

## 1 ...intro

Dennis does his best to rally the troops to band practice. He announces us as the Scientific Americans, a name that we briefly considered using when we got tired of Joey Did & The Necrophiliacs.

## 2 Modern Western World

Words by Dennis, Scott. Music by Scott.

This track is an enhanced version of *Modern Western World* that we created in the latter half of 1980. We thought the song was too boring for its length. Rather than cut out verses to shorten it, we added different styles of music for the verses. The first verse is played as a slow ballad, the two middle verses are unchanged, and the final verse is played in a ska style. The Malibu Kens later added a reggae section to the song when they briefly played it in the summer of 1981. Oswald Dias came over to a practice session one day to show us how to play ska music. We couldn't have added the ska part without his help.

## 3 It's Not San Andreas Fault

Words by Mike. Music by Scott.

An early recording of what is probably the best song that Mike and I wrote in Joey Did. This song would have the longest life span of all the Joey Did numbers; the Malibu Kens later played it from 1981 until their breakup in June 1983.

## 4 Girls

A fairly lame version of an Iggy Pop tune. Dennis and I would always begin by saying, "What does Mike like?" to which Mike was supposed to respond, "I like girls" (which is the correct first line of the song). But Mike was always trying to come up with something more, shall we say, controversial to say. In this performance he responds, "fifteen years". What is that? The minimum sentence for statutory rape? No, I believe he's referring to some fifteen year old girls from our high school.

When we played this song at the New Music Festival in December 1980, Dennis said, "What does Mikey like?" and Mike answered, "I like to fuck!" Many eyes in the audience opened wide when he said that and I began laughing so hard I could barely play the song.

## 5 Detrimental (intro)

Words by Mike. Music by Scott.

This is an attempt to play *Detrimental*. During the intro I screw up badly and bail out. There are no complete recordings of this song in my archive.

## 6 California Uber Alles

Our rendition of a Dead Kennedy's song.

## 7 ...which one's joey

Tracks 7 to 10 were all recorded at the New Music Festival in December 1980. Blank Generation organized a gig that featured a dozen bands playing over a twelve hour period. The show was well publicized and hundreds of people showed up to the event. We were the last band to play and were supposed to start at 1:00 AM.

Naturally, everything went behind schedule and we didn't get on stage until after 2:30 am. For this gig I was still using my horrible Univox amplifier, which had developed a habit of blowing fuses over the past few months. We played about five songs of our set before somebody told us it was getting too late and we could only play one more song. We tried to play *Modern Western World* but my amp started to blow fuses. I kept replacing them so we could finish the song, but eventually we realized it was a losing battle and we gave up. We let the amp cool down for a couple of minutes and tried to play *Crude City*. We got about 30 seconds into the song before my last fuse blew. That was it. Game over. It was a total disaster of a gig.

This track begins with a brief moment of finger pointing. Some people in the crowd kept yelling at Mike, "C'mon Joey" thinking that he was Joey Did. Mike says to them, "My name is Mike. That's Joey", as he points at me. All eyes in the crowd look towards me. I panic and feebly say, "No". Stupid me, I should have pointed to Ed or Dennis and said, "My name is Scott. That's Joey". I was so lame on stage. This is followed by a sudden set review as we are told that we are only allowed to play one more song. Dennis says, angrily, "Well fuck, you guys told us that we were going to come on at one o'clock". We then briefly argue over what to play next, given that it'll be our last song.

There is a lot of background noise on tracks 7 to 10. After making this live recording, I lent the master tape to Mike and he recorded something on the B side of the tape which leaked through onto the A side. I was not able to completely remove this noise when I transferred the audio to CD.

## 8 Modern Western World

Words by Dennis, Scott. Music by Scott.

A terrible performance recorded at the New Music Festival. Several seconds into the ska section, my amp blows a fuse. Ed provides some commentary while I rush to replace the fuse. I manage to play for another 10 seconds before the second fuse blows. As I run behind the amp to replace the fuse again Ed asks, "Are we going to do this all night?" One by one, the rest of the band stop playing and the song gradually peters out into silence. Ed comments, "That's a pretty strong ending, if you ask me". Note how Mike burps into the P.A. at the beginning of the song. What a class act we were.

## 9 ...use a coat hanger

Recorded at the New Music Festival. During the fiasco of the previous track, it occurred to me that the fuses only started blowing when I stopped using my fuzz box. Since *Modern Western World* was the only song where I didn't use the fuzz box, I believed we may be able to play one of our other songs without a problem. This track begins with Dennis thanking our friends for sticking around so long to see us play. As Mike announces that we're going to play *Crude City*, I say, "I'm on my last fuse, let's hope we can get through it". To which Dennis responds, "Use a coat hanger!"

