

## Wayne Bertrand

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MMS -So, okay. October 19<sup>th</sup>, 2018 sitting here with *Wayne Bertrand*. And, thanks for doing this *Wayne*.

WB - Yeah, my pleasure.

MMS - If I could ask, I guess the first question, can you tell me about your early musical years and how music came into your life that way.

WB – Well my first want or love of music, I guess, I was around 10 but it never really started until halfway through Grade 7 when I found out that *Wilf Schidlowsky*, the Grade 9 teacher at St. Pat's... I was going to St. Pat's then... was a guitar player and that's I wanted to do, was be a guitar player. So, I had asked him when we got into, when I got into Grade 8 if he would teach me how to play guitar and he said, "Only if you get at least 10 other people to join with you and then I'll teach you guys how to play." At that time I just, you know, do I know 10 people that want to play guitar? So I thought, okay, who am I going to get? So I got contacted *Larry Glowach*, *Bob Arlent*, *John Tees*, *Gary Tees*, *Carolle Lachance*, *Francesca*... I can't remember her last name and a couple of other people that I don't even remember now, that was such a long time ago, to come to the classes so *Wilf* would start teaching us how to play guitar.

So, we got into playing and that and he's teaching and practice our asses off right through all kinds of nights and that. Then when it got to, "Your Cheating Heart," the country and western, it was like, okay boys, we want to do this rock and roll, "Beatles" and the "Rolling Stones" stuff. Right? So we ended up leaving and then okay, well, we need a drummer and *Larry (Glowach)* goes, "Well I'm having a hard time on guitar so I'll get onto the drums." *John (Tees)* was teaching himself bass so he taught his brother *Gary (Tees)* how to play bass and we started the band. We went through a few names but I think the last one, the name was "The Vibrations" and played at the high school dances. That happened for about a year or so. A couple of years actually, I guess.

MMS - What years would those have been then?

WB - That would have been... started learning in, in September of '64 and then after that when we got into playing in the band or putting a band together that would have been in '65. Got the band together to get enough of a good four sets type of thing. So that would have been later on and we played for a while until then for some... I don't remember why. Then *Bob (Arlent)* and *Larry (Glowach)* left in '67. When the seat of government came to Yellowknife, we ended up

meeting *Tony Gilchrist*. He said he knew how to play drums. So okay, let's go. In the meantime, *John (Tees)*, *Gary (Tees)* and I, we were still practicing down in his mom and dad's basement. So, we were practicing on that.

MMS - Hold you there. Can I ask you to go back to the mid '60s when you're playing and you're playing dances. You're just playing schools at that point in time?

WB - Yes. We were just playing the schools, the high schools and that at that time. Well, we weren't that old and at that time. Right? So we were, you know, like what were we, 15?

MMS - Fifteen, yeah. If that.

WB - If that.

MMS - Akaitcho Hall was sort of happening around that time too. There were different groups going there. So you were going to St. Pat's (school) and then there was Sir John (Franklin High School) Any interaction at all between you guys or did you just know of each other and that was it?

WB - We just knew each other. At the time when there was *John*, *Gary*, *Bob*, *Larry*, and that, I think the only band from Akaitcho Hall that I recall was the "Arctic Ramblers" I believe. And that was before "UM<sup>2</sup> (Universal Music Machine)" So that was the Akaitcho Hall band. We knew the guys, they knew who we were, being in Yellowknife, right? You know, you crossed the street and you know everybody. So, we just started doing just the school dances and that, usually St. Pat's. Akaitcho Hall was doing Sir John, type of thing and we were doing the St. Pat's. We did, later on, do a little bit out of that, when *Tony (Gilchrest)* joined us in '67, then we did that.

MMS - What songs? Do you remember the songs that you guys were playing?

WB - Well anything that came off the radio, we were doing some "Beatles," "Rolling Stones," "Dave Clark Five," whoever else was in that era there. Can't remember them all now.

MMS - Guitar instrumentals and stuff?

WB - No, we did... everything was with vocals. We all did vocals at the time. In the mid '60s *John (Tees)* was basically the lead singer and *Gary (Tees)* and myself would do some singing. But *John* was a better singer than we were. He had a better memory, maybe that's what it was. He remembered all the lyrics.

MMS - For sure. And then *Tony (Gilchrest)* came on the scene, where did *Tony* come from?

WB - When the seat of government moved over, his dad was Assistant Commissioner, they were moved from Ottawa and came to Yellowknife and that's how we ran into *Tony*. He was going to Sir John and I can't remember how exactly we met. But at that time again, Yellowknife being small and in the music, there's wasn't that many of us that were playing music.

So more than likely what happened is *Tony* probably heard us play or heard of us or something and we got together. And at the time we were looking for a drummer, he could sing as well. He said, "Well basically I'm a guitar player but I can drum too." So, that was a good deal. He bought a set of drums and I bought his guitar and played that. That's when we got into more of the obscure music, I guess, you know. Then we're doing *Jimi Hendrix* and more of the really heavy rock and roll that we were doing. Trying to remember all these names. My God, you got me on the spot here, from way back when.

So we would learn those songs and something different than what the "UM<sup>2</sup>" because "UM<sup>2</sup>" started by that time. And then that's when we became "Stained Glass Illusions" when *Tony* had joined us. That's another story. "Stained Glass Illusion." How did the name come about? We were practicing in *John* and *Gary's (Tees)* living room at their house, at their mom and dad's house. Phone rings. *John* answers the phone and I can't remember if it's... who or... For some reason I keep thinking of *Sam Yurkiw* that called. He needed a band, that night. It was a Saturday afternoon. We had, I think, 20 songs. So *John's*, "Well we only have so many songs." "I don't care. I need a band and the band didn't show up. I need somebody to play. What are you guys called?" And *John's* standing in the kitchen, his mom and dad and she had a stained glass, trinket in the windows and it's rotating. He's looking at it and he goes "Stained Glass Illusions." Bam, we had our name. Eventually Illusions kind of dropped off and we were just called "Stained Glass" and then we were called other names too, I'm sure, but...

MMS - For sure. It's interesting to hear how the music changed. I mean even between '64 and '67 which was like, okay three years is not a long time. But again, going back to that time, it was a long time because the music was changing so fast, as far as popular music goes. And that you guys had your finger on the pulse and were picking up those songs either from... Were you're picking them up from radio or from records?

