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MMS - John, what were your early years as a young musician like?

JS - When I got to Yellowknife in July 1st of 1969. I had just started playing guitar and Yellowknife was only 4,000 people or something at that time and school was out, so I didn't really have much of a social network and so on to work with but what I did have was a "Credence Clearwater Revival" song book complete with chord diagrams and my first ever guitar. So, my two most memorable thoughts about that whole summer of 1969 in Yellowknife, my first year there, were spending all my time learning how to play guitar with the "Credence Clearwater Revival" song book. The very first day when I was in Yellowknife, I looked down the street and on the corner, about a block down, was "Frosty's". Do you remember "Frosty's", and the little kiosk that sold ice cream cones. So, I went down there and had the very, very good fortune to meet *Bob* and *Bill Luke*, who became very, very close friends of mine. Matter of fact, *Bill* ended being the bass player in one of our bands that we had. So, that kinda got me off to a good start because otherwise I would have been in new kid in town with no friends and nothing.

MMS - What kind of guitar did you have?

JS - Cheapo electric, Dog Breath might've been the brand, dog dung, I'm not sure. Probably a "Raven" or some such thing. I didn't have an amp at first. The first amp I actually had of any consequence was a Fender Bandmaster and I bought that from *Wilf Schidlowsky*. It was good because it had two channels and I think two inputs on each channel. So, for a long time, we had everything, guitar, bass and vocals running through this Fender Bandmaster.

MMS - So, you landed in Yellowknife in July 1st of '69, and went down to "Frosty's" and met *Bob* and *Bill (Luke)* and that's what got you through the summer...

JS - Well, playing guitar like eight hours a day too, you know, until I had blisters on every single finger. Even started putting bandages over my fingertips.

MMS - In that summer did you see any other local musicians?

JS - Not that I remember. Somewhere along the way, very early on, I became aware of "Universal Music Machine" or UM² as they were known. *Marc Whitford* and *Gary Tees* was in that band, *Kevin Mackie*, *John Tees* and *Tommy Hudson* was singing. So, they were "the" band in Yellowknife at that time. I can

remember going to see them play and they had these “Sunn” amps and P.A and all that kind of stuff. And then, really big, to us it seemed like concert style stuff. Those guys were definitely the big time.

MMS - Where did you get to see them?

JS - I don't know, I just became aware of them. Well, part of it was, I became aware of the fact that *Harold Glick's*, “YK Radio”, was the closest thing that Yellowknife had to a music store that sold instruments. As a matter of fact, that's where I bought my first (Fender) Precision bass and my Stratocaster as well, Fender Stratocaster. I can remember walking into the store and I knew what I wanted but they didn't have anything in stock. Basically, it was a catalog and have a look in the catalog here, what color do you want, sunburst OK or blonde or whatever.

So, I ordered the instrument and it would come in and *Harold Glick*, God bless him, he was very, very considerate. He let me have a charge account. So, put some money down, pay it off over a few more months until I owned it. And that actually came in really handy because round about 1971, '72, my dad started the “Yellowknifer” with *Jack Adderly*, so I was working part time doing that. So, all that money I used to buy those instruments.

MMS - So, you got through the winter of '69 and went into what grade?

JS - Started grade seven.

MMS - Was there any music curriculum in school and if so what was it like?

JS - Yeah, that was *Randy Demmon's* first year. He was teaching the school band program at William McDonald which is a school I was enrolled in. But, *Randy* was wonderful. *Randy* was obviously an extremely gifted musician, and still is. He was the most talented musician we'd ever been around and he was really, really inspirational to everybody like myself who were aspiring musicians. And he gave us permission to use the resources of the school for our band practices that we were having.

The first band I was actually in had *Dale Pysmenny* on guitar, *Tony Bodie* on bass and *Wayne Smyth* on drums and myself on guitar as well. I actually have a very tattered looking picture of that in black and white, I can supply for you. But, *Randy (Demmon)* would help us wherever he could and he would allow us to use some of the resources at the school. *Roy Menagh* was very good that way over at Sir John Franklin as well.

MMS - What was the name of that band? If you can remember?

