

B I G B L U E S K Y

*The  
Northman  
Rises*

[ S U P E R S I Z E D ]



THIS ALBUM IS DEDICATED TO THE MEMORY OF NEIL MORGAN  
(1961-1984)

“We can’t hold back our enthusiasm any longer for a new Canadian act with a bright future, The Northern Pikes. The band spent the past four years building a respected reputation as a hard working road band in the Great White North and are poised for a major breakthrough stateside”

— ALBUM NETWORK —

“This Saskatoon-based foursome gives us an intriguing, smartly crafted record with a clean spacious percussive sound. There’s a refreshing pulse and vitality here that definitely allows The Pikes to qualitatively stand apart and we admire the band’s stripped down yet effective arrangements and their sense of adventure, eclecticism while maintaining a relevance for the format as a whole”

— FRIDAY MORNING QUARTERBACK —

“This is a terrific new wave/pop cum roots LP from a tough little band playing tried-and-true music in an original way. All major label debuts should be so blessed”

— MONTREAL GAZETTE —

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## BIG BLUE SKY REMASTERED

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DOUG CHAPPELL, FORMER PRESIDENT VIRGIN RECORDS CANADA:

The Pikes were my first artist signing and I am very proud to this day that I did it. Why did I want to sign them? Well, as enamored as I was with the demos I heard, it was the trip to see the band live in Saskatoon that made the decision so easy. What I saw that night was a band that was really, really, good, but the deciding factor was the sheer joy they exhibited playing and wanting to deliver that excitement to the audience... it was magic.

DON:

As fate would have it, my last night filling in with The Pikes was when Doug Chappell, president of Virgin Records Canada, flew into Saskatoon to see us. He loved the band & wanted to hear more demos & was hooked on the four of us & would keep in touch... Months went by. Merl would call me from time to time asking if I wanted to join the band & as much as I wanted to, I had to still say no.

However, the moment finally came in July of 1986 when the boys told me that Doug from Virgin wanted to sign the band but was really bummed out that I was not the drummer & in fact, they had no drummer at that moment. I walked into my boss's office & resigned from my job. The most amazing part of this was that Jay, Merl & Bryan agreed that the band would pay my child support until I could afford to pay it myself, unbelievable & I will never forget your generosity boys, thank you.

After many months of negotiations, we finally signed with Virgin Records, at The Copa in Toronto on December 18, 1986 & began recording our debut album "Big Blue Sky" in January 1987.

**BIG BLUE SKY REMASTERED**

**JAY SEMKO** – Bass Guitar, Vocals, Piano

**MERL BRYCK** – Rhythm Guitar, Vocals

**DON SCHMID** – Drums, Percussion

**BRYAN POTVIN** – Lead Guitar, Rhythm Guitar,  
Acoustic Guitar

Original Album Cover Design – **Hugh Syme**

“**BIG BLUE SKY**” originally released on

**Virgin Music Canada**

June 5, 1987 under ‘077778662129 / CDV-3001’

Produced and Engineered by **Rick Hutt** and **Fraser Hill**

Assisted by **Dave Runstedler**

Recorded at **Metalworks Studio** – Mississauga, Ontario

**ADDITIONAL MUSICIANS:**

**Barry Keane** – Percussion

**Wendy Davis** – Background Vocals

**Rebecca Jenkins** – Background Vocals

**Rick Hutt** – Keyboards

**ADDITIONAL RECORDING:**

**Sounds Interchange** – Toronto, Ontario

**Grant Avenue** – Hamilton, Ontario

**Hypnotic Sound** – Toronto, Ontario

**Digital Mixing at McClear Place** – Toronto, Ontario

Assisted by **Lou Solakofski**, **Martin Lee** and **Paul Shubat**

Mastered by **Peter J. Moore** at **The E Room** – Toronto,  
Ontario



### 1 TEENLAND 4:02

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** My earliest memory of this song is watching Seventeen Envelope, the short-lived band between the Idols and the Pikes, perform it. In fact, there is a totally awesome homemade music video for that version of the song. Damn, we gotta find that clip...

