

1 Man With Thermos

Music by Mike.

You'd think that a band with the name Malibu Kens would be a surf band. Nope. We did play a few surfin' tunes (*Surfer Joe*, *Wipeout*) during our time but that was never our focus. This is our only original surf tune written (surprisingly) by Mike. We usually played this song for the opening number of our second set and Mike would sit it out (with just Jim, Ed and myself on stage). When Mike did play guitar live it was always a 12-string acoustic and that didn't work well on this song.

We had an idea to make a video with this song. A man wearing a trench coat, hat, and carrying a thermos runs around various landmarks in Edmonton while we chase after him. We never see his face. Every time we think we have him cornered he escapes. In the final scene he slides down a chute. We follow him down but as we go down the chute we shrink in size (and so does the chute). When we reach the end of the chute we fall into the open thermos. The man closes the lid on the thermos and runs away with us captured inside. It was 1983, videos weren't very complicated back then.

2 Dead In The Ring

Words by Mike. Music by Scott.

This song, musically, is a copy of Larry Williams' *Bad Boy* as recorded by The Beatles. Mike's lyrics and vocal melody are original, but the music is borrowed "as is" from *Bad Boy*. This song would appear on all three Malibu Kens' demo tapes, getting incrementally better each time. I was initially dismayed at Mike's deadpan vocals on this version until he told that he sang it that way on purpose (the protagonist has been beaten up too badly to sing it any other way).

3 She Talks In Rhyme

Words by Mike. Music by Scott.

This is an experimental song that we never intended to perform live. One of the advantages to having your own recording studio is that you can take the time to try out different things like this. Whether or not they ever get played live or released commercially is of little importance; it's interesting just to try something different. I played all the instruments and Mike did all the vocals.

One evening, after performing at RATT, we were hanging out at CJSR (the university radio station) and we ran into Anthony Chau who was a phenomenal supporter of local bands (he was one of the few people who gave us good reviews). He had a video camera with him and suggested we make a video for our current song on CJSR, *She Talks In Rhyme*. We weren't doing anything else that evening so we made up a bunch of silly scenes with Mike wandering around campus lip-syncing the song while the rest of us jumped into the scene like a heavenly choir during the chorus. We were up until 3 or 4 am that night.

We never saw the finished product, if there ever was one, but we had fun doing it.

4 Physical Poison

Words by Mike. Music by Scott.

This is probably my favourite of the "pop" songs that we wrote. It started out as the final remake of *Modern Western World* (it begins with the same opening chord and chord progression) but quickly turns into something completely different. That same chord progression also shows up during the ending.

We recorded this song for the West Watch compilation album in 1982 at Mo Marshall's studio but that album was never released. Back then, the song was 2:30 in length but we added an extended ending to pad it out to 3:30 because that's how much time we were given on the album (we wanted to use every second we had). This version includes a shortened version of the extended ending and this is how I remember playing it live.

5 Girl With The Goo Goo Googly Eyes

Words by Mike. Music by Scott. Concept by Ed.

Ed came up with the song title (about a girl in his math class) and we just had to write a song about it. Even though we weren't a punk rock band anymore, we could still play like one if we wanted too. When we played this song live we deliberately played it as quickly as we could, racing each other to the end. It's just silly fun. I was very surprised when I got a royalty cheque from SOCAN for this song; somebody was playing it at a radio station in South Africa.

5 Little Lucy

Words by Dennis. Music by Ed.

Dennis (Lenarduzzi) wrote a lot of lyrics in high school before we met and formed Joey Did. His earliest lyrics did not yet have any punk influence and were more rock or pop in tone. While Ed and I were recording *Rock Snot* in 1982 we used a number of Dennis' old lyrics for new songs. Ed came up with this gem of a rock tune using Dennis' lyrics and we liked it enough to add it to the Malibu Kens set list.

6 Louise

Words by Mike. Music by Mike & Scott.

Mike wrote this song for the first incarnation of Junior Gone Wild (JGW) that he formed in Calgary in 1982 (while Ed and I were recording *Rock Snot*). I had heard a live recording of Mike performing this song with JGW and thought that it was worth saving. The original had a simpler arrangement which I modified in a number of ways: I changed the opening riff from 4/4 to 7/4 time, added chord extensions, added a key change for the final verse. However, the bulk of the tune is still

Mike's creation. This is a good example of the kind of power-pop that Mike can write when he puts his mind to it (he wrote a few more such songs years later with JGW). Mike does all the vocals on this recording; which is probably why the background vocals don't suck on this song.

8 You Walked Out

Words and music by Jim.

An Urban Surfers song that Jim brought with him when he joined the Malibu Kens. This song would appear on all three of the Malibu Kens' demo tapes, getting incrementally better each time. This version is quite a bit slower than the previous versions, perhaps too slow. I'm also not fond of the background vocals during the verses (what was I thinking)? Sadly, I never kept the multi-track masters for any of the Malibu Kens demo tapes so I can't remix them to repair such problems. Otherwise, the rest of the performance is fine.

It's interesting to listen to the progression of this song from the Urban Surfers original through the three versions recorded by the Malibu Kens.

9 421-1111

Words by Mike. Music by Scott.

