



THE LEGENDARY VIN-DIG TAPE PROJECT



TAPE 1

A COLLECTION OF AURAL DELIGHTS SELECTED BY
MEMBERS OF THE VIN SCELSA SHOW DIGEST



Waltzing Matilda (A.B. Patterson)

Artist: Burl Ives

Album: The Best of Burl Ives (MCA, ????)

Taper: Bob Steeves (rsteeves@lsfucy.org)

Once a jolly swagman camped by a billabong,
Under the shade of a coolibah tree,
And he sang as he watched and waited till his billy boiled,
"You'll come a-waltzing Matilda with me."

Chorus:

"Waltzing Matilda, waltzing Matilda,
You'll come a-waltzing Matilda with me;
And he sang as he watched and waited till his billy boiled,
You'll come a-waltzing Matilda with me."

(Substitute third line of verse in each chorus.)

Down came a jumbuck to drink at that billabong,
Up jumped the swagman and grabbed him with glee;
And he sang as he shoved that jumbuck in his tuckerbag,
"You'll come a waltzing Matilda with me."

Chorus

Up rode the squatter, mounted on his thoroughbred,
Down came the troopers—one, two, three;
"Whose that jolly jumbuck you've got in your tuckerbag?"
You'll come a waltzing Matilda with me.

Chorus

Up jumped the swagman and sprang into the billabong,
"You'll never catch me alive," said he;
And his ghost may be heard as you pass by that billabong,
You'll come a waltzing Matilda with me.

Chorus

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TAPE 1

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Side A

1. Political (*Spirit of the West*)
2. The Face of Love (*Nusrat Fateh Ali Khan with Eddie Vedder*)
3. Karen By Night (*Jill Sobule*)
4. Song for Bernadette (*Jennifer Warnes*)
5. Desperado (*Linda Ronstadt*)
6. Gypsy Man (*The Bermuda Triangle*)
7. Show Me How to Catch a Fish (*Jane Kelly Williams*)
8. Fisherman's Blues (*The Waterboys*)
9. Blake's Jerusalem (*Billy Bragg*)
10. And So It Goes (*Billy Joel*)
11. Jewel Eyed Judy (*Fleetwood Mac*)

Side B

1. Bulletproof (*The Nields*)
2. Rumble Doll (*Patty Scialfa*)
3. Half the Man (*Jamiroquai*)
4. Fever (*Bruce Springsteen and the E Street Band*)
5. Drunken Butterfly (*Sonic Youth*)
6. Kiddrane's Lament (*edited by Jonathan Kiddrane*)
7. Tom Traubert's Blues (*Tom Waits*)
8. Waltzing Matilda (*Burl Ives*)

No, I don't want your sympathy, the fugitives say
That the streets aren't for dreaming now
And manslaughter dragnets and the ghosts that sell memo-
ries,
They want a piece of the action anyhow
Go waltzing Mathilda, waltzing Mathilda,
You'll go waltzing Mathilda with me

And you can ask any sailor, and the keys from the jailor,
And the old men in wheelchairs know
And Mathilda's the defendand, she killed about a hundred,
And she follows wherever you may go
Waltzing Mathilda, waltzing Mathilda,
You'll go waltzing Mathilda with me

And it's a battered old suitcase to a hotel someplace,
And a wound that will never heal
No prima donna, the perfume is on an
Old shirt that is stained with blood and whiskey
And goodnight to the street sweepers, the night watchmen
flame keepers
And goodnight to Mathilda, too

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Special thanks to Scott Perschke and St. Vin



Tom Traubert's Blues (T. Waits)

Artist: Tom Waits

Album: unreleased (recorded 12/6/76 on Vin Scelsa's radio show on WNEW-FM)

Taper: Bob Steeves (rsteeves@lsfcu.org)

Tom Waits, recorded live as part of Vin Scelsa's Nighthawks in the Studio, 12/6/76. From cars parking and dogs barking and narcs narking to "the dogs are barking and the taxi cab's parking."