**Jay:** Good opener—we played everything a bit faster live. Big-time adrenaline for me every time we step on stage.

### 2 YOU SOLD THE FARM 4:17

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** We wrote this in a very shabby hotel room in Weyburn, SK. Jay had the verses and pre-chorus together; Merl and I helped him flesh out the chorus. A performance staple for a long time. Great energy.

**Jay:** We were definitely excited about Scene in North America having just been released. That's where this is from, with a couple of arrangement differences from the Big Blue Sky version.

### 3 THINGS I DO FOR MONEY 4:48

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Don:** If you were to ask me what my favourite Pikes song is, I would have to say, "Things I Do For Money." It's always relevant & we somehow captured a piece of musical magic, which is very hard to do.

**Bryan:** On a few occasions, we've felt we were working on a new tune that perhaps "wasn't us". (She Ain't Pretty felt that way: a bar room rock tune with the lead guitarist singing??) Things I Do For Money was a similar situation. The song was the darkest thing we'd done up to that point; because of the steady Em, C, G, B-chord progression, we had to build dynamics into the arrangement.

It was the only way it worked. I was getting into my delay pedal at this time and had figured out how to play the dotted 8th note thing. I used an old Morley wah/volume pedal and a Fury BBM electric guitar, an instrument built in Saskatoon by the late Glenn McDougall. When we got some mood created with that guitar, the song began to breathe.

I feel like this is arguably the most important song historically for the Pikes. Before we demoed this one, Virgin was still on the fence about signing the band, but after they heard it, they offered us a deal.

**Jay:** I wrote the lyrics late one night while the TV was on in the background tuned into a long commercial encouraging people to donate to a particular charity and sponsor children. The next day I started noodling around on the guitar and developed this musical picture of the song. There's

that little bit of piano that Rick injected on the recording that adds so nicely to the haunting quality of the song. And the music video we did for it is one of my favorites. Ron Berti (video director) is a genius.

### 4 JUST ANOTHER GUY 3:16

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** One thing I love about the Pikes repertoire is that some songs are unabashedly pop. They pull no punches. I present to you: exhibit A.

**Jay:** Early Pikes country rock - Bryan's slide work really brings it home for me.

### 5 DANCING IN A DANCE CLUB 5:36

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** One of the oldest songs in the Pikes catalogue. We ended our shows with this one for years, but it's been in storage a while. I'm really looking forward to performing it again on the BBS30 tour. Great energy!

**Jay:** Totally built around the groove—some very cool things happening in this mix. Always loved the "full speed ahead" thing at the end...

### 6 JACKIE T 3:31

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Don:** Jay & Neil flew out to Vancouver for a visit in November 1981 & I have fond memories of recording them both playing Jackie T in my apartment living room, Neil on acoustic & Jay singing...

**Bryan:** I first heard this song at Foxy's one Saturday night at an Idols show. I LOVED it. Neil played the awesome picking guitar riff on a black Les Paul. The arrangement has remained pretty much unchanged. Sometimes, ya just get it right the first time...

**Jay:** This song was very important for me. It was written a few years before the Pikes began, during the early days of The Idols. I'd been writing songs for a bit, trying to find my way, and I wasn't happy with my efforts. I decided I needed to be more genuine in my lyrics, so I started scribbling ideas that came to me, pretty much non-stop. Well, there was this girl who worked at Pinder's Drugstore in Saskatoon, and I had a bit of a crush on her. Her name tag read "Jackie T"... I stayed up for 3 days straight working on her song, and I learned so much about writing. Jackie T opened the door to songwriting for me, and gave me the confidence to be myself in my songs. (And no, I wasn't a stalker, merely an admirer...)

7 **LONELY HOUSE** 2:48

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** There are not many other tunes in the Pikes catalogue that invoke images of the barren prairie and solitude like this one.

**Jay:** It really does sound lonely to me. We captured the feeling—Rebecca Jenkins’ voice, and the sparse piano from Rick Hutt add some beautiful magic.

