

1 I Wanna Rape The Queen

This is the earliest recording I have of Joey Did. It was recorded during lunchtime in room 266 1/2 at our high school, probably in January 1980. Someone (possibly Mike) had an idea to create a recording of a person shouting, “Help, I’m stuck in this locker and I can’t get out”, and then playing the recording inside a school locker as a practical joke. We never did that. But the idea resulted in Anthony (Fulmes) bringing a cassette tape recorder to school, which captured a number of our earliest attempts at music.

The exact list of everyone involved in this track is not known. Terry Venuti is playing Devo’s *Swelling Itching Brain* on the piano while several other people strike various objects to create a percussion ensemble. When the music started, Anthony and I were eating lunch while reading through some articles for our underground school newspaper. The two of us provide most of the moaning and caterwauling while consuming food. Mike can be heard saying, “I can’t get out” (a reference to the locker joke). I shout out the phrase, “I wanna rape the Queen” at the beginning of the track.

Ed was not present for any of the recordings made in room 266 1/2.

2 ...take 75

Our first proper band practice (using real instruments) was in Ed’s basement in March 1980. The entire session lasted almost 12 hours. I was the first to arrive, shortly before noon, and we didn’t stop until 11 pm when Ed’s parents shut us down. Numerous people came and went throughout the day to see how things were going. Dennis, Ed, Anthony, and I were the only ones who stayed all day. I don’t recall Mike being there at all. Dennis brought a guitar and amplifier that he borrowed from someone. Anthony brought his own guitar and amplifier. I brought some borrowed microphones and my own bass and amplifier. Ed played his brother’s drums. Everyone took a turn at singing. Dennis and I switched instruments very early on; there are no known recordings of Dennis playing guitar while I’m playing bass.

We tried, unsuccessfully, to play the Sex Pistols’ *God Save The Queen* at least once without making any mistakes. We tried many many times. This is take 75 with Ed on drums and lead vocals, Dennis on bass, Anthony on guitar, and myself on guitar.

3 ...take 79

The first practice session was the first time I had met Ed. He sat behind the drums, played everything perfectly, and doled out non-sequiturs all day long. Every time the microphone was turned on it would start to feed back, so whoever was singing had to switch it on and off as needed. This track is the warm-up to yet another stab at *God Save The Queen*.

Although the band name was Joey Did & The Necrophiliacs, nobody claimed to actually be Joey Did. Ed mentions the fact that Joey Did exists, in actuality, as a paper doll (which Mike had created and kept in his school locker). I took possession of Joey Did, I believe, when Mike dropped out of school a year later. I still have him.

4 God Save The Queen

This is the best take we got of this song at our first practice. We were using awful guitars that would not stay in tune. I doubt they could even be tuned. I was playing this horrible Epiphone that Dennis had brought over, while Anthony was playing some piece of junk that he

recently bought (from a pawn shop I believe). Add to this the fact that Ed was the only one who could actually play his instrument; the resultant concoction is quite putrid.

5 I Am The Anti-Christ

A bizarre improvisation from the first practice. I can be heard telling Dennis and Anthony, “Play a C”, so that we’re all on the same note. This is the first time Dennis did his “I, I, I” chant in a song. I’m not sure why he started doing that, but it was very funny, and he did it quite frequently (see tracks 12, 18, and 28 on this disc). We eventually used this chant, formally, as the ending to *Crude City*. Ed on drums and lead vocals, Dennis on bass, Anthony on guitar, and myself on guitar. Background vocals by Dennis, Anthony, and myself.

6 The Peasants Are Revolting

Another improvisation from room 266 1/2. There was a Wizard of Id cartoon where someone shouts up to the king’s balcony, “The peasants are revolting”, and the king retorts, “You can say that again”. This is our musical interpretation of that cartoon. I’m playing various things on the piano including a bit of Rachmaninoff, Mussorgsky, and Genesis, all linked together into a relentless plodding march upon the castle. The peasants providing the percussion and chanting are not fully known but I recognize the voices of Mike, Dennis, Anthony, Steve Roby, and Daniel Tsuruda among them. The song ends when I give up playing piano and shout the derivative slogan, “I am revolting!”

7 ...no future

This track begins with an excerpt from Dennis’ mini-opera *The Sounds of Whacking Off*. I can hear Steve Roby giggling in the background. It then cuts into the ending of yet another shot at *God Save The Queen*, recorded at our first practice. I can be heard shouting to Anthony, “No, you’re playing it wrong”. Ed on drums, Dennis on bass, Anthony on guitar, and myself on guitar. Everybody on vocals.