Wasted and wounded, it ain't what the moon did, I've got
what I paid for now
See you tomorrow, hey Frank, can I borrow a couple of bucks
from you
To go waltzing Mathilda, waltzing Mathilda,
You'll go waltzing Mathilda with me

I'm an innocent victim of a blinded alley
And I'm tired of all these soldiers here
No one speaks English, and everything's broken, and my
Stacys are soaking wet
To go waltzing Mathilda, waltzing Mathilda,
You'll go waltzing Mathilda with me

Now the dogs are barking and the taxi cab's parking
A lot they can do for me
I begged you to stab me, you tore my shirt open,
And I'm down on my knees tonight
Old Bushmill's I staggered, you'd bury the dagger
In your silhouette window light go
To go waltzing Mathilda, waltzing Mathilda,
You'll go waltzing Mathilda with me

Now I lost my Saint Christopher now that I've kissed her
And the one-armed bandit knows
And the maverick Chinamen, and the cold-blooded signs,
And the girls down by the strip-tease shows, go
Waltzing Mathilda, waltzing Mathilda,
You'll go waltzing Mathilda with me

Political (G.Kelly/J. Mann)

Artist: Spirit of the West

Album: Go Figure (WEA, 1991)

Taper: George Agnos (agnosg@panix.com)

As the great author Stan Lee once wrote, "With great power comes great responsibility." With that in mind, I felt the first song on the Vin-Dig tape had better be a crowd pleaser! Since folk and power pop seem to be very popular with the group, I chose a song that split the difference between the two genres.

Spirit of the West is a band from Alberta, Canada that make only rare appearances to the U.S. Thanks to their manager, their album got airplay on college radio stations all over North America. My cousin's band opened for them at SUNY Purchase, and he turned me onto them.

Go Figure is a 1991 album which, like most of their albums, was released only in Canada (my cousin found a used copy at Sounds on St. Mark's Place). The album is quite diverse with songs ranging from Celtic folk to Pink Floyd style rock. A folkier version of "Political" exists on their 1988 album, *Labour Day*.

In 1994, they signed with Elektra Records and released their first U.S. album, *Faithlift*. Their big claim to fame, so far, is having their single "Bone of Contention" played on an episode of the television series *Due South*. It is a five minute song, so I suppose they have ten minutes of fame left. Anyway, hope you all enjoy "Political."

The Face Of Love (D. Robbins/T. Robbins/N. Khan)

Artist: Nusrat Fateh Ali Khan with Eddie Vedder

Album: Dead Man Walking Soundtrack (Columbia, 1995)

Taper: Stella Miller (ArtistDev@aol.com)

Nusrat Fateh Ali Kahn is a Qawwali singer from Pakistan who records for Peter Gabriel's Real World Records. This track appears on the *Dead Man Walking* soundtrack. Developed in Persia, in the 11th century, Qawwali singing is the devotional music of the Sufis, the mystics of the Muslim faith. Qawwali music is both inspirational and mystical, intended to lift the spirit of both listener and singer. Famed Pakistani Qawwali singer Nusrat Fateh Ali Kahn is one of the most amazing vocal performers in World Music realm. His family has been developing the art of Qawwali for over six centuries. Nusrat decided to become a Qawwal after a recurring dream convinced him this was the path to follow. Tim Robbins, director of *Dead Man Walking* calls Nusrat, "...an incredible Pakistani singer relatively unknown in the states." I've seen Nusrat perform at Lincoln Center, Town Hall and the Brooklyn Academy of Music and the experiences have been enlightening, uplifting, otherworldly.

A portion of the proceeds from the *Dead Man Walking* album sales go to two organizations dedicated to putting an end to violence through educational programs.

Kiddrane's Lament (J. Kiddrane)

Artist: Jonathan Kiddrane, aural editor

Taper: Jonathan Kiddrane (Kiddrane@aol.com)

Suffice to say the selected tidbits of sound/dialog and samplings take the listener for a ride. A journey of sorts towards a peaceful place.