8 **LOVE AND A MUSCLE** 5:27

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** Girl power! Merl working it, a killer chorus, Donny and Jay holding the fort and me going bananas on my wah pedal – what’s not to like!?

**Jay:** It’s all about the groove—I think we’ve always had a knack for combining melancholy with groove. I love the way the silky chorus shows up out of the funk thing. As a rhythm section, Donny and I locked on this track—and hey, how often do you hear a solo electric bass guitar open up a song?

9 **NEVER AGAIN** 4:14

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Jay:** Sort of a sad one—there’s a cathartic nature to many of these early Pikes songs. I really love Bryan’s guitar work, and the long bridge breakdown is cool. The lyrics were inspired by my observations of senior citizens at the care home my grandparents were in, and by the feisty old guys who drank the afternoons away at the small-town bars we played. It was interesting to rehearse during the day, as the old guys would boo and register their disgust with our music. I suspect this was for sport, no real malice intended. And we got a song out of it, so there!

10 **LOVE WILL BREAK YOU** 4:06

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** The first song we ever recorded. And we’ve consistently played it live, right to this day!

**Jay:** God, I was always griping... oh well, that’s what we do when we’re young and in a small town, looking for big things...

11 **HEARTACHES HEARTBREAKS (OPEN UP)** 3:53

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** If I remember correctly, Jay wrote this after he had surgery on his left wrist. He could not play guitar so he wrote this on the piano with one hand. Like all living things, art always finds a way.

**Jay:** I really love the melody—probably the most stereotypical “80’s” sounding song on the album. After not hearing it for some time, I wasn’t sure I’d like it, but it actually sounds pretty good!

12 **BIG BLUE SKY** 5:34

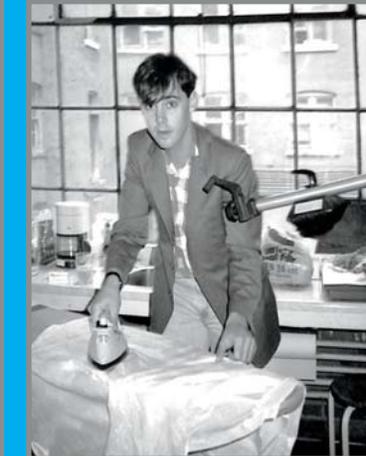
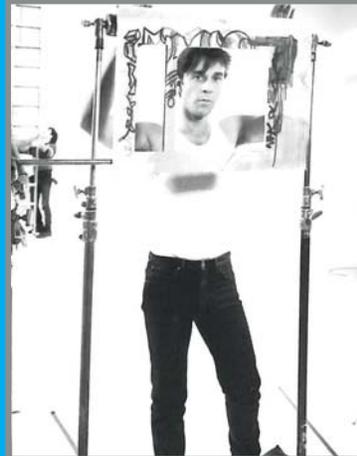
(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

**Bryan:** I recall being absolutely ecstatic about this song. There was depth and weight to it. It had an inherited heaviness, but still retained pure pop sensibilities. It was perfect for us. The vocal harmony in the vamp always kills me. And Mr. Hutt’s suggestion to use a 12-string Rickenbacker was genius.

**Jay:** I always envisioned this being an epic (gee, let’s tell our life story at age 26!) and the intro with Wendy (Davis) and me noodling on the acoustic guitar brought the vision to life. I felt it encapsulated the endless sky of the prairies...

Fraser (Hill) and Rick (Hutt) understood our vision, and helped us bring it to life. I am very proud of this record — our producers/mixers captured the right sound. For me, it stands up very well.







