

THE LEGENDARY VIN-DIG TAPE PROJECT

TAPE 2

*Undeliverable*

A COLLECTION OF AURAL DELIGHTS SELECTED BY  
MEMBERS OF THE IDIOT'S DELIGHT DIGEST

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## TAPE 2

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A COLLECTION OF AURAL DELIGHTS SELECTED  
BY MEMBERS OF THE IDIOT'S DELIGHT DIGEST

### Side A

1. Oh, Cheap Chatter (*Don Dixon*)
2. Good Person Inside (*Jill Sobule*)
3. Bad Reputation (*Freedy Johnston*)
4. Didn't It Look So Easy (*The Stairsteps*)
5. The Candy Store (*Bunky & Jake*)
6. Long About That Time (*The Delevantes*)
7. Good Things (*BoDeans*)
8. Sex and Consequences (*Wendy Beckerman with Louise Taylor & Catie Curtis*)
9. Flexible Man (*Dave's True Story*)
10. Boys Want Sex in the Morning (*Uncle Bonsai*)
11. The Steggie (*The New St. George*)
12. The Great Bell (*Marty Feldman*)
13. French Folksong (*Marty Feldman*)
14. Helpless (*Nick Cave*)

### Side B

1. Loose Ends (*Bruce Springsteen*)
2. Green Eggs and Ham (*Moxy Fruvous*)
3. This is Where (*Richard Buckner*)
4. Andersonville (*Dave Alvin*)
5. And the Band Played Waltzing Matilda (*The Pogues*)
6. Apeman (*The Kinks*)
7. Jim's Jungle Adventure (*Jim Mueller*)
8. Damaged Goods (*Gang of Four*)
9. Liquid Days (Part 1) (*Philip Glass with The Roches*)
10. Run, Run, Run (*Kevin Salem*)

## Run, Run, Run (K. Salem)

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**Artist:** Kevin Salem

**Album:** Glimmer (Roadrunner, 1996)

**Taper:** David Brociner (jwjtj82a@prodigy.com)

When I first got the tape this was the current favorite on the hit parade around here. A song that's great for a short, sweet burst and then quickly fades like cotton candy. An unconscious tribute to Tom Petty and Mike Campbell with great guitar work and catchy lyrics. Throw this one on the "shoulda been a hit" pile and light another match.



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Liner notes designed by:  
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Special thanks to Scott Perschke and St. Vin

## Liquid Days (Part 1) (D. Byrne/P. Glass)

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**Artist:** Philip Glass with the Roches

**Album:** Songs from Liquid Days (CBS, 1986)

**Taper:** Doris Ruth Oppenheimer (dorisruth@msn.com)

This is a cut from *Songs from Liquid Days*. The record was put out in 1986. The music on this cut was composed by Philip Glass. David Byrne wrote the lyrics, and the Roches do the vocals. I think that the music, lyrics, and the Roches vocals are a breathtaking combination. It is interesting to listen to how the stanzas alternate with reality and dreamlike images, while all the vocals have this ethereal sound.

## Oh, Cheap Chatter (D. Dixon)

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**Artist:** Don Dixon

**Album:** E.E.E. (Enigma, 1989)

**Taper:** Paul Soderman (kidpocono@aol.com)

In considering the song to submit for our taping project, I was perhaps both more and less challenged than many of our tapers who had to follow. “More” challenged because I had to figure out a good way to get the tape off to a flying start; “less” because I didn’t have to consider a Vin-like segue with a previous taper’s music or theme. I settled on a Don Dixon tune which doesn’t require much interpretation or many plays in order to be well-digested. “Oh, Cheap Chatter” is from his album *E.E.E.*, which was likely released circa 1989. I recorded it onto DAT some time ago and am unsure as to whether the album is still in print. For what it’s worth, it received glowing reviews in *CD Review/Stereo Review* and other publications back in the days following its release. The song weighs in at about 3:50. As it’s a song which I can play for the wife and the kids without any complaints, I thought that it’d get the tape off to a nice start. Looking forward to hearing the following songs and threads submitted by our group, as well as the dreaded Tape 1’ers!