## 10 Crude City

Words by Dennis. Music by Scott.

Recorded at the New Music Festival. Thirty seconds of noise before the last fuse blows. Ed thanks the crowd, "Fuck it, we're leaving, bye". Someone in the crowd can be heard yelling, "Come on Mikey, one more time".

Following this disastrous gig, I promptly went out and bought myself a new guitar amp in early January 1981. I bought a real guitar amp, a good one, not a piece of junk that needed a fuzz box to get distortion. And I never had another blown fuse.

### 11 ...living in ed's basement

Back in Ed's basement, getting warmed up for another practice session. Mike sounds like he just woke up.

### 12 Living In The Right Wing

This song was given to us by Jerry Slag (aka Jerry Jerry). He came to one of our practices and showed us how to play this song that he had recently written. I recall groaning when he said, "Here's where the guitar solo goes". I was a horrible guitar player and dreaded playing solos because I was so awful at it. This recording is a good demonstration of how inept I was. We played this song for several months.

### 13 X On My Foreskin

As mentioned in the track notes to *Next Of Kin*, Mike hated *X On My Forehead* and refused to play it. This is one of those instances where Dennis, Ed, and I play an instrumental version of the song while Mike is out of the room. Dennis manages to sing a few lines at the beginning. Mike returns to the room near the end to say, "Yeah!" and then claim lyric writing credit. Even on this recording, Dennis manages to play the song with his bizarre sense of rhythm.

### 14 I'm So Bored With The USA

Another rendition of the Clash song, this time with the correct lyrics. This was the first time we had played this song in many months; it was no longer in our repertoire of songs to play live. We were very surprised when it came out sounding better than it ever had before. We must have been gradually getting better. The new guitar amp helped out as well.

### 15 ...i'm so bored with this band

More hi-jinx at band practice. Dennis taunts Ed then demonstrates how to swallow a microphone. Mike comes to the realization that everybody in the band is an asshole.

### 16 Let's Go To Sportsworld

This song was written by Jim Algie, Mark Belke, and Brent Belke. Jim played in the Urban Surfers at the time this recording was made but would later go on to form the Malibu Kens along with myself, Mike, and Ed. Mark and Brent were not in a band at this time, but would later achieve fame and fortune in SNFU. The Urban Surfers also played this song. They purportedly did a reggae version, but I never heard it.

### 17 Holidays In The Sun

Our singular attempt to play the Sex Pistols' *Holidays In The Sun*. After Ed starts the song, Dennis asks me, "What's the first note?" Mike gets off time during the second verse so I start singing to try to get him back in sync. We fake our way through until we reach the bridge where it all falls apart. Sounds like I swallowed a fly at the end.

### 18 ...having a bad guitar day

For several weeks I had been having problems with my guitar strap becoming unhooked from my guitar. Normally I would have one hand on the neck and so I was always able to keep the guitar from falling. However, one day I was reaching to grab something with both arms and my guitar dropped straight off my body and landed face down on the ground. The bridgework was badly damaged and the whole thing was knocked so badly out of alignment that I was never able to get the thing properly in tune again. I had to take the guitar in to a shop and have it serviced. Eventually, I solved the problem by permanently bolting my strap onto the guitar.

This track was recorded shortly after the guitar made its near fatal plunge. Mike, Dennis, and Ed taunt each other while I attempt to repair the damage.

### 19 Modern Western World

Words by Dennis, Scott. Music by Scott.

After a very long time spent trying to fix the bridgework and get my guitar back in tune, we tried to play *Modern Western World*. During the first verse my guitar strap pops off again and I snap. I scream and hold the guitar up over my head as if I'm about to throw it to the ground to put an end to the torment once and for all. Dennis taunts Ed some more while I try to figure out a way to keep the strap from popping off. Dennis lightheartedly suggests, "Why don't you glue the guitar to your body."

### 20 ...play

Mike, Dennis, and Ed continue to goof around while I'm having a bad guitar day. Ed starts to play *1984* but changes into a disco beat. I give up and start putting my guitar away. Dennis tries to get me to keep practicing by saying, "Play" as I walk around the room shutting off all the gear. Only his unamplified squeals remain. Had there been a switch, I would have shut him off too.