WB - Well, at that time there was a little bit on the radio, not that much in Yellowknife and that. But we were buying records. "YK Radio." Good old "YK Radio." Good place to buy equipment too, on credit. He helped us out a lot. *Mr. Glick* helped us a lot. So, we would buy records. Some of it we heard on the radio or on the little bit of TV that we had on Saturday afternoons or whatever. A lot of times we'd buy records, not because we knew who the band was. You'd pick up the record jacket and go, "That's cool. I wonder what this sounds like." So you take it home, you put it on the player and play it, "Oh yeah, that's what we want to do." Yeah. And so that's, well then another band was "The Who." We were playing at St Pat's at a high school dance, I think it was even the grad dance we were playing. In one of the pictures you'll see, it had my little amp and an older guitar and I thought, at the end of the night and we had discussed this a little bit beforehand. I said, "At the end of the night, you know what? I'm going to smash that amp and that guitar," and the rest of the guys are going, "Yeah, right. Whatever." So we were playing this last song, I can't remember what the name of the song was. They were playing away and I took off the guitar I was using and I grabbed this other guitar and I turned around and I smashed the amp to pieces, the guitar... Everything stopped. And then, next thing you know they... I think this was still with *Larry (Glowach)* and them. *Larry* put his foot through his tomtom and I forget what *John (Tees)* did. But anyway, the whole crowd, the dance hall... Everybody stopped... The teachers thought we are all insane. I'm sure that they thought we were smoking marijuana and the whole nine yards. And they all crowded around the stage and they

were all... mouths hanging open. Like, these guys are nuts. But, amazing enough you'd see people afterwards picking up pieces off the stage or whatever flew on the floor. Yeah, we were "The Who" that night.

Yeah. We wanted to be different, you know, to play the different music, not what everybody else was playing at the time. We wanted to be on the outside, I guess the black sheep of the music, so to speak. So, a lot of people considered us the first rock and roll band in Yellowknife. And then "UM2" came into the picture and then there was sort of like the rivalry between the two, the bands and that. Naturally it would be because we were the only ones really playing that, you know, the pop music, if you like. So yeah, that was a lot of fun. We would always, you know, joke around with each other type of thing and that, yeah. "You guys are playing tonight?" "Yeah we're in..." "Yeah, we're going to show you up tonight. We're playing too, over there." "We'll see who draws the biggest crowd."

MMS - Healthy. Healthy rivalry that, for sure.

WB - Yeah and we all got along. I mean it's all, that's what it is. You know, musicians are a big family. Right? No matter what. You know. So... Yeah, that was fun days. The late '60s. Yeah.

MMS - I know at that time *Wilf (Schidlowsky)* was playing around town. Of the local musicians, the older guys and stuff like that, who do you remember, outside of the school? Like I said, the older guys that were playing around town?

WB - There was the fiddle players and the other, the country and western guys, we would listen but I can't remember everybody that was playing at the time. You know there's maybe *Herb Lafferty* but I think those guys and that, was a little bit later on. Yeah, because I've played with them as well but that was later on. And then so the very first part that was amazing that I can remember what I remember so far.

MMS - I don't know. I remember going to the Capital Theatre and going and seeing "The Last Waltz" and talking with, with different people from before, from the time that you're talking about. They talk about how the record companies sort of teamed up with the movie companies and they put out these... what would you call them? Compilations of different concerts and stuff like that. And they would bring those in. So there'd be, whatever, two hours of six different bands, whoever they were pushing or promoting at that time. Did you ever get to see any of those at the "Capital Theatre?"

WB - Yeah. We went in and we seen "Help" from "The Beatles." We seen "The Who." Who else did we see? "Tommy James and the Shondells." That's when we picked up the song that new group here is now, playing on the radio. "The Everly Brothers." You know, all those people at the time of the '60s and that. Yeah, there was sometimes shows of just the one band and like you say sometimes there was skits of all these other bands playing the "Rolling Stones" and that. So we did go in and get to see that and that was, that was a big outing for us, you know, like, get to see the actual... Because as you know, in Yellowknife, you didn't have people coming in to play up at the end of the road. Just didn't really happen. So, everything that you're seeing was at the "Capital Theatre" or on the little bit of TV that we got.

MMS – *Ed Sullivan* or taped a week late and all the rest of that stuff that was coming up.

WB - Yeah, exactly.

MMS - It must have been kind of mind blowing to be able to, like you say, to actually see what these guys were doing on stage. Again, I know for myself, basically the two albums, the seminal albums for me were “Woodstock” and “Concert for Bangladesh.” And I listened to those things. My brothers brought them home. I didn't buy them but I listened to those things. I would look at the pictures in the booklets. And then, just even a few years ago, I was down in Newfoundland, I went into this record store and there's the “Concert for Bangladesh” and “Mad Dogs and Englishman,” that was another one. Video. And I just... I put those on. And it was like, it was surreal for me to watch and to actually see what I had just listened to as a kid. Then, you know, I'm in my late forties or something, whatever, 35 years later. Then to actually see the footage of what these guys looked like and how intense they were and how just on fire and in their prime and stuff. So again, that visual thing of just seeing... that's why I sort of asked that.

WB - Yeah, no, exactly. You know, because we were listening to those records at that time. And again, learning to play those songs. A lot of times and throughout the years and even now, I don't usually pick the A side unless there's a song that's really like, okay, yes. I like the B side where people don't hear it and bring that to the forefront because a lot of times, radio stations or whatever, they play the A side, the top 40 or whatever. You don't get to hear some really exceptional music that's on the B side. A lot of times it's something way out there, if you like. you know, off the charts, very intriguing like, "Ooh, how do they do that? How do they get that sound?" And that's what, from the '60s onwards, what we liked to do, was be different. Choose something that got people's attention, so they would listen to something other than the mainstream. And then listening to music and watching the “Rolling Stones,” “The Who,” “The Beatles,” all of these guys doing their concerts and that, it was just like, "Yeah," you know, can "... love what you're doing. Wish I could do that too." Yeah.

MMS - Being able to see them and stuff like that, were you following the fashion of the day as it changed as well?

WB - Oh yes, I was a great instigator for that. Back when we were going to be opening... Let's see, I'm trying to think. Yeah, I guess it was when *Tony (Gilcrest)* was with us, I believe. We were going to be opening for *Bobby Curtola* in Yellowknife and I thought, well we got to have something different. You couldn't buy that stuff in Yellowknife. Right? So then I... trying to figure out who I can get to create these clothes that I have in my head. I was going to school with *Georges Erasmus, Roy Erasmus*. So I was discussing with them one day and *Georges* goes, "Well my mom sews." "Oh, great." So he says, "What do you want?" And I said, "can I talk to your mom, see if she would be interested." Went and talked to *Mrs. Erasmus*, nice lady, the whole family are nice. Sitting in the kitchen at the kitchen table and she goes, "So, *Georges* tells me you want to have me sew some clothes for the band." I said, "Yes." She goes, "What do you have in mind?" And I said, "Well, I want bell bottoms." And she goes, "Okay. What kind of bell-bottoms?" "I want corduroy and they have to be orange." "Really. Okay... Fine." So I described what I wanted and then she goes, "What about a shirt?" And I said, "I want a flowered shirt so that the cuff had probably at least six buttons with big billowing sleeves and long collars, high,

long and pointed collars. And it's got to be really hippy type." Right? Lo and behold, she took my vision, she made them and we wore them onstage. We opened up for *Barbara Curtola* wearing these clothes. Yeah, good on her. You know, I was just like, wow. That she actually came up and did it for us, you know?