As I made this selection I wanted to keep going, to keep introducing more and more exits on the journey. I made several versions of the journey and decided on keeping this version because it had a centralized theme and a comforting ending. The element of friendship, of adventure, of sorting out our daily problems with people we trust towards something in the neighborhood of real.



Exhaustion, THC, and knowledge of Andre Breton kept it hard to avoid making wild synesthetic correlations between sounds and conjured images in my semi-state of consciousness. Trying to sleep had never been such a personal test.

Once we landed, I instantly became a major fan of Sonic Youth. Like every twelve-year-old loves a roller coaster once it's died down, though is praying to every deity in the book to MAKE THIS DAMN RIDE END while it's moving.



Karen By Night (J. Sobule/R. Faton)

Artist: Jill Sobule

Album: Jill Sobule (Lava, 1995)

Taper: Steve "The Bankman" Vogelbaum (bankman@openix.com)

I wanted to put a Jill song on the tape because this was one of my favorite discs last year. And out of the songs on the disc this one sounded the best coming out of Stella's pick.



Song for Bernadette (L. Cohen)

Artist: Jennifer Warnes

Album: Famous Blue Raincoat (BMG/Private, 1986)

Taper: Barry Green (bgreen@hearst.com)

After spending weeks agonizing over the perfect song to select, I received the tape from Bankman. That day I happened to play the above song and was hit by it as I am every time I hear it. The lyrics are gorgeous and the performance by Jennifer Warnes is beautiful. Since I also wanted my song to tie in with *Idiot's Delight*, this was a good choice because I had taped it off the radio when Vin had the 4 Bitchin' Babes on the show about 2.5 years ago. Each one

had brought a favorite recording and this was one of their selections (don't know whose). It competed in my head with "Beautiful Fool," which another "Babe" brought, but this won out. I recall this being one of the first songs that I retaped and had to have my wife hear as well.



Drunken Butterfly (T. Moore/K. Gordon/L. Renaldo/S. Shelley)

Artist: Sonic Youth

Album: Dirty (DGC, 1992)

Taper: Jordan Hoffman (jqh8598@is2.nyu.edu)

Whether advertising T-shirts, morality, junk-sickness, or this perpetual Alternating, Kim Gordon and Thurston Moore remain the Liz Taylor and Richard Burton of feedback.

I have no particular emotional link to this song; I just like it. I do recall a time listening to "Death on the Highway" from the Sonics' earlier album *EVOL*.

We were driving back from Lollapalooza I—having unknowingly seen one of the last shows by an exciting and new and thriving and unpredictable band, Jane's Addiction. Yes, this was an exciting time for me. I was about to enter my senior year in high school, and I was riding shotgun in Nathan Marsh's Anarchy-Mobile. A rusty blue Volkswagon Bug which he had taken a charcaol marking to, labeling it with a giant circled A. What was so odd was that Nathan Marsh, on his way to Brown University on a scholarship, was not really one's first guess to be a spokesperson for Anarchy.

Anyhow, after a sun drenched day, exhausted and burnt out young Jordab did his best to sleep during the long ride home. Not so easy when Nathan Marsh, who had heretofore been thought of only as a science geek, was madly racing his Anarchy-Mobile behind glazed red eyes, muttering about going away to school. "Death on the Highway" is a song about just that. And sounds like it to.

I was never so frightened in my entire life. The song's lyrics gruesomely describe the aftermath of a highway collision, while the sounds (I hesitate to use the word music) does its best to create it in an aural form.

Fever (B. Springsteen)

Artist: Bruce Springsteen and the E Street Band

Album: unreleased (1974)

Taper: Joseph Saporito (Joseph_Saporito@mbsintl.com)

I didn't really have a song chosen until I listened to the tape. The cymbal part at the end of the previous song brought to mind this song and Fleetwood Mac's "Hypnotized." I went with the Boss since no tape would be complete without a little bit of Bruce. The arrangement Southside Johnny does is somewhat different—leaving out some parts and solos.

I love how the band answers his "...I turn on my TV" with a resounding "BUT HE CAN'T KEEP HIS MIND ON THE SHOW." The emotion in this song is beautiful. A guy so into a woman, so captured, so in love.