### 21 Karmic Relief

A fairly ugly version of *Comic Relief* with myself on organ and Ed on drums. As Ed says at the end, "ick".

### 22 ...be my barbie

A couple of days before we went into the studio to record the *Be My Barbie* single at Homestead, we made demo recordings of *Crude City* and *Wednesday Morning* in Ed's basement. All Joey Did recordings to date had been created and produced by myself. I was expecting that someone else would be there at Homestead to produce us, to give us that overly compressed 20 layers of guitar sound that I so enjoyed on records like *Never Mind The Bollocks*. It didn't happen that way. We setup our gear in the studio, and we played the songs. Then we overdubbed a couple more guitar tracks, added the lead vocals, added some background vocals, and finally mixed it down to stereo. The end result was so boring. Although we played the songs better than ever before, they were so clean sounding as to be almost sterile. The basement demos we had made only days before had much more feeling and energy.

The demos were made by bouncing between two cassette decks that had a noticeable speed difference between them. As each instrument was overdubbed onto a track, the pitch of the track would rise up a bit. I had to keep tuning the guitars higher on each take so everything

would be in tune. I then had to pitch shift the end result down so that the vocals would be at the correct pitch.

This track is just some goofing around from the demo sessions.

### 23 Wednesday Morning (demo)

Words by Mike. Music by Scott.

The *Be My Barbie* demo of *Wednesday Morning* (formerly known as *Insomnia*). Our original intention was to record *Insomnia*, but Mike hated the lyrics and wrote a completely new song around the music. I was never happy with his rewrite, but there was little I could do about it. The vocals on this recording did not come out very clearly, but otherwise, this demo kicks butt. The layered guitars have an interesting sound due to the pitch shifts that occurred while overdubbing. Mike lets out a scream of pain at the end.

### 24 Crude City (demo)

Words by Dennis. Music by Scott.

The *Be My Barbie* demo of *Crude City*.

### 25 American Boy

Words by Dennis, Scott. Music by Scott.

The last three songs on this disc (tracks 25, 27, and 29) were all recorded during one of our last band practices. This version of *American Boy* is a good example of just how badly things had deteriorated by the end of our career. Ed's drumming is maniacal and atrocious. What the heck was he trying to accomplish? Originally, this song had four verses, but by this time we had cut one verse out so that we could get the song over with more quickly. Maybe we should have just stopped playing it and written a good song instead.

### 26 ...radio static

When the *Be My Barbie* single finally came out in June 1981, it was released under the name Malibu Kens. Joey Did had already broken up by then and the Malibu Kens (Mike, Ed, Jim Algie, and myself) were saddled with the burden of trying to sell 1000 copies of a record that we didn't want. Mike came up with the plan to stage a "burgers and coke" hunger strike at K-97, an FM rock radio station.

The premise was that we would subsist solely on burgers and coke until they played *Be My Barbie* on the radio. It was a great publicity stunt and we got a lot of attention for it. We got a half page write up in both of Edmonton's newspapers and the Alberta Report along with our picture. We made up signs and picketed outside of K-97 for a whole day. They made jokes about us on the radio. They also interviewed Mike and I recall hearing him on the 6 o'clock evening news that day. We even had Ed phone in to a talk radio show to tell them about our plight. Unfortunately, we weakened and gave up the stunt after the first day. Dennis wasn't involved in the hunger strike since he had already left the band, but afterwards he lamented that we didn't stick it out long enough to make *The National*. Maybe we could have sold a few more records.

The main reason we gave up so soon was that we just simply didn't care about *Be My Barbie*. It was an embarrassing albatross to us; the bastard son we didn't want. We later found that K-97 eventually did play our record a week after the hunger strike. They asked listeners to

phone in their comments. We were told that the negatives outnumbered the positives. Naturally.

One evening shortly after our hunger strike, two DJs on K-97 were doing record reviews of some recent releases. In between each song they briefly poked fun at us. Those honourable mentions are presented here on tracks 26, 28, and 30.

### 27 It's Not San Andreas Fault

Words by Mike. Music by Scott.

Another recording from one of our last band practices. Dennis introduces us as "jazz virtuosos, the Malibu Kens" from Palms Café. That's a bit of a stretch. Mike gets a little too vocal during the instrumental breaks and Dennis yells at him to shut up.

### 28 ...radio static

Another radio snippet from K-97.

### 29 Substitute

A pathetic rendition of The Who's *Substitute* from one of our last band practices. Mike comments about Ed's fascination with abhorrent drumming.

### 30 ...radio static

Another radio snippet from K-97.