JS - No, I don't. I probably do have a record of it somewhere but probably just John and three other idiots. Something like that.

MMS - You guys would play for school dances?

JS - No, we never reached that point. Because, I'd only been playing guitar for a couple, three months at that point. We were just working out in the boy's basement, learning how to play songs from “Credence Clearwater Revival” and other stuff and learning how to play in exotic time signatures and poly rhythms. So, that was my first year in Yellowknife. Somewhere along the way, I'm sure I also became aware of

people like *Wilf Schidlowsky's* band and *Alex Czarnecki* on sax. There were a bunch of other people, *Herbie Lafferty* was in the scene. All kinds of people at that time. Just part of the Yellowknife music scene. I would come to know them one way or another.

MMS - When you were that young and that age, pre-teen, just entering your teens and stuff like that, were there venues?

JS - Yeah, we were very lucky because people like the "Elks Club", *Zen Sparling* was the manager there. She really liked us and *Don Green*, who was a manager there for a while too. They were very tolerant of us. The first gig I ever got hired for that paid money, was at the "Elks Club", *Don Green* hired us to play there in the club room. So, we had myself and *Joanne Bergasse*. I think *Bill Luke* by that time his parents had separated and that kind of was a rough stretch for him, so he sort of fell off to the side. But *Wayne Brown* became our bass player. *Jimmy Pohlak* was our original drummer. That lasted for about a year or so. *Joanne Bergasse* ended up singing for us at that time.

And then, I think what happened is, somehow we ended up interested in the music scene over at St. Pat's. Which included *Vince Gauthier* who became and still is one of my very best friends, *Norman Glowach*. We started hanging out with those guys. I think eventually what happened is, *Norman* ended up replacing *Jimmy Pohlak*. *Joanne (Bergasse)* was still singing with us and then "Universal Music Machine" kind of ran its course. I think what happened was, for whatever reason, they kind of disbanded and *Tommy Hudson* went on to sing with *Randy Demmon* and *TJ Tippet*, was a drummer up there and a guy named *Charles (Kirkpatrick)*. *Charles* was from the states and he was living with *Gladys* who was a manager of "The Gallery Steakhouse." So, they had a really good band.

They were playing for quite a while in places like "The Yellowknife Inn" and "The Gallery Steakhouse." So, we were hanging out with them and *Joanne Bergasse* ended up being our singer. I think just because she was going to Sir John Franklin too. Then, probably about 1971 or so, right around the time that "Lighthouse" was very popular. We were in school band. We were all taking music from *Randy Demmon* and then later from *Roy Menagh*. We got the idea, at least I got the idea, that we should have a horn section. So, we added a horn section.

We had *Richard Jones* on trumpet, *Mark Bodie* on trumpet, *Howard McKay* on sax. I think *James Milligan* was the other sax player. I've got some pictures of that too. Of course *Joanne (Bergasse)* was singing through most of that and *Allan Burton* came by and joined us and he was playing piano. So, we had this four piece rhythm section plus *Joanne (Bergasse)* singing and a four piece horn section. That was the group known as "Stonehenge".

We did stuff like "Smoke on The Water". That's where any signs of humility on my part became firmly entrenched in my consciousness because as bad as we were, we looked funny. I can only imagine what we sounded like. Pretty much every single year, the only dances that we would not do would be the St. Pat's grad because *Norman (Glowach)* was going to that school and the Sir John grad because the rest of us were going to that school, so we wouldn't do our own grad dances because we wanted to go there and do whatever it is that they do at grad dances. But every other dance throughout the year we would do.

As I said, we were very, very lucky that *Don Green* and then later on *Zen Sparling* hired us to play at the "Elks Club". Later on we ended up playing at the "Legion" Club as well, in the "Legion" clubroom. In both

of those venues, ball teams and hockey teams would have fundraising dances upstairs in the banquet hall. So we would play for those as well. That didn't last very long because actually there were some other bands, round about, thinking maybe '72, '73, '74, somewhere around there. *Sandy Wilson* came to Yellowknife and then *John Telgen, JT*, joined him. So, those guys had bands and of course they were so much older than, so much more experienced, on the average, they were about 10 years older than us and so much more experienced than we were. So, they sort of gobbled up most of that work.

