spot."

MMS - Wow.

JT - That's how ... Yeah. And then of course, the rest is history. They found out what a monster arranger and player he was, piano player. Next thing you know, he's director of both bands, stage band and show band. Yeah.

MMS - So for you to be able to play with him was...

JT - Oh, he taught me lots. He knew. He knew the concept of drums and he says, "No, that's not a shuffle pattern." He says, "That's just straight eighths or it's a dotted eighth" or something. Yeah, he'd make sure that I knew I better be playing it right. He said, "I'm playing bass. I wanna hear that." Yeah.

MMS - Yeah, exactly.

JT - Oh, it helped me a lot. You start to understand how your parts fit with all ... as one statement as a band, instead of just play your pants off through everything. I haven't seen *Randy* in years. It's been a long time since I've seen *Randy*. Actually, when I left Yellowknife for a few years there at the end of the '80s, ended up in Brockville, he used to come to the club that *Sandy (Wilson)* and I were ... and he would come by once in a while and we'd sit at the bar and talk. You know he says, "I can sit at the bar here and I can joke with you and *Willy* and stuff and *Sandy*," and says, "Nobody will ever understand that." No, he mentioned that to me a number of times that that was still some of his fondest memories of anything he's ever done

MMS - At that time as well, as well as the clubs, there was "The Legions" and "The Elks" and also the (Con and Giant) Rec Halls were happening. The bands that you were playing with, did you ever play those places?

JT - I played the old Giant Rec Hall a couple of times. I played Con Rec Hall quite a number of times over the years in different musical situations. I think I played the old "Lions Club" at one time. "Elks", played upstairs dances of course in the "Elks".

MMS - And enough work to keep you solvent, to make a living, or finding a place to stay and ..?

JT - Oh, yes, absolutely, we were... Ended up after *Kelly (Tippett)* moved on and *Sandy (Wilson)* re-organized the band "Friends" that was at "The Trapline" all the time, we ... God, we'd be crying for time off because we'd play for six, eight weeks at "The Trapline" and then we'd have a week down and then we'd be in "The Gallery" for six weeks or so. *Charles (Kirkpatrick)* and *Gladys* would hire us as a house band there. And then we'd do a couple of weeks over at the "The Gold Range" or something and you could definitely make a living, yeah. They were paying pretty good. And if that's all you did, you ... I mean, we were sometimes looking for time off. We were working lots. Yeah, throughout the mid-'70s especially, yeah.

MMS - Six nights a week?

JT - Yeah. Six days a week. Sunday was your day of rest.

MMS - Other local players that you remember from that time that were active on the scene? Maybe you weren't playing with them but other bands, either local bands ... And I'm even thinking some of the groups coming out of Akaitcho Hall?

JT - Yeah. I used to get called quite a bit to fill in for all kinds of situations in those days. *John Sigvaldason* before *Norm (Glowach)* or *Norm* was in there, *Glowach*, maybe? I can't even remember the name of that little group they had.

MMS - "Stonehenge"?

JT - And the girl, blonde girl, *Joanne*...?

MMS - *Joanne Bergasse*?

JT -Yes. Yeah. And they would phone me to fill in if they had a week or so, they had to do at "The Trapline" and that or for a dance at Sir John. What's his name? Old *Wilf (Schidlowsky)* from St. Pat's, and was it *Hans (Barford)*? You have his old bass, you have that upright. I remember them calling me to ... They needed a drummer to do some polka type stuff at the old St. Pats school. And then I think it was through that, I got the call to do that ... It was a Yellowknife album called "Two Hands and Forever", I think. And it was a big choir and they needed tracks behind that. That was in the '70s some time. I remember they brought into the CBC studio. They had to lay some drum tracks, after the fact, after this big choir.

As a side note to that, very interesting. You know, I never got a copy of that album even though I had played on it. And about a year ago, I'm in Calgary here, on a Saturday afternoon. I'm working at "The Ironwood". I'm mixing sound there. And a guy taps me on the shoulder and says, "JT, how you doing?" I go, "What?" So it was *Pete Jenkins*. *Pete Jenkins* from ... *Jenkins* from "Canarctic." Anyway, from Yellowknife. And he had moved on to Edmonton as an aircraft engineer. And we all used to hang around together and drive Broncos.

And Pete says ... I says, "How are you doing?" He says, "JT, I got something for you, have you got a sec?" And he opens up this bag and he's got an album, "Two Hands and Forever" and a book that accompanied the album. And he says, "My mom passed away and we've been going through her things." And he says, "I remember this and I saw your name on it and I thought maybe you would like to have it." So I finally got a copy, after all of these years. Thanks, *Pete*. Thanks, *Pete*. Yeah. That was real cool, I have it at home now, yeah. And it's in mint condition, the album and the booklet that went with it. Anyway, that's aside.

MMS - Very cool. I just sort of came across that because one of my pieces ... Well, actually, the next guy up, coming out here is *Alex Czarnecki* and I was trying...

JT - Yes, he was involved in that.