8 Comic Relief (preview)

Comic Relief was the only original song we tried to play at the first practice. It was the last thing we did that day. Dennis briefly showed us the chords but didn’t convey much of the song structure; we were to follow him and improvise. This track is the introduction to our first attempt at playing *Comic Relief*.

Somebody in the background can be heard saying, “Let’s go, it’s quarter to 11 (pm)”, while the rest of us work out the chorus. It had been a very long day and we were growing tired. When Anthony remarks, “No one told me what to do”, I snap back with “Be quiet”, while Dennis responds, “Anything”.

9 The Tree

Words by Mike. Music by Scott.

Another improvised song from room 266 1/2. This is probably the earliest original Joey Did song. I played the piano while making up the music as I went along. Mike had written the lyrics and I shouted them out while I played. Dennis and Mike are both providing percussion along with one or two others. I recall that Dennis was holding the tape recorder and was thus very close to the built-in microphone. His evil laugh during the Beethoven riff, and cries of

“No, No” are clearly heard. During the jazzy bit near the end I was trying to get the others to laugh along with me. It took them a while to catch on, and then they didn’t stop when I stopped. When this recording was being made there were classes going on around us. I later found out from some of the people in those classes that they could hear everything we were doing. But the teachers didn’t stop us because they thought we were preparing a skit for the school’s Lit Nite variety show. Fools.

There is a short dropout on the master tape in the middle of this track. I was unable to repair this damage when transferring the audio to CD.

10 Comic Relief (first take)

Words and music by Dennis.

This is the first time we played *Comic Relief*, and one of the last things we recorded at our first practice. Dennis sings and plays bass while the rest of us try to follow him. It falls apart several times but we manage to pull it together in the end. Dennis’ singing is hilarious, especially at the beginning of the third verse. Ed on drums, myself on guitar and background vocals.

11 ...br

One day, while wasting time in room 266 1/2, I suggested that we try playing Queen’s *Bohemian Rhapsody* in our inimitable Joey Did fashion. Everyone knew the words because it had been played to death on the radio, and I was a former Queen fan who had learned to play the song on piano years ago. We only made one attempt and we botched it up in the middle. Portions of that recording are presented throughout the first two discs in this series. This installment features us warming up to deliver the first line. There is a brief interruption as Dave Ritter enters and joins the chorus. I’m on piano. Everybody sings.

12 Automobile

This is a stupid song by a one hit wonder from Germany called Hansy. We performed it in practice because it was very easy to play and we had fun destroying it. This recording was made during our second practice at Ed’s house. Anthony was no longer in the band by this time. Mike was not present on this day either. Dennis launches into his customary “I, I, I” chant at the end. Ed on drums, Dennis on bass/vocals, and myself on guitar/vocals.

13 At Least We Tried

A silly improvisation sung to the tune of *Summertime Blues*. Recorded at our second practice, Dennis tells it like it is. We had not yet played in public when this was performed, but it could certainly have become our mantra later on. The lyrics are:

*At least we tried, at least we tried
We’re the pits, we’re the fuckin’ shits
I hate this band, I hate myself
We can’t even write, we’re getting worse
We’ll never play in public again*

14 Comic Relief

Words and music by Dennis.

One week after our first practice it was spring break, and we spent much of it practicing at my house. Mike was now fully integrated

into the lineup as lead singer. Shortly after our initial attempt at playing *Comic Relief* at the first practice, Ed and I tried to make sense out of what we saw Dennis playing. We created a bizarre arrangement of *Comic Relief* that is heard here for the first time. We had most of the chords correct, but we didn’t match them up to the lyrics in the correct places. We added an instrumental piece in the middle and had to add two extra bars at the end to get all the lyrics to fit. Dennis didn’t seem to mind the way we butchered his song and this became the official version of *Comic Relief* that we played throughout the summer of 1980. By the end of that summer I had figured out Dennis’ original version of *Comic Relief* and suggested we revert to playing it the correct (and better) way. Ed and Dennis agreed, but Mike refused. There was no way to compromise and so we dropped the song.

Unless otherwise specified, the lineup on the remainder of the tracks on this disc is: Mike on lead vocals, Dennis on bass and background vocals, Ed on drums, and myself on guitar.

15 ...countdown

A bit of tomfoolery as Mike counts off to begin the next song.

16 X On My Forehead

Words by Mike.