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CD2

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**BIG BLUE SKY UNRELEASED**

**JAY SEMKO** – Vocals, Bass  
**MERL BRYCK** – Vocals, Guitar  
**BRYAN POTVIN** – Lead Guitar, Vocals  
**DON SCHMID** – Drums , Percussion

Produced, Engineered and Mixed by **Mitch Barnett**  
Recorded at **Studio West** – Pike Lake, Saskatchewan  
Mastered by **Peter J. Moore** at **The E Room**  
– Toronto, Ontario

**LIVE AT THE HORSESHOE SEPT 27 1986**

**JAY SEMKO** – Vocals, Bass  
**MERL BRYCK** – Vocals, Guitar  
**BRYAN POTVIN** – Lead Guitar, Vocals  
**DON SCHMID** – Drums

Produced by **The Northern Pikes, Doug McClement**  
and **Peter J. Moore**  
Recorded live at **The Horseshoe Tavern**  
– Toronto, Ontario  
Mixed by **Doug McClement** at **Comfort Sound**  
– Toronto, Ontario  
Mastered by **Peter J. Moore** at **The E Room**  
– Toronto, Ontario



**Don:** This album consists of 10 un-released tracks from 1986 that have been sitting silent for all these years, until now. Produced by the band & Mitch Barnett at Studio West in Pike Lake, SK., these songs all have their moments of glory. To me, this is the true Pikes sound, just the band with no outside influences.

1 **TWO DOLLAR SHIRT** 2:26  
(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Jay:** The precursor band to The Northern Pikes was The Idols, formed in 1979 by Merl and myself, and billed as “Saskatchewan’s First New Wave band.” We began as a raw group, covering obscure songs from underground artists, with a few classics thrown in. We played at campuses (where we were lovingly received) and in small prairie towns (not so lovingly-received— a bit freaky for some folks!) As the band evolved, the penultimate lineup of Merl, myself, Donny (Schmid) and Neil Morgan became an all-original band with real songwriting chops.

**Don:** At this time, there were no music videos, no Much Music, no internet, no Facebook, no Google. Most major touring acts would pass over Saskatchewan, because we never had an arena big enough to hold those huge concerts, so as a result we were very sheltered from what was going on in the big cities. I remember looking through Circus & Cream magazines to see great photos of Alice Cooper, KISS, Rush, David Bowie, The Stones, Elton John, Wings, etc. This was really the only way a kid in small town Saskatchewan could get an insight to the world of rock & roll.

**Jay:** Neil wrote great songs. He was a fantastic wordsmith and guitarist who could change lyrics on the spot, make them work better than they ever had. We toured western Canada, recorded a single and a number of demos, and had many crazy adventures along the way.

**Don:** I was hooked. from then on, I always had the dream of playing drums in a band that recorded their own songs & toured the country. It was not easy for us to get out of Saskatchewan — we actually had an agent ask us if we thought we were good enough to play a gig in Calgary?

**Jay:** New Year’s Eve, my house, 1981. We started the evening with an opening set from Doris Daye, an excellent local underground group including Johnny Sinclair (who went on to The Pursuit of Happiness and other great bands) and a young and very cool guitarist named Bryan Potvin. Bryan definitely had his own style, and he made an impression on me.

**Don:** We went hard playing every gig we could find, with many nights at Foxy’s on 8th St. in Saskatoon until the fall of 1983 when we broke up...My daughter Kristen was born earlier that year in January so now I had financial responsibilities & needed to find a real job... I took a course & moved from a warehouse into an office & was now the Purchaser of Medical Supplies. Very cool, I thought, except all I could really think about was the band, the songs & making records.

**Jay:** The Idols broke up in late 1983, and Neil joined Dear Friends, a touring band playing the club circuit. So many things happened so quickly—Neil became a father, got married, was on the road as a working musician. Although we weren’t in contact much, I still considered him one of my best friends.

The last time I saw Neil alive was in August, 1983, when he came to visit me in the psychiatric ward at Saskatoon City Hospital. I was there for a month, hospitalized for severe depression. It was great to see him, and I gave him a big hug when he left, which I think surprised him.

Neil was killed, along with Dan Genge and Guy Boechler of Dear Friends, in an auto accident near Brooks, Alberta, on January 8, 1984. It was shocking, surreal and horribly tragic. Donny, Merl and I were among the pallbearers at his funeral.