MMS - And got it, too.

WB - Yeah. Got it. Yeah, exactly, got the vision big time. And sure, naturally people are, you know, that didn't happen in Yellowknife neither, right? So when "Stained Glass" is on stage and then, "Yeah. There's "Stained Glass." And then eventually we became, instead of "Stained Glass Illusions," we were suddenly called "Strange Grass" or "Strange Illusions" or whatever because we were doing all this stuff that was totally different. And yeah. So yeah, that was cool. When we opened up for *Bobby (Curtola)* and having these clothes made and that. That was cool.

MMS - Where did that happen?

WB - That was at the public school on Main Street. What was the name of that school now?

MMS - William McDonald.

WB - William McDonald, yes. In the gym, the gymnasium there.

MMS - It's a big gym, that one.

WB - Yeah.

MMS - Did you ever get to play in the "Capital Theater" because I've heard different musicians talk about playing in the "Capital Theater," doing concerts there?

WB - No, we never did get to play in there. No. Because from there, after that, like I said, well like even in "Stained Glass," we played downstairs in "The Legion". *Wilf Schidlowsky* got us to play down there. Being young as we were, you know, no matter what the temperature was out, plus 40 or minus 40, as soon as you finish your set... outside, freezing the butts off. Until finally *Wilf* would say to the manager. He said, "This is crazy. You know, we're sending the young guys out there, you know, they're sweating on stage and we send them out and they're freezing to death and..." So finally they set up a table for us in the corner. "You don't move from here. We'll bring your water and pop but that's it. And then from there you go right back on the stage." Yay. So, that was cool. *Wilf* was, yeah. Amazing guy, you know, taught us how to play and then supported us through our career at that time. Pushing and that. And, again, musical family, right? He is a musician and all the guys too that he played with, were all, "Hey guys. Right on." Usually at the end of the night, you know, they would come over and we'd all jam or they would go, "Hey, show me some of that rockabilly stuff there."

You know, "What chords are you playin' there?" You know. By that time they had a few too many, more than likely, you know, like. But it was all fun and we had grand time. That's was our jamming with those, the old fellows and that. They wanted to learn what we were doing. We

kind of knew what they were doing, country and western, it was pretty easy to play at the time. But this was something that they'd never played. But they were interested in learning how to play it and like, the riffs and the timing and all of that and, but they had fun. You know, we all had a lot of good laughs and yeah, it was good times. Yeah. Miss those times.

MMS - They were open to that I guess. And, like you say, just sort of that camaraderie that sort of happens amongst musicians, whatever the age or whatever. I think we can all go and hear a young band and kind of go, wow, those guys are awesome. And, get really excited by it and and get turned onto it because we were there, you know and know what that feels like. And, for them too, it was probably the same thing.

WB - Yeah. Like even myself today too, like I'm out there, going to help the young guys. If they want help, I will help them. The first thing I say is, "I'll teach you, no problem with that. As long as you practice. If you don't practice then we're wasting our time, yours and mine, we're wasting it." And that's what it was like with the old fellows too. They were willing to teach you as long as you were willing to practice, to learn how to do it.

MMS - Yeah. And when you talk about *Wilf (Schidlowsky)* and you talk about *Harold (Glick)* and they're both players going back. And, luckily at that time those guys were there and they either gave you guitar lessons or they fronted you PA systems or gear or whatever, at the store and stuff like that. But they must have got a kick out of just seeing you guys run with it, you know? They could see what was going on. I mean, they're working their jobs and doing their thing and stuff but holy smokes, listen to that guy now. That kid from three years ago or two years ago, put a guitar in his hand and here he is now. It's like, wow, that's something else. So they must have got really jazzed by just seeing, seeing you guys develop and grow right before their eyes, literally.

WB - Yeah, exactly. Yeah. I'm sure it must've been. They never came out and said that kind of thing in that way but you could see that they were proud of what we did. And, like I said with *Harold (Glick)*, there's a lot of times when you're 14, 15, 16, you don't have money to buy something. The money we're making is playing high school gigs and then eventually we'd, like I say, we got into "The Legion" and made some money there. So, it was amazing that *Harold* would go... "I like that amp," or whatever and he'd go, "Okay, we'll open up a credit account. You pay me, on a weekly basis. You come in and you give me X amount of money to pay the amp." He said, "I'm not going to let you take it right away." In some cases, depending on the price of the amp. So I would say "Fine." Usually when we got to over the halfway mark then we could take it to use it because now we were committed and he's seen we were committed. He took a chance and then after that, sure enough. But, because he took a chance on us... Well, for me especially, I'm talking about what he did for me. He felt safe to enough for me to take the amp because he knew I was going to pay him at the end. And I appreciated it and I was going to pay him at the end.

MMS - Yeah, you worked hard to do it.

WB - Yep. And plus he worked hard for his business and he believed in me, enough to give me, a 15-year-old, 16-year-old kid, credit. That doesn't happen today, you know? To set somebody up in what they want and love to do. I got no words except, thank you very much.

MMS - Small enough town too that while *Harold* knew your folks, he knew my folks and it was just like I don't think he was worried about losing out or anything like that. But, like I say, those guys sort of made you work towards a goal and it was all part of growing up. You can call it life skills or whatever it is but it's tied to the music thing. There was an obligation and you paid it off and then it was yours and you felt really proud about that. And then, you went back and spent more.

WB - Exactly.

MMS - *Harold* was smiling all the way to the bank.

WB - Exactly. Yeah. No, no, he was a good businessman. Indeed. And, then talking about *Wilf*, I mean I remember him lending me his red guitar. I think it was a "Hagstrom," had leather on the body of the guitar. Beautiful guitar, lightweight and it sounded great. He lent it to me a few times but it was his guitar. So again, amazing enough that he would let me borrow it to do a gig or whatever. As long as I kept care of it and brought it back afterwards which I always did. And when I got to know him and being at his house a few times, seeing this piece of furniture sitting in the corner over there. "What is that?" It's a "Leslie" speaker for a "Hammond" organ." "Really? Can I play my guitar through it?" He goes, "Sure." "Can I buy it?" "Sure." He sold me the "Leslie". So I used that "Leslie" as an amplifier straight, no other amp, just plugged it into the amp and used that for many, many years. And then eventually I would use an amp with it just to get different sounds or whatever. But, yeah, bought it from him and way back in the '60s and used that for the late '60s, early '70s, I guess it was getting to that point there.