MMS – So correct me if I'm wrong, you guys are still going to school, you're coming up and playing six nighters, I mean you guys couldn't really do that while you're in school, you were playing weekends.

JS - Yeah, except during Christmas holidays and March break and summer holidays. We would play six nighters at the ... *Gladys*, God bless her, she hired us to play at “The Gallery Steakhouse” and we played at “The Yellowknife Inn”. I don't think we did “The Gold Range” until much later but we certainly did those first two venues. It was funny when we were playing at “The Gallery Steakhouse” for the first time, *Jimmie Pohlak* was still our drummer and in those days there was always a stripper on the bill too. So we're accompanying the stripper and *Jimmy* is set up behind and *Bill Luke* and I are standing strategically in front of *Jimmy*, trying to block his view as much as possible and he'd be doing the ride thing on the cymbal, ding, ding, ding, ding, ding. Every chance he had was, ding, ding, ding, thwack, on the back of our heads.

MMS - What year would that have been?

JS - Well, *Jimmy (Pohlak)* was still playing drums with us for the first go around so that would have been, I'm guessing, somewhere in the early '70s. I left Yellowknife in the spring of '75, so it would've had to been somewhere between 1969 and 1975. Closer to the early days.

MMS - '72, '73.

JS - Yeah. Probably '71 and '72. Most of this insanity took place during, I guess what would have been grade nine, 10, 11 and 12. Just that four year period which was started in fall of '69. I would have been going into grade nine, no, grade seven, I'm sorry. So, we have grade seven, grade eight, grade nine at William McDonald and that would have all been with *Randy Demmon*. Then, I think *Randy* stuck around for one more year. The first year at Sir John Franklin which would've been my grade 10 and then *Roy Menagh* I was there for grade 11 and 12.

MMS - So, '73 and '75 in Sir John, you're counting those years?

JS - Yeah. Once again, I mean, kudos and muchos gracias to all of our school music teachers, *Randy Demmon* and *Roy Menagh* because they allowed us to use the school music rooms to practice in. *Randy* didn't have any strings attached but *Roy Menagh* did. He said you had to play in the concert band and the stage band if you wanted to privileges like that. So, we did which is fine with us because I was playing bass in a stage band and later on played guitar, I loved it. Same with the concert band, I was playing clarinet. I mean, it was a tremendous opportunity to just do whatever we wanted. Also, we had a nice little cozy arrangement with Akaitcho Hall. They had a nice little room that we could practice in.

Right around the time that we got the horn section actually, we ended up rehearsing in a spare room at Akaitcho Hall. The deal was, once a month we would torment the student body with a free dance in

exchange for getting to use this room. I seem to recall that that's where most of the rehearsals with the horn section, that stuff all took place. As I say, I suffer no delusions about that. We must've been just, God, awful. But, you know, we were what we were.

Fortunately for us, there weren't a lot of choices because there were no DJs and if you wanted to have music it had to be live music. Places like the schools and Akaitcho Hall and the "Legion" and stuff like that, there were a certain number of local bands that they could hire but not enough local bands to go around. Places like "The Gallery Steakhouse" they used to bring bands in. They had a house behind "The Gallery Steakhouse" where the bands would live while they were there. So a band from Edmonton might come up and spend five or six weeks there, living in that house and playing in "The Gallery Steakhouse." So, it kinda made sense for them to have us play.

MMS - You're there at a time where there's this transition, from talking with other musicians in the late '60s, there was a time where it was the Elks and the "Legion", the halls that you say, the club rooms and the Con and Giant Rec Hall and that was sort of it. Then, "The Yellowknife Inn" sort of came on board and then "The Gold Range" started to bring in bands. So, like you said, the local bands were there to mix it up. Was "The Gallery Steakhouse" the only club that you can recall, at that time that was bringing in bands from down south? At that time, like in '72.