The night before, Merl and I were trying to absorb what had happened. We reminisced about Neil, strummed our guitars, wrote down our thoughts, and ended up with this song. The next day at Neil’s funeral, we played Two Dollar Shirt through tears. It was the only time it was ever performed live.

Sometimes, the only way through grief is to get busy. This is what Merl and I resolved to do. Bryan and I had begun planting the seeds of a new band in the months before Neil’s death, in discussions with Merl. We put our plan into action, came up with some fresh ideas, both musical and practical, and The Northern Pikes were born.

Neil Morgan was our musical brother and he is an influence on me to this day. He was a huge part of the genesis of The Northern Pikes. When Big Blue Sky was released in 1987, we dedicated the album to his memory. He was an amazing talent, he was my friend, and I miss him.

**Don:** Neil’s death...wow, that was an emotional time. I can’t imagine how difficult it must have been for Jay and Merl to sing that song under those circumstances. This tragedy was an eye opener for me & I think for Jay & Merl as well, that we can’t take anything for granted. We all must push ahead with our dreams & go for what we really want in our lives.

2 **THERE YOU GO** 4:38  
(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** This is one of my favorites of the unreleased stuff. The chorus kills, with awesome Jay/Merl vocal harmony. I’m pretty happy with the guitar tones on some of these tunes. Jay’s long-term loan of his Ibanez Tube Screamer really helped here.

**Jay:** This was one of our very early Pikes recordings, done at Studio West, located at.....wait for it.....Pike Lake, Saskatchewan. It’s one of many early tracks that were contenders for Big Blue Sky, with me waxing philosophical... I love Bryan’s electric guitar in this one. Mitch Barnett engineered and co-produced almost all of our pre-Virgin recordings. We had so much fun working together— Mitch would always go the extra mile to get things right. There You Go features our signature doubled acoustic guitars, spread wide across the stereo spectrum, and the early vocal style of Merl and I, harmonizing.

### 3 WORLD WHERE NOTHING CHANGES 3:47

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** So many of our early sessions happened in the middle of the night. I recall evenings when we played four 45-minute sets at Foxy's, ending well past midnight, then packed up and headed to Pike Lake to record for the rest of the night. We'd leave the studio bleary-eyed some time before noon, clutching cassettes of the tunes we'd just recorded. I have a distinct memory of feeling really proud of World Where Nothing Changes. It sounded fiery to me (still does). It made me feel we were on the right path...

**Jay:** Slammin' snare drum and Jay singing about his frustration with... pretty much everything. I remember us recording this within a batch of 8 or 9 songs, all in a day or 2 - there's something to be said for the attitude of "just shut up and let 'er rip" - not over-thinking the song or the recording, letting instinct take over. You can really hear that in Donny's drum track and Bryan's combo of atmospheric and aggressive guitar... and who doesn't enjoy a good yodel now and then?

### 4 DEEP END OF THE RIVER 5:24

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** Definitely my favorite song that wasn't included on BBS - it was one of the final cuts before we settled on the 12 tunes we'd track for the album. One can hear The Police influence here. This version is completely live. It inhales and exhales in long deep breaths.

**Jay:** I love the vibe, the unusual combo of chords and melody in the chorus, against the spacey world of the verses. I wrote the lyrics during a one-week stint in Drumheller, Alberta, in a club across from the train tracks, which I could see through the ancient hotel window above the bar. July, and absolutely stinkin' hot. The track captures the temperature, at least in my mind. We played this one regularly in the early days - always loved the build-up to the frenzy towards the ending. Rocks pretty good.

### 5 HAPPY WITH YOUR LIFE 2:54

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** An honest, sensible question: are you happy with your life? If not, what are you going to do about it?

**Jay:** Waxing philosophical again... hey, lighten up, Jay! Recorded quickly with an overdubbed piano track—I think that was me. I like the major 7th chord in the chorus...melancholic Pikes deluxe.