MMS - And that was one of the big ones too.

WB - That was one of the big ones. And then everybody in the band hated me. "Why do you guys hate me?" "That damn thing weighs way too much. Get the... amp, Wayne." They would always say, "Can't you go buy a regular amp like the rest of us because, you can't move it yourself. So we got to break our back to move this damn "Leslie"." And I said, "Don't you like the sound of it?" "Yeah, we love the sound of it." "Quit complaining. Give me a hand. Let's move this thing."

MMS - Yeah, that was your signature sound too. I remember when I was a kid and hearing you. And it was like, wow, that's really different man. That's really cool.

WB - And to this day, I love stereo chorus because that's basically what a "Leslie" is because the sound is being thrown out there and with the horn and the bottom of the "Leslie" turning and you get that stereo wave of the music coming out. So, when I was at *Wilf's* and I said, "can I play guitar through it?" And then he gave me his guitar and we plugged it in and I fell in love instantly. That's why I said, "Can I buy this?" You know? That was it. I was toast. I had to have that thing.



MMS - Not to mention that old tube circuitry and stuff going through there too. That would have been... made it sound sweet as well. How did your guitars come into your hands?

WB - Well, the first guitar I had when I was first starting up with "The Vibrations." Well, actually, I guess it was "The Monarchs," there was *Larry Glowach*, *Bob Arlent* and myself. I kept bugging my parents for a guitar. Dad wanted me to learn piano and he actually got somebody to start teaching me piano but, being a dumb young kid, I didn't want to learn piano. I did it for about a month but it was always like, "I want a guitar, I want a guitar." Finally the teacher that was teaching me said to Dad, "This ain't working. He wants a guitar. Buy him a guitar." So, I don't know who he got it from. He got it from somebody in Old Town in Yellowknife, the amp that I smashed up and the guitar as well. I don't even know what brand names they were. I think the amp might've been one of those old small tube amps, "Gibson" or something like that from way back when. That was my first guitar and amp until I got to buy from *Harold Glick* and that. Because a fellow in probably the "(Arctic) Ramblers," *George*... What's *George*'s name? He was a guitar player.... *Mandeville*. He was playing a "Baldwin" amp. So I asked him where he got it. He got it at YK Radio. So that was, I think, my very first amp after that one that I smashed up was the "Baldwin" amp. And then I played that with my "Teisco" guitar that I got probably out of "Simpson Sears" or whatever. I wish I still had that guitar today. That was a beautiful guitar. I played that for years until again when I ran into *Tony Gilchrist* and he had the "Dano." "Danelectro" guitar and so I bought that off him and played that for many moons.

Then when I stopped playing the guitar, I bought my "Shelby" guitar from a fellow in Yellowknife, *Philip Merecredi* and he was selling a guitar, the "Shelby," it was made in Japan. Like a copy made of a "Martin D-28." So I asked him if he wanted to sell it and he goes, "Oh, I don't know." So, I kept bugging him and bugging him. So, finally he goes, "Okay, I'll sell you the guitar." So he sold it to me for, I still got the receipt, \$125 with the case. I still have it today. That was my... I fell in love with it.

*John Tees* at the time had bought a "Martin D-28" right around the same time. And we were jamming together in his living room. I went over there and I just had bought it and he takes out his "Martin" and we're playing and he goes, "It looks like mine, but it's not a Martin." So, we're playing it and he said, "How much you pay for that?" I said, "125 with the case." He goes, "Damn". He paid I think, \$400 with the case for his "Martin." But that was a good deal at that time but expensive back then. Right?

So... yeah. Then I got into the electric and I had an "Espana", I think it was, 12 string guitar. I forget where I picked that up. I don't even know what happened to that thing. I lost it somewhere along the line. A lot of times at that time you'd trade with other people.

Amps. I had the predecessor to the "Marshall" amp, it was called a "Sykes" amp, got it up in Yellowknife. The thing was so tall that I had to be on my tiptoes to reach the knobs to turn on the volume, this huge monster thing because at that time everything... Loud was great. The louder the better. Poor drummers because we didn't mic anything at that time. It's what was onstage, that was it. I mean we could scream probably through a bullhorn and we couldn't hear anybody on stage. That's how loud we were playing. It's a wonder we are not deaf. Well I'm almost deaf,

but... Then yeah, that “Fender Twin” amp then I had ... went through lots of guitars after that. The “Gibson Les Paul,” “Gibson L6-S.” Then when you see what I have now, all kinds of different ones. Yeah.

MMS - There never seemed to be a shortage of gear or instruments in Yellowknife, there was, you know, other people buying and selling or trading or swapping or whatever, bartering. And then if it's like if you wanted something really specific then you went to *Harold's (Glick)* and then you ordered it and it would come up. Or you'd make a trip down south. There was lots of instruments up here then.

WB - Yeah. In the late '60s and '70s and that it was basically through *Harold (Glick)* that I was doing... Unless like you say, there was a musician that was selling something then bought from them if it was something of interest and that. But yeah. “YK Radio,” yeah. *Harold* was the place to be and most of the time he had something there of interest because that's where I got the “Baldwin.” I got my “Fender Twin” from him and then naturally whatever... Just the amps. I don't think I ever, I never got a guitar from *Harold*. Just after that it was picks and straps and strings and other than that, that was about it. Yeah.

MMS - So, to pay for the guitars and the sticks and the strings and all the rest of that stuff, were you working jobs and stuff like that? What kind of jobs were you doing?

WB - Nope, all through the band. Playing in the high school dances and like I say, they would let us play in ‘The Legion’. We did street dances. We would close off the street between “Yellowknife Inn” and the “Rexall Drug” there, just before the Post Office where the back alley is. We'd put a Hi-Boy there and run extension cords to everywhere, to get power and we would do these street dances in the summer time and get paid for that. So that's how I paid for everything was just doing that. I didn't have a job. I had a job a little bit for a while, with working with the town of Yellowknife at the time for about a month. They were taking out the wooden sidewalks and putting in cement sidewalks. Until I ended up with a bad blister on my right hand and was getting blood poisoning. That was the end of my working career.

After that I just... playing, I was making more money than my mother and father. Well, my dad because Mom wasn't working at the time. We used to get baby bonuses, right? And I think at that time was like \$7 or \$10 depending on your age. And she, every end of the month, she would try to give me the seven bucks and that. I would take the seven bucks, put my hand in my pocket, come out and I would count out \$100, \$200 and give her money. And she goes, "No, that's your money." And I'd, "Mom, I'm making enough money." I bought my own clothes, I bought my own gear and I gave my parents money because I was making tax-free money, being a young kid living at home, why not? So I helped my parents put food on the table and I did my own thing... Music.