I think that anybody who doubts what a great songwriter Bruce is should listen to this song as well as *The Wild the Innocent and the E Street Shuffle*. Even though Springsteen himself will tell you that those first two albums were filled him trying to be something the record company wanted him to be (the next great singer/songwriter) and not what he wanted to be (playing rock & roll w/a rock & roll band), I think his earliest recordings may have been some of his best. It is almost a crime that you can find *Greetings...* and *The Wild and the Innocent...* in the discount racks of most record stores.

Desperado (D. Henley/G. Frey)

Artist: Linda Ronstadt

Album: Don't Cry Now (Asylum, 1973)

Taper: Bruce Giordano (bruceg@ibm.net)

I'm sure this isn't exactly an obscure song to turn other Idiots onto. I've been a long time fan of Linda Ronstadt though and this seemed to have the same 'torch song' quality as "Song of Bernadette."



Gypsy Man (Sad Song) (W. Becket)

Artist: The Bermuda Triangle

Album: Burmudas II (Tribecket, 1984)

Taper: Marc Glasser (cadre@nycmetro.com)

Roger, Wendy, and Sam, a/k/a the Bermuda Triangle, used to live in a converted garage in TriBeCa, whence they would drive cross-country in their van, performing on the college and coffee-house circuit. They also played regularly at the late lamented Folk City on West 3rd Street in Greenwich Village, where they were widely acclaimed as the best electric-autoharp-based folk-rock trio in the city (and probably anywhere). After Sam (percussion and fiddle) left in 1987, Roger and Wendy carried on without her for a while, but dropped out of sight completely by 1989. (My efforts to find them have been fruitless, and if anyone reading this knows where they are, please let me know!)

Most of the Triangle's music was more uptempo (though there was this absolutely gorgeous [adjective copyrighted by Vin Scelsa] cover of Aerosmith's "Dream On" I'll play for anyone who's willing to sit still or 4:40), but this lovely piece of existential angst just seemed to fit nicely after "Desperado." (I hope ClamHeart has something happier to follow.) It's from their second private-label LP, produced in 1984.

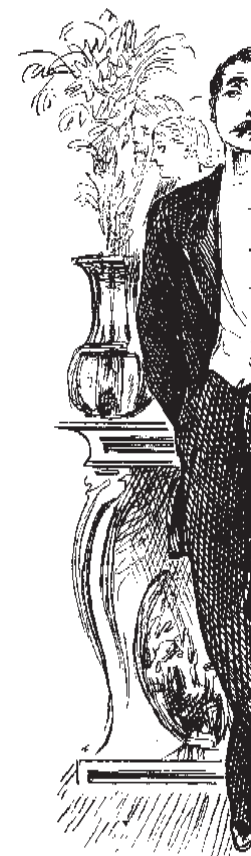
Half the Man (Kay/Smith)

Artist: Jamiroquai

Album: Return of the Space Cowboy (WORK [Sony, UK], 1994)

Taper: Jenny Giunta (JennyS255@aol.com)

Another take—this time male—on feeling vulnerable, but maybe with enough warmth, romance and cautious optimism to warm up that cold winter rumble doll. (Ok, maybe I'm pushing it, but I'm doing this on a beautiful spring day in April and this song is begging me to be heard today!)



Rumble Doll (P. Scialfa?)

Artist: Patti Scialfa

Album: Rumble Doll (Columbia, 1993)

Taper: Joan Barten Kline (jbarten@haven.ios.com)

Invoked by "Bulletproof." Soft irony, I guess.



Show Me How To Catch A Fish (J. Williams)

Artist: Jane Kelly Williams

Album: Tapping the Wheel (Mercury/Parachute, 1995)

Taper: Ilene Weiss (clamheart@aol.com)

My hip-ego-desire was to contribute a less recent, more obscure and/or out of print type selection onto the tape but my highest priority was for a song that would segue well on many levels out of it's predecessor(s), which is why this one won out as the choice.