JS - I think accommodation was always the issue. "The Gallery Steakhouse" had that little house behind their club. "The Gold Range" and "The Yellowknife Inn" both had rooms available. I don't remember "The Yellowknife Inn" bringing in out-of-town bands. I do remember the people that played in the bands, like the one band that had *Randy Demmon* on piano, *T.J. Tippett* on drums, *Charles (Kirkpatrick)* on bass. I remember *Charles* was *Gladys'* boyfriend. He was an American and he was up and he was living with *Gladys* who was a manager at "The Gallery Steakhouse". I know that actually where I started playing bass was that *Charles* had a visa because he was an American. He had a work visa and it expired. So, that time it was *John Telgen, JT* as we knew him, had already come up from Prescott right next to where *Sandy (Wilson)* was in Brockville. They had known each other and so they came up together and started gigging.

When *Charles* had to go back to the states, basically, they approached me and said because I was still playing guitar. But I was playing with all these other people who are three or four years younger than me and I was always the best person in the band which was kind of a damning testimony unto itself, like all that "Stonehenge" and all that kind of stuff. So a chance to play with these guys who were 10 years older than me and infinitely more experienced and much, much better players than I was at that point, was a really fantastic opportunity. So, they said, "Do you want to play bass?" I said, "Well yeah, absolutely, sure." So, I went down to "YK Radio" and made arrangements with *Harold (Glick)*, and bought myself a Fender precision bass on financing and joined a band.

MMS - Beautiful

JS - It was. It was such a great experience. *Terry Mercer*, like for instance, what a sweet heart of a guy he was, such a beautiful human being and such a talented musician and *John Telgen, JT*, the same way. Really talented. *Sandy (Wilson)*. We actually, thanks in large part to their skills and abilities, we were actually a pretty damn good band. I mean I was definitely scrambling just to keep up with them because I'd never played at that calibre before. I went from being the best person in every group I'd ever played in to being a rookie on the block. But I love that because the person who has the most to learn would be the person who was at the bottom of the totem pole and the most to learn and the most to benefit

from. So, that worked out really, really well for me and that's where I went from being a complete moron to being an experienced moron.

MMS - Were you still going to high school when you started playing with those guys?

JS - Yeah. Yeah. I started, actually, in the summer of '74 and actually that was sort of my downfall in one respect because they were gigging at "The Yellowknife Inn" six nights a week. So, during my grade 12, every night I was playing till midnight and not getting home until 1:00 in the morning and I math, grade 12 math at 9:00 in the morning. It was not a good situation. All I wanted to do was get 50% on my math grade so I can get my matriculation. Somehow I miscalculated and even though I missed half the classes and so I only got 45%, which meant I had to take it again for another semester. So, from September to end of the year, which I did. Then I left, went back to Winnipeg for six months and tried to figure out what I wanted to do with my life and checked out "Humber College" in Toronto and "Fanshawe" (*college*) in London, Ontario.

So, I kind of settled in "Grant MacEwan" in Edmonton because the government had this bursary program that included airfare back and forth from Yellowknife to Edmonton twice a year. I thought, "Well, that would be good," because rather than having to come up with the money for additional airfare to Toronto or to Ottawa or London, Ontario, if I went to "Grant MacEwan" and everything would be covered.

The other wonderful thing is that I was there for three years. The first two years I basically took everything that the normal person would take for a performance degree. Plus it became known that the bursary program, if you were in a bursary program, once you got out of the program if you try to take it again, it would be a grant. Not a grant, I mean a loan. So, I thought, "Okay. Well, I might as well ride this train for as far as it goes." So, what I did was, instead of just taking performance on bass, I took performance and I took composition at the same time. Actually, when I graduated, I ended up graduating with a performance degree and 90% of my composition degree.

And then the third year that I was there, the music director, *Bob Myers*, who is a bonafide musical genius, he found out there were about four or five of us who were really, really interested in continuing on past what the original "Grant MacEwan" curriculum was calling for. So, he put together a customized program of electronic music and music composition and so on. So, I stayed for a third year and learned a lot about stuff like 12 tone music and *John Cage* and *Stockhausen* and all those people.