This track is a rare and classic gem. Despite Mike’s comment at the end of the song stating the contrary, this was indeed completely improvised. We had been playing around with some blues riffs and decided to try to make up a song with them. Dennis seemed to have this odd dyslexia that kept him from playing a simple 4/4 blues riff. He kept putting in extra beats so the bars were always changing in length. Ed would try to compensate by modifying his rhythm to fit whatever Dennis was playing. It was impossible for me to follow what the two of them were doing so I resorted to playing in the style of Keith Levine from the second PiL album. Mike had written the lyrics shortly before this one and only performance. The explosion sound was created by picking up the guitar amp and dropping it while the built-in spring reverb was turned up full. Dennis showed me that trick.

We considered playing this song live as an encore at our second gig (the Smoke-In at Borden Park in June 1980), but we never got that far along in our set. Shortly after that gig, Mike began a tirade against the song, refusing to even play it at practices. He would leave the room if we tried to play it. Silly bunt.

Later in life, Dennis went on to play rockabilly and country swing. He did very well playing those types of music. I find it odd that he had such a problem playing the blues.

17 ...at the drop of a hat

One day Mike was wearing a hat at practice. This track features us practicing stopping in unison as we wait for the hat to hit the floor after Mike tosses it into the air. I don’t believe we ever performed this stunt in public.

18 Faggot Killer (first take)

Words by Mike. Music by Scott.

This is an improvised first take of *Faggot Killer*. Mike had written the lyrics earlier that day while en route to band practice. There was a

news article about the arrest of serial killer John Wayne Gacy and Mike remarked that his name was a disgrace to John Wayne (the actor). I had been playing around with a three chord riff at a previous practice and we decided to put the two together. I showed Dennis the three notes to play on the bass and told him to follow along with whatever I was playing. Apart from a few lyric changes and a new intro/outro, the song didn't change much between this first take and what is heard later on track 26. Once again, Dennis lunges into his (now legendary) "I, I, I" chant at the end of the song. My favourite line: "If we ever meet, God forbid when, I'd only be too glad to kill you again".

19 ...are we having problems

In April 1980, a mere four weeks after our first practice we auditioned to perform at our school's Rock Week music extravaganza. Miraculously, we passed the audition and were the first of three bands to play in the school gymnasium during lunchtime. It was our first gig. By this time we knew enough songs to play for about half an hour. We borrowed a bass amp from Ron Fedeshko and a P.A. system from the school since the ones we used at practice were not loud enough for the venue. Ed borrowed his brother's drums and I borrowed a Les Paul from my brother so I wouldn't have to play the perpetually out of tune Epiphone. Numerous people offered to help us back stage and operate the P.A.

We set up the equipment in the morning and things were looking good, until the 10:00 announcements forewarned, "Come on down to the gymnasium at noon and listen to the punk rock sounds of Joey Did". Considering how we were continually told "punk sucks" by the jocks, dorks, and general assholes that made up the majority of the school population, this was not a good endorsement. We had hoped to surprise everyone but instead the populace were given ample warning about us and made placards proclaiming "punk rock sucks" and armed themselves with things to throw.

When noon rolled around, there were four of us standing on stage in the gymnasium looking down on an anti-punk rally complete with goofs waving signs, chanting slogans, and hurling their lunches and other objects at us. Just when we thought things couldn't get worse, I broke a guitar string mere seconds before we were about to start playing. I didn't have any extra strings but luckily I had brought the Epiphone as a backup. I didn't want to play the Epiphone so I removed a string from it to replace the broken one on the Les Paul. That string replacement ordeal left us standing around on stage like targets at a shooting gallery for ten minutes.

This track features Ed commenting on the situation while I'm replacing the broken guitar string. I can hear the voices of Brian MacNeil and Dary Paulen in the background.

20 Time Warp

A live recording from our first gig at our high school. This song is from the Rocky Horror Picture Show. The microphones were placed back stage and were supposed to pick up the vocals from the monitors. Unfortunately, the monitors blew mere seconds into the first song and thus only the instruments can be heard. Mike gets momentarily confused when we stop for the second bridge. I recall him looking back at us and singing (questionably), "Jump to the left?" I do something weird and awful to my guitar at the end of the song. At the very end of this track Michelle McNally can be heard shouting "Yay" amongst the taunts of "Go home" and "Fuck off".

21 ...taxing my patience

As of April 1980, Dennis was the only Joey Did member that had ever been to a punk rock hall party. He mentioned to the organizers of one such event that he was in a band and that we were eager to play. They suggested we give them a demo tape as an audition for a future hall party. In May 1980 we loaded up all our gear and headed to my house to spend a weekend recording our first demo tape. We took it very seriously and played everything to the best of our abilities. The results weren't spectacular but they were good enough to get us accepted as the opening band for a gig with the Modern Minds and Modernettes at Riverdale Hall in June 1980. Tracks 21 to 30 on this disc were all recorded during that first demo tape session.