Fisherman's Blues (M. Scott/S. Wickham)

Artist: The Waterboys

Album: Fisherman's Blues (Ensign, 1988)

Taper: Dave Schofield (Ducky22@InNewJersey.com)

I first heard this song while driving from Ennis in County Clare to the small town of Doolin near the Cliffs of Moher. I was hooked from the first line. When I got to Doolin which is a famous spot for Irish music, I was told the history of the recording and how it was recorded in Spiddal in Ireland. For this reason the album has become a special favorite of mine.



Bulletproof (D. Nields/N. Nields)

Artist: The Nields

Album: Gotta Get Over Greta (Razor & Tie, 1996)

Taper: Joanne Herb (Herbivores@aol.com)

I tend to agree that things on side one are quite mellow and wanted to pick up the pace a little. The Nields sound like 10,000 Maniacs meet the B52's—or, what Natalie might sound like if she had any idea how to rock out. The Nields do not need lessons in rocking out.



Jewel Eyed Judy (D. Kirwin/M. Fleetwood/J. McVie)

Artist: Fleetwood Mac

Album: Kiln House (Reprise, 1970)

Taper: Bruce Herb (Herbivores@aol.com)

I purposely refrained from picking a song until hearing the tape. I noticed the pace was beginning to slow towards the end. I wanted to pick it up a bit without totally breaking the mood. I was looking at the vinyl—I never even got to the CDs—when I came across Kiln House and this song sprang to mind, between blues and Bob Welch, this was Fleetwood Mac.



Blake's Jerusalem (H. Parry)

Artist: Billy Bragg

Album: Internationale (Elektra, 1990)

Taper: Esther Sandrof (esandrof@mail.hra-inc.com)

I selected a text by William Blake (1757–1827) to satisfy the “respect the elders” quota. In addition to being a poet, Blake was a painter, engraver and perhaps most importantly a visionary with a fascinating world view that I won't attempt to summarize here. Suffice it to say that this is an elegant rendition by Billy Bragg of a beautiful song (written by Hubert Parry) with poignant lyrics that have as much meaning today as they did in 1805:

And did those feet in ancient times
Walk upon England's mountains green?
And was the holy Lamp of God
On England's pleasant pastures seen?

And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?

Bring me my Bow of burning gold:
Bring me my Arrows of Desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!

I will not cease from Mental Fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green & pleasant land.

“Nice song,” you may say, “but how does it segue from Dave Schofield’s selection of Fisherman's Blues by the Waterboys?”

Here's how: In 1803, Blake had an heated argument with a

man named Schofield that led to a physical tussle. In retaliation, Schofield brought Blake up on charges of sedition, for which the punishment was execution by hanging. While Blake was ultimately acquitted, the event, according to the Norton Anthology of English Literature, “exacerbated Blake’s sense that ominous forces were at work in the contemporary world. Schofield and other participants in the trial haunted Blake’s imagination and were enlarged to demonic characters who play a sinister role in ‘Jerusalem’.”

For the record, I hold no grudge against Dave Schofield.

One more comment: Apropos an ongoing discussion about misheard song lyrics, in high school, we used to sing “Bring me my bowl of burning gold.”



And So It Goes (B. Joel)

Artist: Billy Joel

Album: Stormfront (Columbia, 1989)

Taper: “Cousin” Steve Goldmintz (CousinSteve@prodigy.com)

I wanted to break all the rules and share “Somewhere Near Japan” by The Beach Boys, to show who cares what’s cool, this is a great song, and most of you have never heard it. And this here tape arrived, and Esther fed me the song by Billy Bragg, and the aural links abounded: Randy Newman, Karla Bonoff, etc. But, the most delicate aural link was to this song by Long Island’s Billy Joel. I’ve long had an unwritten agreement with my fellow Long Islander: I don’t do his songs and he doesn’t do mine. The peaceful flow lets me believe that a truce is at hand between Billy and myself. “And So It Goes” is the closing track from *Storm Front*. And while Vin Scelsa favors the New Jersey acts over the Long Island creative geniuses, sometimes you’ve got to break all the rules, and not care what’s cool. On to the Herbs.