MMS - That's amazing. Yeah. So you must've been playing like every weekend. That's just playing weekends.

WB - Yup. Just play on weekends. Friday and Saturday, if we could do both nights, sometimes we just did either a Friday or a Saturday night but we played every chance we got at, no matter who would have us.

MMS - And so, that would be the school dances, like you say. And 'The Legion', 'The Elks', was 'The Elks' bringing music in? Like in the, I guess in those early years. When you started to play out of the schools and in the town.

WB - In the town, it was rare that we played at 'The Elks', mostly 'The Legion'. Like I said then, afterwards, that was the one time, I'm pretty sure it was *Sam (Yurkiw)* must've been the 'Gold Range,' I think at the time. 'The Elks', I'm trying to remember if we did anything at 'The Elks' at all.

MMS - I wonder why 'The Elks' sort of, like you say, there were more of a club kind of a scenario as opposed to 'The Legion' but you would think that 'The Legion' being a Legion and especially back in those days for veterans and all the rest of that stuff would be even more closed door than 'The Elks' that way.

WB - Good old *Mr. Wilf Schidlowsky*. He's the one that got us into 'The Legion' because we got in there eventually I think 'UM<sup>2</sup>' actually got in there too. And I think it's all because of *Wilf* and people respected *Wilf*. He was a teacher, right and he's a pillar of the community and that whatever. He was a musician and he played in 'The Elks' and 'The Legion' all the time with his band. And so, yeah, it was the old crew.

MMS - The old crew. Pulling strings for the young ones.

WB - For the young ones, yup. And that's why we got into 'The Legion' rather than 'The Elks'.

MMS - How much would they be paying you for a night?

WB - Let's see now, what was I making? We were making between two and \$300 which was good money back then because a buck could take you a long ways back then. We were getting paid good, we made good money. The schools, a little bit less for the school dances. I think we were \$150, not at the beginning, the beginning I think was like a hundred bucks or something like that. But after a while, when you become the popular band, if you like or in demand or whatever the words you want to use, then all of a sudden we could kind of, get a little bit more of what we wanted to see in the payment for what we did. And they, nobody ever argued with us because the fact that again, like if you didn't want to pay us well, we'll go play someplace else, somebody else will have us.

Not that we really played that card because we never really had to because people just were willing, "We want you to play." And that's why we ended up even going for graduation dances to Fort Smith and talk about P off the local Band. Big Time. Big, big time. They didn't like us. Oh no. That was another story. Got lots of stories. They hired us... Maybe trying to remember, it was a girl that was from Yellowknife. Anyway, she was on the student council and they had a grad dance coming up and the local band was supposed to play. I can't remember who was all in the

local band but anyway, she convinced them to hire "Stained Glass" because we were supposedly the best.

So, they paid our way, come pick us up and then vehicles drove to Fort Smith to play the Grad dance for the school. Well, we're playing and we finished the first set and we went behind the curtains and that and then these girls come over, we thought at first groupies but no, they were just looking out for us because they had heard while out on the dance floor, that the band, the Fort Smith Band were that mad at us, they were going to kick the crap out of us. Because they were no, no, we were on their territory. We took the Grad dance away from them. Big no, no. Anyway, so the girl said, "When you're finished the last song and you do your encore, you come out back and we'll have cars waiting." They did, after we finished the dance, we get into these cars and they scoot us out of town. Took us, I don't know where, it's some park or whatever out of town.

And then there was other people there already waiting and that, Grad party, right?. And so, we went over there and then naturally you have your drinks and whatever. But yeah, that was, that was something else.

MMS - That was the amazing thing back then though, I mean, *Tony Buggins* talks about that. All kinds of people talk about, it was nothing to charter a plane. Throw the band on the plane, fly them to Fort Smith or Hay River, to Pine Point or wherever. Again, thousands of dollars. It just doesn't happen anymore. Just doesn't happen like that anymore. But it did back then.

WB - Well, people had, I guess they had their heroes in the music I guess, if you like, they had, we like these guys. We want them to play no ifs, ands or buts. So, they would fly out or truck out if need be, buses, to have that band come and do their venue for them and that. And that was an amazing thing.

MMS - At a time too, like you say, there wasn't that many bands. So, it was the live music that was the people's entertainment and they would go to great lengths. And like you say, they got the bands that they wanted to.

WB - Yeah, exactly. And being different too. Like "UM<sup>2</sup>" and "Stained Glass," we were the different bands. And so, we were out of the norm.

MMS - So, the lineup is still yourself, *John* and *Gary Tees*, and *Tony Gilcrest*? For that-

WB - For that band.

MMS - So, that ran from? You say around '67 to?

WB - '67 to, I'm trying to think. I think I left the band in, sometime in '70. And then *Tony (Gilcrest)*, he was heading to Nelson to go to university. But *John*, *Gary (Tees)* and *Tony (Buggins)* kept doing stuff afterwards and I went and played with different bands or tried to play with younger bands, up and coming musicians, they would call me up, and go, "Hey, we hear you are not playing anymore, come and join us. We want you to play guitar for us." Or whatever.

And I would go and try. And then finally I ran into *Brian Killeen*. He was just kind of learning how to play guitar. We just eventually evolved into playing a duet. First of all, started all with just him on guitar. Eventually we thought we needed more, we wanted to do more, we wanted to be a band. We were actually walking down on a Sunday afternoon, down a back alley. And anyway, we're walking down the back alley and we hear music coming out of one of the houses. So, "Okay. we're stopping here to find out what's going on here." And it sounded really good.

So we went in and we were trying to knock on the front door, no answer. So, we walk around the back and the back door was open, there was a few guys standing in the kitchen and so we said, "Hey, we heard music and that." "Oh, come on in and..." "We're musicians, we're just curious." "Come in." So, we go in and in the living room there's *Terry Mercer* on piano, *John, JT, Telgen* on drums. I think *Alex Skakum* was there visiting, playing guitar. And there was, I can't remember who on bass, I just don't recall. So, they were jamming. We were listening to that and then they took a break. They went all to the kitchen, had their beers or whatever. So, we said "Hey, do you mind if we grab some guitars and fool around?" "Oh, go ahead."

So we started, *Brian* and I just fooling around, trying the instruments because some of the instruments, we hadn't seen, guitars or apps, we wanted to hear what they sounded like. So, we started jamming, and that. At that time we were doing a lot of the *Bob Dylans* and the bluesy kind of stuff, more rockabilly blues or whatever. So, we started playing a blues tune, I can't remember which one it was now. And then *JT* comes from the kitchen, sits down behind the drums and starts drumming. OK. And then a few minutes later, *Terry Mercer* comes in, sits down on the piano and starts honking away on this blues, 12 bar Blues. And I feel, again, I can't remember who the darn bass player was. Anyway, he came in and grabbed the bass a few minutes after that. So, now here we're jamming with these musicians just out of the blue.