This is probably my second favourite of the "pop" songs that we wrote. Back in the old days, if you dialed this number on the phone (in Edmonton) you'd hear a woman's voice read an advertisement for a local business and then she'd say the current time. This was the only way to set your clock back then (after a power failure). Everybody knew this phone number; everybody called it.

This song was later recorded for the *It Came From Inner Space* compilation album (see track #26). I prefer the simplicity of the *Inner Space* version; it's much cleaner, tighter and more focused. This comes as no surprise because that was one of the reasons for creating Mock Chicken in the first place: to develop the songs so that future recordings would be better.

10 You Know I See Her Everyday

Words by Mike. Music by Scott.

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11 It's So Tough Being A Teenager

Words and music by Jim.

xxx

12 High Plains Drifter

Words by Mike. Music by Jim.

A rare collaboration between Mike and Jim.

13 Tough Luck

Words by Mike. Music by Scott.

xxx

14 Will You Say You're Mine

Words and music by Scott.

xxx

15 Party's Over

Words and music by Jim.

An Urban Surfers song that Jim brought with him when he joined the Malibu Kens. This would turn out to be the most recorded of all Malibu Kens songs; it appears on all three Malibu Kens' demo tapes as well as the *It Came From Inner Space* compilation album (see track #25).

It's interesting to listen to the progression of this song from the Urban Surfers original through the four versions recorded by the Malibu Kens.

16 Makin' The Scene

Words by Mike. Music by Scott.

xxx

17 Skippin' Stones

Words by Mike. Music by Scott.

xxx

18 First Impression

Words by Mike. Music by Scott.

xxx

19 Old Before My Time

Words by Mike. Music by Scott.

xxx

20 Broken Home

Words and music by Jim.

xxx

21 It's Not San Andreas Fault

Words by Mike. Music by Scott.

xxx

22 Subway Ride

Words and music by Jim.

An Urban Surfers song that Jim brought with him when he joined the Malibu Kens. At the Teen Dance in April 1981, Al Miller mentioned that this song may appear on a single someday. But the Urban Surfers broke up before they ever got to make any formal recordings of their songs. This song also appears on the Malibu Kens' first demo tape, *Girls Dig Me*.

Bonus Tracks

23 My Little World (unfinished mix)

Words and music by Jim.

Mike and I often had a tough time figuring out what to do with Jim's songs. For the songs he brought with him from the Urban Surfers, we initially played them just like the Surfers did and then gradually tweaked them to our style. But for Jim's new songs we had no prior template to work with and Jim would often just write the lyrics and a bass line. From that we'd have to figure out everything else for the song. Sometimes we'd click with good ideas, sometimes not. This was definitely one of those "sometimes not" times. *My Little World* was a new song of Jim's and I don't recall if we ever played this song live. Mike and I tried to come up with ideas to flesh it out but nothing was working. At one point we gave up and just started having fun. We made a mix of the song at this point and played it for Jim. He was horrified. We assured him that we were only kidding and that we'd finish the song properly. But the Malibu Kens split up for good before that happened so all I have of this song is this goofy version.

24 High Plains Drifter (alternate mix)

Words by Mike. Music by Jim.

This is the same recording as track #12 but featuring only the acoustic guitar (played by me) and the lead vocals and harmonica (by Mike). I created this mix just because I liked the way it sounded. After the Malibu Kens broke up Mike did a number of solo performances with acoustic guitar and harmonica that probably sounded similar to this.

25 Party's Over (from *It Came From Inner Space*)

Words and music by Jim.

This track was taken from my vinyl copy of *It Came From Inner Space* (carefully edited to remove as much vinyl noise as possible). These sessions were the last time the Malibu Kens ever worked together on a recording and they also mark the only time that Mike ever played guitar on a Malibu Kens

studio recording; I had played all the guitar parts on all previous recordings.

The recording session took place in a warehouse that Barry Peters was renting (along with all the recording equipment). Barry was kind enough to let me run the session. Since we had recently recorded this song (and 421-1111) for Mock Chicken we were able to create new recordings of both songs fairly quickly. We only had a 4-track to work with and decided to keep the recordings as simple as possible which meant no bouncing down of tracks and very limited overdubbing. We recorded drums (Ed), bass (Jim), electric guitar (me), and acoustic guitar (Mike) all in one pass onto two tracks. We then used the remaining two tracks for lead vocals, background vocals, and extra guitars. There were no tracks left for adding keyboards or all the other extra things you hear on the Mock Chicken versions of these songs.

Although Jim plays a wrong note during the slow middle section (but slides up to the correct note), I prefer this version of Party's Over to the one on track #15 because it is much cleaner, tighter and more focused.

26 421-1111 (from *It Came From Inner Space*)

Words by Mike. Music by Scott.

This track was also taken from my vinyl copy of *It Came From Inner Space* (see the notes for track #25).

Mike was playing acoustic guitar and he was hidden behind a sound baffle so that the sounds of the other instruments would not bleed into his microphone. He had to start this song but he couldn't see me when I started the tape. He kept asking me "are we rolling" to which I responded "go, for fuck's sake". Barry left this on the master tape.

I prefer this version of 421-1111 to the one on track #9 because it is much cleaner, tighter and more focused.