### 6 LOOK OUT BELOW 3:48

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** I love the lyric in this one. Jay (thankfully) was very prolific during the band's early years, which in turn would land us our deal with Virgin. We weren't the only band in Saskatchewan playing original songs at the time, but we had a different strategy from other bands. While they spent their money on lighting and sound equipment, we spent ours on studio time at Pike Lake, learning to write, arrange and record music. We knew instinctively that this was the path to success. Having a better light show than the band across town seemed like small thinking to us.

**Jay:** Recorded late one night, with us learning the song very quickly and recording the same way. We went for attitude with the vocal and I believe it's all a first or second take. Mitch advocated for attitude over everything else—always the right decision when it comes to vocal delivery. Look out below!

### 7 MIDSUMMER'S DAY 3:38

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** Another one of my faves from this set - inventive chord progressions with dreamy, druggy lyrics and a solid performance from the band. Until we started going through this old material for the BBS30 package, I'd forgotten how much I love this tune.

**Jay:** More classic early Pikes - "lawn chairs and greenery" - doubled acoustic guitars with Bryan's snarly guitar and the Merl/Jay harmonies, bookended with the melodic riff. Some good warm-weather imagery here, along with, "Had a dream about my friend / I was with him once again." Indeed I did have that dream about Neil. There is always quite a bit more underneath the surface, if you care to let it wash over and through you.

### 8 STAY WITH ME NOW 4:55

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Jay:** Lyrics based on true events. The passenger train was a common mode of transport from Saskatoon in the early 80's, and with it, the eternal saga of lovers separated by physical space. We had some good roots/country undertones in the early days, and the slide guitar brings it home. Merl and I listened to a lot of alt-country growing up, and the combination of our voices in the early Pikes had some twang. It would be interesting to hear this song done as a Celtic tearjerker. Maybe some day...

9 TAKE A LOOK 3:06

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** Every now and then, Jay would write something that provided a new musical understanding for me: new chords, new melodic ideas. 7th chords were new to me at this time, which made this song really exciting to learn and record.

**Jay:** Donny's toms do a nice thing too—the story of the browbeaten, spurned lover who just can't see the forest for the trees...

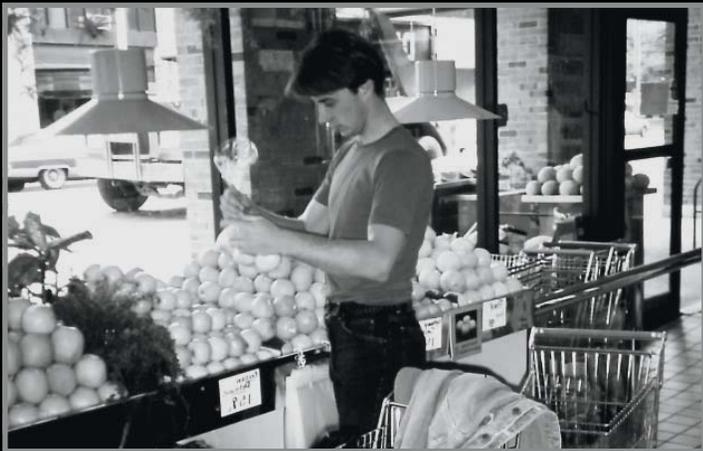
10 DO YOU REALLY WANT ME 3:03

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

**Bryan:** We wouldn't be the first band to allow mood-altering substances into the studio. We certainly did, and my memory of tracking this song was that we were under the influence of... beer.

**Jay:** A late night studio lark that rocked—I was still trying to explain the structure when Merl said, "Tape's rollin', man!" Mitch was great at capturing instinctive moments in the studio, when just the right amount of whatever had been consumed and all were in the same space.  
It's rock n' roll, baby...





## LIVE AT THE HORSESHOE SEPT 27 1986

**Don:** This album is The Pikes Live at The Horseshoe Tavern in Toronto, recorded on September 27, 1986, by Doug McClement. By this time, we were getting red hot as a live band, many gigs under our belt, and on a mission to sign a record deal by the end of the year...