So we played a few songs for a good hour or so. And then it was time for us to leave, it was getting on. So as we were leaving, we said to *JT*, "Hey, love what you do on the drums. Would you like to get a band together? We're looking for a drummer and we know a bass player that we can probably get together." And he went, "Sure. I'm not doing nothing. Sure, let's do it." And *Gary Tees*, actually, bass player and he wasn't doing anything. And I knew *Gary* and so called up *Gary*. "Hey, would you like to join us in the band?" He didn't know *JT* because we just met him too.

So we said, "Well we have a drummer and there's *Brian*, and I and he just kind of knew *Brian* a bit. "Sure." So *JT*, and *Brian (Killeen)* and *Gary Tees* and myself, we formed "Millstone." And we played in the bars. "Trapline" I guess it was called in the "Yellowknife Inn", on stage there. And every once in a while, if there was a keyboard there, *Terry Mercer* would come and join us, honk around for a couple of tunes and flute players, whoever musicians was out there, usually Saturday afternoon jams. But we did play their gigs, like, for the weekends and played for Sir John Franklin's high school Grad dance one year. Played at different bars and that but that was "Millstone."

MMS - Were you dipping into the repertoire that you had from earlier years or was there a sort of a shift in the change of music?

WB - The shift of change, yeah, more of the bluesy side of things now. And so, we were into that vein, a little bit of "Jethro Tull," *Crosby, Stills, Nash and Young*. Who else were we doing? That group of musicians from those types of years, those are the ones that pop off the top of my head right now. And naturally, there was *(Bob) Dylan* and *Donovan* and that as well, we did some of those tunes and that. So it was a mixture of blues, a little bit of the rock and roll bluesy tunes, like, with "Jethro Tull" and that type of thing. And then we had the easy listening with *Crosby, stills, Nash and Young*. So we were doing those types of songs at that time.

MMS - Fair to say it was a little bit more acoustic guitar based?

WB - Yes. Yeah, *Brian (Killeen)* was on guitar and harp and then he eventually got onto pedal steel and I was on guitar and well, *JT* on drums and *Gary (Tees)* on bass. In those years the groups in the '60s and '70s we were all into everybody singing and the harmonies, everybody taking a lead part at least a couple of times. Pick your tune, do your lead part, as many as you want. And it gives a break to everybody, you know. And then at the same time you get to pick the songs that you fell in love with and you wanted to do. So then, if that's what you want to do, well then you better sing the damn thing. You better know how to play it and you better know how to sing it. We'll follow you, we'll play with you but it's your show man. And that's what we did. And I noticed that later on in years everybody decided to kind of go into different segments in that, not do it as much later, later, later on. But in those years, up until probably the '80s and that, people did that. It wasn't so much as individuals, it was more a group effort, right? It was a band

MMS - Speaks a lot to that time too, talking *Crosby, stills, Nash and Young*, even the blues thing because I mean, the old blues guys were being drawn out from retirement and being put onto the festival stages and in the colleges and the universities. They were being taken over to Europe. So, there was this sort of a resurgence in the blues things that was going on, as well as the whole *(Bob) Dylan, Joni Mitchell, Neil Young*, all of that acoustic stuff that was all right around those years. So, that's what I mean, about just how quickly things sort of changed and the shifts in fads or styles of music and how you guys picked up on that and just rolled with it. So, three years earlier you were playing or four, or five, or whatever, playing "The Who" and "Beatles" stuff and all the rest of that. And then the musics moved on and it's progressed than you guys have as well.

WB - Yeah, we went with the flow.

MMS - Exactly.

WB - Went with the flow and that. It was the fad I guess but at the same time, we were evolving as musicians in the sense that we wanted not to be stuck in a rut. We wanted to learn as many different styles as we could to progress, to be a better musician, to feel what it's like to be in this genre of music or this or that. We did do country and that. Not very much of it but we started on it. We listened to it when we were very young. But again, like I said, we wanted to be the B-side and that's why we were bringing out all these other things, like you said, *Crosby, stills, Nash and Young* and the "Jethro Tull" and, what's his name with the gravelly voice? That, "She came in through the bathroom window."

MMS - *Joe Cocker*.

WB - *Joe Cocker*, yeah. Some of his stuff. Well again, that was the thing of "Woodstock."

MMS - Good point.

WB – Where, no matter what type of music you played, everybody meld, the music just flowed together without any breaks or walls and it just, everything just flowed down like a river. Just, there we go. It just flowed.

MMS - All of those different styles. That's a really good point. I can say the same thing for myself in that I, I wouldn't say I get bored, but I'm sort of hungry for playing different styles of music. If I'd been living in the south somewhere, I would have been a blues musician or you would've been a rock musician, would've been, you sort of fall into a style and then that's all that you sort of play. Whereas up north it was just sort of seemed, like you say, just this incredible variety of styles of music.

WB - Yeah. It was an open book.

MMS - Open book maybe because it was such a small town too. You had to keep changing things up, otherwise it got boring.

WB - It got boring, yeah. That's true. Never thought of it that way.

MMS - Yeah, that's a good point.

WB - It's true. I never thought of it that way, but yeah. Well, the other thing is to, like at the end of the '60s, and the '70s, I was out of high school by then and then I was living on my own in the Grey house. So, any musician that came to town and talked to whoever on the street, "Is there any place to hang out with musicians or whatever?" "Go down this street, you'll see a grey house. Go there." Because we had all the instruments. We had two sets of drums set up we had two bass amps, we had all kinds of guitar amps, guitars all over the place. Anybody that wanted to come in and sit and play by yourself or join with us or we would join with them if we liked what they were doing. We ran into jazz players, we ran into folk players, people from all over the world would come in. Like this one young fellow, *Paul* was his name. He played the, he had a soprano sax.

Man, was he good. And he refused to play the darn thing. He was actually from Montreal and his mom and dad were in the Montreal orchestra. They were a family of musicians, everybody played. And he played the sax and it was just like, wow, "Nope, don't want to do that." "Why not?" "Nope. Don't want to do that." "Well what do you want to do?" He goes, "I want to play harp." (harmonica) Oh, okay. And that was when we were starting "Sky's Syrkle." And so he went out and he bought every harp, sharps, flats, you name it. He made a belt, a leather belt, wrapped it around, made pockets and he had all the harps, you name them, he had them. And he taught himself how to play harp. But I mean he was a gifted musician anyway. He was like 19 or

20 years old. He was just touring Canada on his own. His parents said, "Fly away young man. Learn the way of the world."