They had a state of the art electronic music studio there. State of the art for that era. So, we got all that education. Then, unfortunately what happened was, in my first and second year, my course load was so heavy that my classroom transcript looked like twice what most people were doing. At the end of the second year, I basically had to complete the courses I hadn't been able to properly finish. So, I spent the whole summer finishing those courses. They put me on probation until my first set of marks came in in October of my third year. And if those marks were all satisfactory then my bursary would be reinstated.

Having no other means of support, other than my parents at that time, I took on a teaching position at "Giovanni Music" which is just around the corner from the college. Which was really wonderful because it gave me a chance to really get some hands on experience with making a living as a musician. Well, my third year at "Grant MacEwan", I got through it and I ended up with this wonderful resume of courses. But I don't really think I distinguished myself, partly because my course load was so ridiculously

unmanageable but also because, up to that point, I'd been playing rock and pop and country music and "Grant MacEwan" was very much focused on the jazz.

When I went to do my performance juries, I would be doing it on jazz tunes and I had no idea what I was doing, absolutely none. They did give me passing grades but they knew and I knew that I just had no idea what I was doing in jazz at that time. Fortunately, a few years later I had a chance to play some more jazz and got better at it. But, if they said, "Well, we want you to play some "(Rolling) Stones" or some "Beatles", or some "Credence Clearwater Revival," I would have been getting very high marks for that. But, "How High the Moon" or something like that, basically it was flying by the seat of my pants and it sounded like it.

MMS - Cool. Can I hit rewind here?

JS - Yes.

MMS - Going back even before you started to play bass and six nights a week in the band, what kind of music would you be doing?

JS - Well, we did "One Fine Morning" by "Lighthouse", we did "Smoke on The Water" with the four piece one section. I'd learned at that point how to do all the transposing and writing and arranging for horns, the fundamentals of chord theory and stuff like that. So, I would do all the necessary transposition and arranging and I would tell each of the guys in the horn section what notes they were going to play. So then they would go off and do their thing.

MMS - How did you learn that theory?

JS – "Elementary Rudiments of Music" by *Barbara Wharram*. That was the book that we studied in school. I can remember writing my grade one and two rudiments exam and I think I got 95% on the exam. I think, probably, I just spelled my name wrong or something. But anyway, that's where *Roy Menagh* really stepped in because in that two or three year period where I was taking music lessons and he was a music school teacher, he was really, really helpful to me. He could see we were motivated and he did whatever he could to help us. All the people in the horn section were students of that music program at that time. So, I think as much as possible between helping us with the rehearsal space and ... sometimes if I needed a reference source and say, "Well, how should these parts be harmonized?" I may have asked him about that, I don't know.

The other thing is, that was back in the days when I became very adept at transcribing. There was no YouTube, there was no sheet music available for this stuff for the most part. So, I had a record player and I had ears. I would just sit for hours and hours and hours and hours lifting tunes. I guess maybe somewhat of a testimony to the fact that I had just a little smidgen of talent was the fact that I was able to learn all the parts, so I would show the horn section and the piano player and the guitar players and bass players and drummers, everybody, what needed to be done. So, I was basically chief transcriber and music arranger and musical director and all that kind of thing. As much as anything just because I was the one who was the most motivated.

MMS - What were some of your more memorable gigs? Did you guys travel?

No, we didn't travel at all because we're all going to school. No, I think, among the most memorable things we did like the aforementioned, first ever job that we did at the "Elks Club", comes to mind. We became sort of like a regular in the rotation for that gig and then later at that, not so much at the "Legion" but mostly at the "Elks Club". Then later on we would also become a regular part of the rotation at "The Gallery Steakhouse." Whenever there was a holiday that allowed us to play six nights a week, we would do that. Like summer holidays and Easter and Christmas and so on. Most of those dances, the school dances and stuff we were doing and the banquets that were held for ball teams and stuff like that, those weren't so memorable because they were just one nighters. I guess probably, playing in "The Yellowknife Inn" because it was six nights a week, looking back on it right now, it was kind of like our version of the "Beatles" in Hamburg.

MMS - Any incidents or funny stories?