This track features a few false starts to *Taxing My System*. I frequently had a problem switching from the last note of the descending intro to the first chord of the song. I make that mistake here and Mike comments, "You always do that".

22 Taxing My System

Words by Mike. Music by Ed.

Recorded for our first demo tape with no overdubs. I always thought the lyrics for this song were very funny, especially the lines about the "commie fascist government" and being "econo-raped". Apparently, Moe Berg had a song called *Go* that sounded very similar to *Taxing My System*. Good thing we didn't know about *Go*, otherwise we probably wouldn't have written this song. Mike waits a full 15 seconds before doing his trademark "leap and land" to signal the final chord of the song. I doubt we ever waited that long when this was played in public.

23 ...modern western wasting

I borrowed the music for *Modern Western World* from the Sex Pistols' *Satellite*. It's not a complete rip-off, but it's fairly close. Mike says, "We stole this one from the Sex Pistols" and Ed responds, "If the Clash can do it so can we".

24 Modern Western World

Words by Dennis, Scott. Music by Scott.

Recorded for our first demo tape with no overdubs. This song always seemed to go on far too long. Over the next year it would undergo numerous revisions to make it less boring to play. Even going so far as to include a reggae section when recorded by the Malibu Kens in June 1981.

25 ...gargurging

This track is just some goofing around between songs. Dennis plays his "Fa Dump" song. I play a silly riff that Ed wrote at a previous band practice. This silly riff would later surface on the songs *Mediamatic* (heard on disc 2 of this series) and on *American Empire* (which was never recorded).

26 Faggot Killer

Words by Mike. Music by Scott.

Recorded for our first demo tape with no overdubs.

27 Comic Relief

Words and music by Dennis.

Recorded for our first demo tape with one guitar overdub.

28 Crude City

Words by Dennis. Music by Scott.

Recorded for our first demo tape with one guitar overdub. This is the first punk rock song I ever wrote. It would later appear on the *Be My Barbie* single with revised lyrics. We used Dennis' "I, I, I" chant as the finale for this song. Perhaps that was the only way to get him to stop doing it on all the other songs.

There is a short dropout on the master tape at the beginning of this track. I was unable to repair this damage when transferring the audio to CD.

29 ...the first mummy

This track is simply us getting organized to record the next song. Mike wonders why the rest of us are always looking out the window during the recording session and asks, "Can you guys see people out there?" Ed announces the next song as "Jet Faggots".

30 Jet Bodies

This is a bizarre amalgamation of *Jet Boy Jet Girl* and *Bodies*. I'm not sure how this came about. We added an extended improvisation bit at the end of *Bodies* where Mike was free to do whatever nonsense he wanted to overtop of the drums and bass. When we did this live Mike and I tried to tell jokes, but we were lousy at it. Most of the time we froze and couldn't think of anything to say.

Mike vocals are hilarious on *Bodies*; he screams and rants the whole way through. I especially like the "spit filled throat slur" he makes at the 2:42 mark. During the improvisation part he spells out abortion as "a-b-r-o-t-i-o-n". At the end he says, "You didn't give me a dump truck for Christmas, you gave me underwear instead." I can be heard saying, "I'm not an animal" at various points in the song.

After submitting this track on our first demo tape we were warned by the organizers of an upcoming hall party not to play *Jet Boy Jet Girl*; the punks considered it faux pas. I believe they were just overly homophobic because the same people also told us not to play *Time Warp* (from the Rocky Horror Picture Show). We didn't know any better at the time and so we never played *Jet Boy Jet Girl* live. But Captain Sensible recorded it around the same time, so if it's cool with the Cap, then it's cool with me.

31 ...br

A snippet from our rendition of *Bohemian Rhapsody*.

32 Anarchy In The UK (finale)

A live recording from our first gig at our high school. Many people left the gymnasium during the course of our half hour long set, while others were kicked out for throwing their lunches at us. By the end there were less than a 100 people left and we had accumulated enough food on stage to start our own food bank. Our last song was the Sex Pistols' *Anarchy in the UK*, which we ended in an appropriate manner. I put my guitar down against the front of the

amp and walked off. The amp was still on so it just roared with feedback. Ed did a Keith Moon style drum demolition solo and Dennis pummeled his bass into submission. Anthony joined us onstage and started smashing chairs and other things. Overall I thought the gig was a success: we did what we set out to do, there were no casualties, and we couldn't be intimidated to back down.

This track is the finale from *Anarchy In The UK*. A few of our friends stayed until the very end. I can distinctly hear Cliff Mol cheering in appreciation amongst the small crowd. Rock 'n' roll, indeed.