That was another thing that was amazing too, that his parents just said, "Go." Let him go be free, be a soul of his own. So, he played with us for a while and man, he was good. But then he went back, time for leaving. He was traveling, right? So, "Thanks guys. I had fun." We had fun with him but it was like that with any musician that came to Yellowknife at the time. People would just stop in from wherever and "Hey, my name is "John or whoever, I understand that this is the place to come to play music and meet musicians. "Sure. Come on in. More than welcome."

This one fellow classical player came over and we're sitting in the living room, we were playing the blues or whatever. We are just jamming, having fun and he came in. We seen him come in, we don't know this guy from the hole in the ground, new guy in town I guess, comes in the door. The door's always open. In, sit down and quiet, listening to his play and he said, "That's cool. I'm going to jam with you guys." "Sure." He said, "You have a classical guitar?" We say, "No, but we got acoustics." "No, no worry." So, he picks up this guitar and we're playing different tunes, mostly on the blues but a little bit of, again *Dylan, Donovan* and that.

And he started playing and we're listening to this guy play and he's playing and he's learning the tune as he's going because this is not his style, right? But we didn't know that at the time and he's playing and then we started listening to this guy play and then his finger picking and that was just like. So slowly we all started playing quieter and quieter until we kind of dropped totally out of the picture. And he's into it, he's just playing away. Then he stops, nobody else is playing. We went, "Holy Shit, man, you're good." He goes, "No, I'm not." "Yeah, you are." We said "play something, what do you play?" He say, "I'm more into classical." "Play something." And he goes, "Have you heard of "Classical Gas?" I said, "Yeah."

Well man, the neck and the strings, they were smoking. This guy could play. It was just like. So again, we were introduced to classical and we jammed with this guy over a period of time until he left town again. But again in Yellowknife we were introduced to something different again. So, we learned a lot for this style of classical and where the intonation of the notes and the sound and when to breathe and all of that because we were just gung ho, we're still learning. And that's how we learned too, right? By being introduced by all these different people that come in. The sax players, keyboard players, guitar players, harmonica players even singers come in.

One guy came in, I can't remember his name though. He was just there for a short time and he played like I guess "Marshall Tucker", the violin. And I mean, there was smoke coming off those strings too when this guy was playing and he was playing the rock stuff and he was just goin'. And again, it's the rest of us just kind of fade away and just sit there with our mouth hanging open, listening to this guy play. And again, something that we were introduced, something different because in Yellowknife, most of the fiddle players, as you probably know, were more on the country side and that, right? They weren't into the rock thing.

The guy that came up on stage when we're in "Millstone" with *JT* and that, came up and played once with us, the flute, when we were playing the "Jethro Tull" tune. He must've been in the bar. We started playing "Jethro Tull". I don't know where he was but I guess somebody said he ran,



came back, got on stage and started playing the flute. Yeah. Yes, we didn't have, like you said before, like going out to down south and you would have been into this or to that And maybe would have made it, maybe would have never made it because there's so many fantastic musicians out there in the world. As we know, some of them came flowing through and played with in Yellowknife. So, I was always grateful learning to play and playing music in the north, always, always. It opened up my world to where I am today. So, I've had opportunities to play with many, many fantastic musicians that I'll be forever grateful being able to play with them for what I learned and hopefully they learned something from me and family. No matter what, family.

MMS – It sounded like the Grey house was a bit of a hotbed or a nurturing ground that way too. Where was the gray house?

WB - You know where the courthouse sits now?

MMS - Okay.

WB - Right there. It was right across the way from Papa's pizza.

MMS - That's right too. So, there was the gray house and then there was the red house?

WB - Yeah. The red house was next door across the street. That's where *Terry Mercer* was living in, too. That was across the street.

MMS -Infamous.

WB - Yeah. So, that little area was-

MMS – Like music central.

WB - The music central. Yeah. The obscure music center or if you like.

MMS - All within walking distance or stumbling distance of downtown for sure.

WB - Yep. And then, there you would take a break and then, "Oh, guess what? Something happenin' across the street." You go across the street, "Hey, what's happening boys?" or vice versa. Again, like I say, it's wonderful how musicians become a family of forever, no matter what. I mean, you may not talk to somebody for a decade or what have you but that person is always in your thoughts. You'll see or hear something, you may not speak but you hear, see something, and went, "Yeah, I know that boy, he's still happening." Or you run into one another somewhere along the line or the other thing that I've found is I've ran into people down south here that knew somebody as a musician. Whether they were a musician or not but heard or knew this person or was up in Yellowknife visiting on a two week vacation or whatever. And went, "Darned if I didn't hear you guys play."

MMS - Yeah, back in the day.

WB - Back in the day, yeah.

MMS - From what it sort of sounds like at that point, are you starting to play six nighters? Are the bars starting to open up to six nighters? Or is it still very much a weekend?

WB - No, they're starting. "The Trapline" was getting into the six nighters. I think "The Gallery" was opened by then. So, "The Gallery" was too, "The Gold Range." They were doing the six nighters, yeah. Because we would go in and play "The Trapline" and then on our breaks, luckily enough, *JT* just lived up the street by the Capitol Theater there, he had the little house there. So, we would run over there and take a break just to get out of the bar. Just to get the fresh air, get out and shake your head and kind of regroup and that. So, yup, we were doing the six nighters at the time.

MMS - So, the six nighters for how long would you go? About three weeks at a time?

WB - No, usually we would do a week. It was usually a week, Monday through Saturday and then usually at those times too, you always had the afternoon jams. No matter what, if you were the house band, so to speak, for that week, you had to do the afternoon jams which was fine. Again, you meet other musicians coming up. Sometimes we would just, all of us would leave the stage and if a young band's coming up, they had their drummer and everybody else, there you go, the stuff is there. Sometimes they bring their own axe or guitar and what have you.

MMS - So, you were going in there for say a week at a time. Was that sort of alternating in between outside bands coming in as well? Was it sort of mixed up that way? Or was it-

WB - Yeah, it was. Because they were bringing, that's true. They were bringing a lot of bands from outside. So, there was that lull I suppose that the bars had before hiring somebody else and then they would bring the other bands that were either there for two weeks. I think there's even cases where they had them up for a month even and they were again coming from all over the place. And that was good for us too. Because again, we could be able to have a bit of a break but at the same time, hear musicians that what was happening down south that we didn't have access to. The live, touch, smell, feel, taste, type of thing.

MMS - Just being able to hang out with them for sure.

WB - Yeah.

MMS - Do you remember any of those bands being really memorable to you?