JS - When I was playing with *Sandy Wilson* and *JT* and *Terry Mercer*, we were playing and what would happen is, when we're doing these dances at the "Elks" Hall and places like that, like upstairs in the banquet room for the ball teams and stuff, people would buy *Terry* shots and they came in this little plastic one ounce glasses. *Terry* would line them up on top of his piano. Actually what happened, he had a Fender Rhodes piano but as it got banged around a bit, it became necessary for him to take the cover off so that when the hammers would get kinda caught in between, you could give the thing of slap. It was almost like playing a type writer... kind of a whack, to get things back into alignment. On top of the piano there'd be all these little shot glasses and people buying *Terry* drinks.

We had similar episode one time we were playing at "The Yellowknife Inn". We were supposed to play from 8:00 to 12:00 and 8:00 rolls around, no *Sandy*. 9:00 rolls around, no *Sandy*. So, *Terry Mercer* makes this announcement, "Ladies and gentlemen, our guitar player *Sandy* running a little bit late tonight, apparently stuck in a snowbank and we're not sure who she is but as soon as we find out we'll let you know." So then *Sandy* finally shows up about 10:00, a couple of hours late and he says that the reason he was late is he was with his girlfriend and she hadn't changed her clock yet from daylight saving time. Well, this is in December. Somehow that story didn't quite ring true.

For some reason, *Big Miller* had a couple of gigs. First one he had I think was in Norman Wells or someplace like that, at the military base. For some reason best known to themselves, they hired me to play bass. Despite the fact that, as I mentioned to you, like when I was doing these juries, I was a complete rookie at jazz which is not a sport you want to be a rookie at. It's pretty challenging for that. So, I don't really think I did a very good job but for some reason they decided to hire me a second time and he took me up to Inuvik to play at the military base up there. So, I played with them twice. Because what I did was, as much as anything, I just stood on his (piano player, *Charles Austin*) left hand side, watched his left hand and if I was totally lost, I'd let him play the bass parts on the piano.

But, *Big Miller*, he's an incredibly gifted musician and what a wonderful singer. But when he was performing, he was just totally spontaneous and like he called, "All of Me," B flat. I've never even heard that song and I certainly (*don't*) know how to play it. Then, he would just count it in; three, four and then start. Of course those guys had worked with him plus they knew what they were doing, right, unlike myself.

MMS - How did the Yellowknife music scene change?

JS - I don't know how much it changed, I know how much it changed me and how much I changed during that time. I think for the four or five years that I was living in Yellowknife it stayed pretty much the same. I did go back to Yellowknife once or twice with bands. *Norman (Glowach)* and I took a band up one time to the Explorer Hotel. Another time I ended up going up there and I think I was up there for the summer or something like that. Yeah, I played at "The Gold Range" one time with a band. Then, I think a third time I was up there and this would also be like, later on after I finished "Grant MacEwan". So, it would be in the early '80s I guess, sometime in the '80s. It seemed like there were a lot more musicians and the music scene had ... the city had grown and the number of venues had expanded. So, it was just more of it.

MMS - So, even the time you went out to "Grant MacEwan", that summer of '75 when you left here and stuff, can you say the same for that, that there were more musicians and more bands and more venues?

JS - Well, certainly after I got back from "Grant MacEwan", I started noticing there were some differences. The original stint that I was up in Yellowknife was just grade seven to grade 12. So, it was like five year, six year period. From '69 to '75 almost. So, during that time, I don't know that it changed a whole bunch. I know at the beginning of it all, the "Universal Music Machine" was the grand entity. Then, towards the end of that period of time was when *Sandy Wilson* and *JT* and *TJ Tippett* and those guys got together. *Randy Demmon* arriving on the scene.

So, that was like, I guess you'd call it, the influx of the outsiders. Up to that time all the music had been local. People like *Wilf Schidlowsky*, and *Alex Czarnecki* and *Herbie Lafferty*, *Kevin Mackie*, all those people, local musicians. I have to say, even back then, *Tom Hudson* was just such a good vocalist and when he was performing with *Sandy Wilson* and those guys and *Randy Demmon*, it was really a pleasure to hear him sing. *Herbie Lafferty*, I'm sorry to hear about him passing away.