MMS - Yeah. I was trying to find music for *Alex*. I was calling people all over town. *Alex* actually gave me a copy that was in real good shape but then he also gave me this 15-minute

montage of him playing with *Wilf* and different people sort of coming through the band. And you know, the oom-pa-pa music and *Hans Barford* playing bass and *Undheim*....

JT - *Henry*.

MMS - *Henry Undheim* playing accordion. And you know, the recording is from some reel-to-reel in the back of the hall, so you've got the natural hall reverb and it's like ... Oh my God, it's incredible and *Alex's* saxophone sound is just like pure as just a bell because he worked so hard on it. But anyways, yeah. That's sort of that aside there. Memorable gigs? What were some of the more memorable gigs that you did in Yellowknife that you remember?

JT - Oh, memorable gigs? Well, hands-down, opening the show for *B.B. King* with frozen feet at the old "Jerry Murphy Arena." And yeah, that was, of course ... I mean when you're early 20s and you get the chance to open up for one of the people that you've known about for so long and not only that, meet them all and just great people. Yeah, that'd be the top of the list for that era.

MMS - How did that gig come to you or to you guys?

JT - The piano player in the band (*Terry Mercer*) and another fellow, (*Paul Haynes*) they put a little production company together and somehow they pulled it off that they could get *B.B. King* in Yellowknife and then of course, to do a show in the Arena. And if that was the case, well they'd need an opening act and I was part of that band that the piano player was in on and him and the other fellow had the production or promotion ... I can't even remember what they called themselves. ("JPT Productions") But yeah, that's how we got the gig to do it, yeah. I remember piecing all this equipment together and the equipment in those days was something to be desired. It was okay but for an Arena show and when you had vets like that coming in, *B.B. King* and everything, they were used to monitors and good monitors and all that. So it was quite the hair-puller to get that thing even to work but it all worked out and everybody had a good time, from what I understand. Yeah.

MMS - Cool.

JT - Intimidating, though, to open the show for those guys. Any other shows? Yeah, I don't know. I can't think of any other ones that were real memorable.

MMS - Yeah. Yeah. No, I know that. The '70s, that's going back quite a ways. How did you find the music scene sort of change? I know you were there in '73, and I'm sort of chopping you off at sort of '75 or '77. But I guess within those early years, what changes did you see happening on the local scene?

JT - With "The Snowshoe Lounge" opening up and bringing in those cabaret bands, they were bringing some really good acts and that sort of upped the ante for everybody locally in town that ... When you're in a small town, you can get complacent as far as doing your homework on your craft to make sure it's somewhere worth for people to pay for. And things I noticed, some things were starting to change in the mid-'70s as far as the scene went. The music was changing, I don't

believe just in Yellowknife but it was changing quite a bit all over. And those influence took a bit but they made their way to Yellowknife and through “The Gallery” and “Snowshoe Lounge.”

I remember, I think *Sandy (Wilson)* and I talked about this before, how we started to change what songs we would pick up and put into the book. And country was really more so taking off, the TV country with the rhinestones and all that, that you could tell some of that was changing. But Yellowknife was sort of humming along, doing its own thing.

MMS - Your point about the music changing around too because that's sort of the other thing that I talk with, especially guys like *Tony Buggins* and I guess those younger players that sort of came out of Akaitcho Hall. Because the music was changing so quickly and you're coming from down south and so you had that exposure to “Lighthouse” and all of these other bands, seeing those guys and it was breaking. And then you came north, as opposed to *Tony*, who was up north, right? And was just sort of listening to the radio and going to *Harold Glick's* and spending a lot of money on records like the rest of us.

JT - Which I did. Yeah. We spent money at that place, for sure.

MMS - But the music was changing so quickly through the late '60s and into the '70s and stuff and different people just sort of recognized that, so that's the reason why I sort of asked that and I guess the changes that were going on in town.

JT - I remember that time where I myself personally was starting to play more country and country rock where I hadn't really done that before. The band “Friends” sort of disbanded and shortly after that, we all know when *Terry (Mercer)* passed away. And so I was getting more calls to do country gigs here and there and playing in “The Gold Range” and playing with *Tony (Buggins)*. I always had fun playing with *Tony* and that's when I started to play more country. Yeah and just before that, it was like ... I don't know, playing with *Barney Killeen*. *Rob Wickson*. Bass players would change. That would be one of the *Moore* boys would be playing bass with us.

MMS - Was that the “Stained Glass Illusion?” Was that the band?

JT - No, it wasn't “Stained Glass Illusion”. I can't remember the name of that band either.

MMS - Was it-

JT - *Wayne Bertrand* was in that-

MMS - Okay, well-

JT - ... band with *Barney* or *Brian (Killeen)*. *Barney*, he's passed away now. We all called him *Barney*. He was playing some fiddle and guitar and singing most of the songs. And *Wayne* was playing rhythm and I was on drums, and oh, *Rob Wickson* was playing bass. And I know we did a thing there for a couple of years on and off. There's some pictures of us at the early, early concerts we used to have at “Petitot Park,” the start of “Folk on the Rocks.” I've got some

pictures at home of that band. Yeah. I don't know, sometimes I think I'm getting old timers, I can't remember some of that stuff. But you know, that's a long time ago now.