**Bryan:** A Horseshoe gig will always be memorable. There is something about the Pikes at the Horseshoe that has transcended the various eras of the band. We played there in the 80's, 90's, 2000's, and as recently as July, 2016. The gigs consistently rock – loud, sweaty affairs full of enthusiastic fans.

If this live recording wasn't the first time we played the Horseshoe, it was darn close. Toronto's venerable CFNY (along with Q107) decided to spin tracks from our second independent album Scene In North America, released less than a year before this gig. Hearing ourselves in the Big Smoke, on the band van radio, at the corner of Queen and University, right after a Simple Minds song, was an incredible feeling.

This show was first heard on "Streets Of Toronto" with Liz Janik. Doug McClement, owner and operator of Comfort Sound (later Livewire Remote Recorders) has recorded the Northern Pikes twelve times, more than any other engineer in the band's lifetime.

**Jay:** The Horseshoe Tavern rocked, and still does. The sound in the room is great and the vibe is fantastic. This recording is of a band on the rise - we were making a name for ourselves in the indie rock world of Canada, having just released Scene in North America (we mention it numerous times onstage here), and getting a lot of airplay and press. We were something of an anomaly then - a band from the middle of (pardon this, Saskatonians, but at the time it was true!) nowhere, and we had our own sound. Our managers were working hard, and we would soon sign a worldwide record deal with Virgin.

Of course, we didn't know that when this was recorded. We were just doing what hungry rock bands do: playing our music, putting everything we had into it. Enjoy!