WB - Probably at the time but I, for the life of me, I wouldn't remember any, their names. The only one that was really memorable I suppose. And I'm trying to figure it out if it was in that era because when we opened for *Bob Curtola* at the time when we were younger, that was amazing because he was the pop star, Canadian pop star of the time. *Valdy* was another one. I had his records and that. And I played a lot of his songs with *Brian (Killeen)* when we were a duo and that. *Bim*, we played some of "*Bim's* songs. So, it was amazing to see them play live and hear the tunes that they wrote and recorded that we were playing. So, we could then sit there and

listen and be amazed but at the same time, go, "That's the chord I'm missing or that's the note I'm missing." Or whatever. That was great, that way too. Yeah, there was one. Hey, yeah, *BB King*.

MMS - of course.

WB - *BB King*. So, I had the "Leslie", and they had a keyboard player. So, my "Leslie", got to use that. *John Tees* lent his amp. *Gary (Tees)* lent his bass amp and then we had the pleasure of talking with them, meeting and discussing stuff and hearing them play for the short period they played because they were freezing their butts off in the arena. But that was amazing. *Terry Mercer* I guess put that all together to have *BB (King)* come and we were amazed that he would come up there. You know, the guy that's world renowned, fantastic player but it was like, wow, yeah, that was an amazing one. That's for sure.

MMS - No, people talk about that night with reverence. Even though in the old Murphdome there, "Gerry Murphy (arena)". And as cold as it was for those poor southern Black folks. It must have been brutal.

WB - Oh yeah. Because they were going, "Oh God, I can't, my fingers are frozen. They won't move." I think they did two sets and in between the two sets, they were like, "Where's the heat?" Probably the last time that *BB King*, if he ever played in an arena and if he did, it was probably warmed. There was no ice.

MMS – For sure, playing on turf

WB - That was really a good night.

MMS - For sure.

WB - For sure.

MMS - The lineup for this, so you bumped into *JT* and *JT* and *Gary (Tees)* and yourself and *Barney (Killeen)*, and that was "Millstone?"

WB – "Millstone." Yes.

MMS - And so, you guys played for a while and then how did the lineup change after that?

WB - We were together for about a year and then that's when *Sandy Wilson* came to town. And *JT*, I don't know if *JT* was taking a break or if *Sandy* approached *JT* to play together. Like, I'm not quite sure exactly what happened. But anyway, *JT* decided that he was going to go on his own. And *Gary (Tees)*, I think he floated a bit between other bands. So, we decided that was it. So then *Brian (Killeen)* and I went back to being a duo. At that time, that's when *Brian (Killeen)* was starting to teach himself fiddle. And so, with *JT*, that's another thing going back to one step back here with "Millstone." Anyway, we were on where the city hall parking lot is on Frame Lake there. We had a high boy there and that was basically the start of "Folk on the Rocks."

We did a gig there on that. And then after that when the “Millstone” kind of disappeared and that, then things started happening at McNiven Beach, after that. Because people thought, "Hey, what a great idea." You know like, let's put on music." And so, that was at McNiven beach and then there was just *Brian (Killeen)* and I, *Barney, (Brian Killeen)* and he was playing fiddle and guitar and we were again going back into our folksy and bluesy type of thing and *Crosby, stills, Nash and Young* and all of that type of thing. And so, we played together for a while and by that time *Rob Wickson*, we were teaching him how to play guitar but then he started learning bass. And so, he played bass with us. And I think that might've been just before *JT* left. Then we became “Sky Syrkle” with *Brian*, myself and *Rob Wickson* then we were trying out drummers. And I think *Murray Grabke* tried out for us. I think even *Norm Glowach* did too. We were trying different drummers. Couldn't find a drummer or we find a drummer that was good but couldn't buy drums, didn't have the money to buy drums or anything like that. So, then we picked up the one and only that had the money but couldn't play drums. *Kim Ferrie*. And he suited with us. He had the long hair and all that. But he didn't know how to play drums. We were teaching him how to play drums on stage, live. Roll now, it was funny. That was something else. But hey, we were playing music.

We were playing in “The Gallery”. And I think that was one of our first gigs with *Kim (Ferrie)* with “Sky Syrkle.” He could play in a sense that he could have the bass drum happening and the high hat and that but his timing sucked big time because he wasn't a drummer. He just picked it up, "Hey I'll do you guys a favor" type of thing. Yeah, some favor, we're teaching you how to play drums, live. But eventually he got into the role of things and then we played “The Elks”. We were together for a couple of years, I guess. “Sky Syrkle” and that and then people drifted and went away and that was that. Yeah, “Sky Syrkle” was for a bit there.

MMS - Again, so we're right at the mid '70s here now?

WB - Mid '70s was “Millstone” and that was for about a year, between '74, '75 in there. And then there was a short break with just *Brian* and I. So, now we're getting at more towards the end of the '70s with “Sky Syrkle” probably towards the end of '77, '78, in there, somewhere in there. And again, that music there again, we kind of incorporated basically what “Millstone” was doing I guess. And with some new added material that was out at that time on the radios or whatever. We picked up and that. Again, *Kim (Ferrie)* was one of the B side listeners and he liked different bands that we weren't listening to. So, we picked up a couple of those tunes and that whichever bands they were now I can't really remember off the top of my head but again, so threw some of that stuff in there and what have you.

MMS - Did *Rob (Wickson)* sort of move into town, sort of in that time or was he sort of always around?

WB - *Rob* moved into town because his dad again was part of that migration in '67 for the government.

MMS - Oh Wow. Okay.

WB - So, I'm just trying to remember how I met *Rob*. I think he was working at the government because there was *Bing (Styles)*, *Rob (Wickson)*, *Kelly Tippett*, *Terry Mercer*. They all worked in the mail room or something at the government because *Kelly Tippett* did play with *Sandy Wilson* at the time. The bass player was *George* I think, a black dude, Negro fellow.

MMS - *Charles Kirkpatrick*

WB - *Charles*. Yes. And *Terry Mercer*.

MMS - Yeah. And in the beginning *Randy Denman* was playing keyboards with those guys as well.

WB - Right, Yes. I remember *Randy* now because *Randy* came to town when it was still "Stained Glass." I was still with *John Tees* and that and he connected with *John Tees*. And so, a lot of times we were at *John's* place for dinner and that and *Randy* was over and that and we'd discuss music. That's when I wrote my first tune ever in open D and I was fooling around with it. I didn't know what it was but then I wrote this song for my son and *John* goes, "Hey *Wayne*, play that tune you wrote for *Randy*." And okay. Then I said, "Well, OK, where's your guitar?" So I D tuned it and then played the tune. And so, *Randy* says, "Oh, open tuning." I said, "Oh, is that what it is? Do you know what key it is?" He was the music teacher, right? And he said, "Oh, you're playing in this key?" Oh, OK. Then he goes, "Yeah. That's cool. Really good job." Yeah. So that was the first tune I ever, ever wrote. Way back then, that was in the 70s. Long time ago. I was trying to make my mark on the world way back then.