MMS - What is your recollection of *Herbie*?

JS - I didn't gig with *Herbie (Lafferty)*, but I do remember one time we were together doing something, I forget what it was and he was supposed to be home at a certain time and he was about an hour and a half late. I just remember he said to me, "Well, by now she's starting to slash up my such and such collection of records," because I guess his girlfriend at the time was a little bit mean spirited. I think it was *Robin Trower* he was talking about. He says, "Yeah, by now she's starting to slash up my *Robin Trower* collection." Every half hour, another one bites the dust.

MMS – I can just hear him too, that real sort of dead pan thing, I mean, he was like really understated, but man, it was so funny.

JS - Well, and just kind of resigned to the fact too. Told her I'd be home at 8:00, here it is 9:30. She's not going to be happy.

MMS - What can you remember about his guitar playing?

JS - I just remember he was really good. He's a really good player. Had a great sound. I mean, I respected him. I thought he was a much better player than I was at the time. And I liked him as a person too. He was a good guy.

MMS - How about *Terry Mercer*?

JS - Just a really wonderful human being and a very talented piano player and singer. Had this thing he used to do, he used to introduce the song every now and then he'd say, "I'd like to do a song for you by "Rockefeller-salmon-jetty-fetty." One of my favorite artists, I hope you like him too." Do you remember that?

MMS - Oh, I remember that.

JS - I used to have a reel to reel tape recorder. When I joined *Sandy (Wilson)* and *JT* and *Terry (Mercer)*, I used to record some of the nights and I don't know what happened to those recordings. *Terry* was such a wonderful guy. But, you know he had a troubled life. People used to pick on him and used to abuse him because of his appearance. So, sometimes he had to put up with all that shit. But as a musician, he's a wonderful guy.

MMS - I didn't realize that your window of time was up there. I thought that you had grown up there but you moved up from Winnipeg or something, right?

JS - Yeah, we lived in Yellowknife from '69 to '75 for me. I did go back up there again in the fall of '85, and the spring of '86. I left on Valentine's Day in '86. So, I was up there from about September...

MMS - That's right too, yeah.

JS - During that time I did one month gig as a solo artist up in Inuvik. I think that was in November of '85. I played with "Northbound Freeway" at "The Gold Range" for a bit of time. There was a period of time there where, I think, people like *Gary Tees* had day jobs. So, if I was available, then I would cover maybe right through to the weekend or something, but sometimes I played the whole week with him too. And who was it, *Brian Lyons*?

MMS - *Brian Lyons*, yeah.

JS - Yeah, him and *Marc Whitford* and...

MMS - *Murray Grabke*. He was in the chair then probably, yeah, right around that time because I was playing in a band with him up until about '84.

JS - He passed away?

MMS - Yes, he did.

JS - What a shame. He was a nice guy and a good drummer.

MMS - Yes, yeah.

JS - That's all I can ask from a guy. You can do your job, you can play your kit well and you're a nice person, perfect.

MMS – He was all in. When he was playing, he was all in. I wouldn't say demanded of but just by doing that, you know, made everybody else and especially as a bass player, I really appreciated him.

JS - That was so interesting for me too because it really became obvious to me how much "Grant MacEwan" had changed me.

MMS - Yes. I didn't want to get into it here, but we both have...

JS - Well basically, people like *Marc Whitford*, they still learn new songs and stuff like that but basically they were still kind of plodding along. Whereas, for *Norman (Glowach)* and I, when we went and for you too I would imagine, when we went to "Grant MacEwan", all of a sudden it really escalated our progress when you got into the jet stream. So, we came back and just could play circles around any of those guys.

MMS - You ever consider, even for a moment, getting a government job and playing out the time there?

JS - No. No, no, no, no.

MMS - Not on the table.

JS - I was never interested in doing it. At one point in time, my mum and dad said, "Well," I think this was when I was teaching in Edmonton, they said, "Well, you could go to teacher's college, get a teaching degree and you could become a school teacher and then you'd have a pension and all that kind of stuff," and I always said, "No, I'm not interested in that."