### 1 TEENLAND 3:49

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

### 2 LONELY HOUSE 2:43

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

### 3 LOVE WILL BREAK YOU 4:04

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

### 4 WORKING IN MY HEAD 3:24

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

### 5 JACKIE T 3:17

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

### 6 WHY CAN'T YOU LOOK ME IN THE EYE 3:12

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© Northern Pike Songs

### 7 LOVE AND A MUSCLE 5:08

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

### 8 YOU SOLD THE FARM 4:07

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

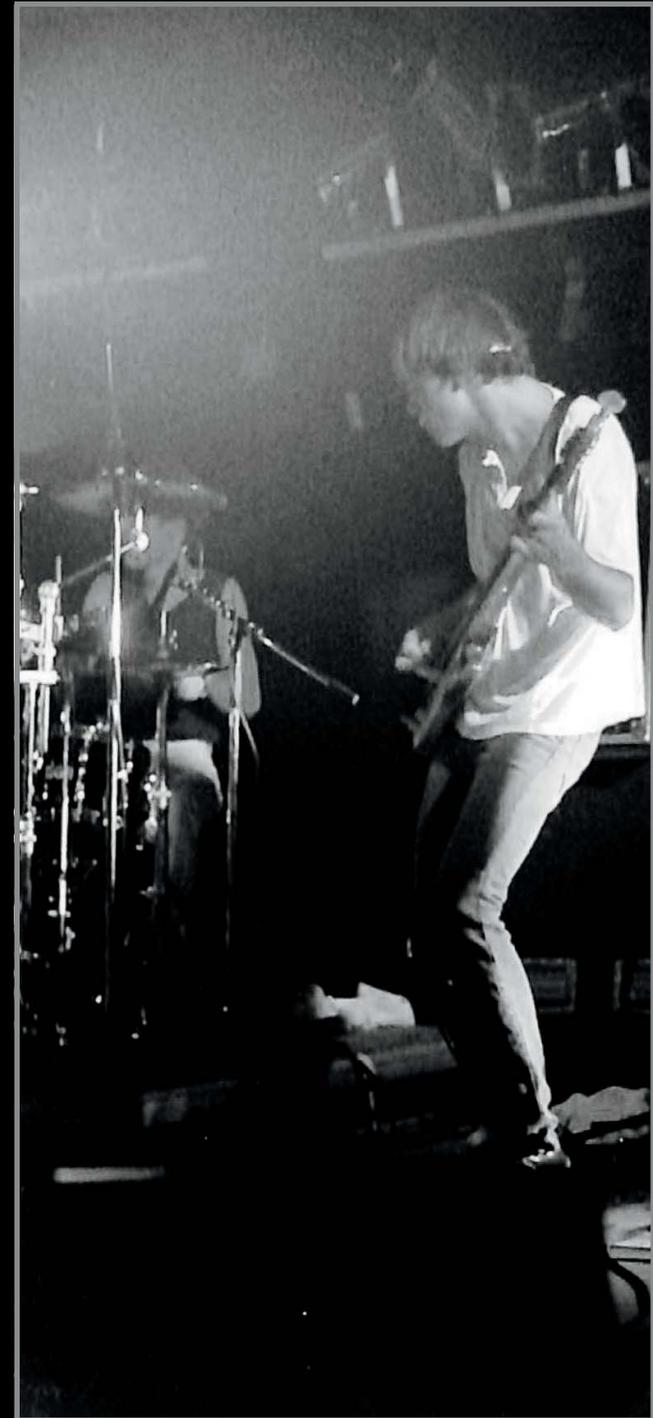
### 9 DANCING IN A DANCE CLUB 6:04

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

### 10 THINGS I DO FOR MONEY 5:12

(Jay Semko / Merl Bryck / Bryan Potvin / Don Schmid)  
© UMPG / Black N Round Songs

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# *The Northern Pikes*

All Audio newly remastered by  
**Peter J. Moore** at **The E Room** – Toronto, Ontario  
Project supervised by **Warren Stewart & Ivar Hamilton**  
Super-Sized art direction – **Simon Paul**  
Photos courtesy **Northern Pikes Archives**

Many thanks to the following who made this project possible:

Mitch Barnett, Craig “Fin” Finley, Fraser Hill, Ed Smeall, Rick Hutt, Doug Chappell, Doug McClement,  
Peter J. Moore, Bob Mersereau, Paul Sanderson, Jay Abraham, Dean Friesen, John Verrall, Kate Lum,  
David Zeleny, Kevin Kane and especially Warren Stewart and Ivar Hamilton.  
Additional thanks to Todd Jordan & everyone at Paquin Artists Agency



The Idols 1982

**CD1**

**BIG BLUE SKY REMASTERED**

**TEENLAND  
YOU SOLD THE FARM  
THINGS I DO FOR MONEY  
JUST ANOTHER GUY  
DANCING IN A DANCE CLUB  
JACKIE T  
LONELY HOUSE  
LOVE AND A MUSCLE  
NEVER AGAIN  
LOVE WILL BREAK YOU  
HEARTACHES HEARTBREAKS (OPEN UP)  
BIG BLUE SKY**

**JAY SEMKO**  
BASS GUITAR, VOCALS, PIANO

**MERL BRYCK**  
RHYTHM GUITAR, VOCALS

**DON SCHMID**  
DRUMS, PERCUSSION

**BRYAN POTVIN**  
LEAD GUITAR, RHYTHM GUITAR  
ACOUSTIC GUITAR

**CD2**

**BIG BLUE SKY UNRELEASED**

**TWO DOLLAR SHIRT  
THERE YOU GO  
WORLD WHERE NOTHING CHANGES  
DEEP END OF THE RIVER  
HAPPY WITH YOUR LIFE  
LOOK OUT BELOW  
MIDSUMMER'S DAY  
STAY WITH ME NOW  
TAKE A LOOK  
DO YOU REALLY WANT ME**

**LIVE AT THE HORSESHOE  
09.27.86**

**TEENLAND  
LONELY HOUSE  
LOVE WILL BREAK YOU  
WORKING IN MY HEAD  
JACKIE T  
WHY CAN'T YOU LOOK ME IN THE EYE  
LOVE AND A MUSCLE  
YOU SOLD THE FARM  
DANCING IN A DANCE CLUB  
THINGS I DO FOR MONEY**



"Should recognition be your ignition..."

**MUSICVAULTZ**

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