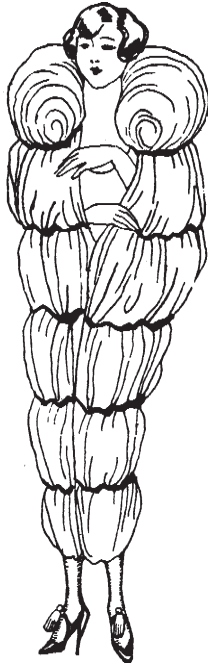
## Good Person Inside (J. Sobule)

**Artist:** Jill Sobule

**Album:** Jill Sobule (Lava, 1995)

**Taper:** Bob Cohen (ybobco@prodigy.com)

What to follow a fine Don Dixon pop song about girls ranking on boys. The song itself sounds like it would be perfect with Dave Edmunds "Girls Talk," but (a) don't want to be too obvious, and (b) I only have it on LP. Following with Jill Sobule's "Good Person Inside," equally good pop, with the opposite perspective. Turnabout is fair play, especially as Vin "kissed a boy."



## Damaged Goods (Allen/Burnham/Gill/King)

**Artist:** Gang of Four

**Album:** A Brief History of the Twentieth Century (Warner Bros., 1990)

**Taper:** Jody Beth Rosen (be83080@bingsons.edu)

A simple pogo-ing song for girls with orange tights. I am one.



## Jim's Jungle Adventure (J. Mueller)

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**Artist:** Jim Mueller, aural editor

**Taper:** Jim Mueller (tay@pharmacop.com)

Okay, from "The Band Played Waltzing Matilda" (makes me weep) to "Andersonville" (makes me want to kill myself) to "Apeman" (makes me want to climb a tree, cut the soles off my shoes and learn how to play the flute) to...something hopeful, something junglely, something some folks might not have heard before, something a little raucous, something that says "me"...but I don't have a copy of the theme music to "Spencer, Tracy & Kong."

Jim's Jungle Adventure goes something like this:

AM radio static.

Fragment: "George Of The Jungle" cover by Weird Al Yankovich from *Dare To Be Stupid*.

AM radio static.

Fragment: "Guitarzan" Ray Stevens from original 45.

AM radio static (know what a pain this is to do with a digital tuner???)

"Waiting for the Great Leap Forward" by Billy Bragg from *Worker's Playtime*.

## Bad Reputation (F. Johnston)

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**Artist:** Freedy Johnston

**Album:** This Perfect World (Elektra, 1994)

**Taper:** Larry Rupinski (larryrup@pipeline.com)

So where in the hell are the obscure, third world folk polkas?? After joining this tape thing, all these great songs were buzzing in my mind. What would I choose? It had to be obscure (even for this crowd). It had to be as moving as a great film or novel. So how come we got neither? Well, you cannot predict these things. Freedy's song just felt right. Thanks Vin, for keeping our musical sprite alive all these years. Hey Mike, got any polkas?



## Didn't It Look So Easy (????)

**Artist:** The Stairsteps

**Album:** Step By Step By Stairsteps—The 5 Stairsteps Greatest Hits Featuring Keni Burke (????, ????)

**Taper:** Mike Cimicata (mike\_cimicata@sonymusic.com)

Chicago siblings Alohe, Clarence Jr., James, Dennis, and Kenneth Burke began their pro recording career as The 5 Stairsteps in 1966. Under the tutelage of Curtis Mayfield, who produced their earliest sides and wrote a few of 'em too, the group had eight top 40 R&B hits by the end of the '60s. Their greatest success, though, was their first single after Mayfield parted ways with them to devote time to his solo career. "Ooh Child," with an exquisite cover of the Beatles' "Dear Prudence" on the b-side, was their only top 10 hit (#8 pop, #14 R&B). It is also probably the single greatest piece of recorded music in history, but I might regret having made such a sweeping statement 1 to 40 years down the road, so I'll refrain.

Billed simply as The Stairsteps, the follow-up "Didn't It Look So Easy" still hit top 40 R&B (#32) but stalled at #81 on the pop chart. It's somehow more human, and more impassioned, to my ears, than the big ballad hits of the Jackson 5. What higher praise is there? And it's a song I got really into during those couple of weeks when Vin wasn't on the air.

(Source: Chart information and liner notes by John Ridley from the CD booklet.)

## Apeman (R. Davies)

**Artist:** The Kinks

**Album:** To the Bone (Konk/The Grapevine Label, 1994)

**Taper:** Don Kiefer (dmkief@aol.com)

OK, I thought it was time to change the pace and lighten things up a bit. Since the project began I've wanted to include something from the Kinks' *To the Bone* import CD. The album is sort of a semi-unplugged session recorded in their very own Konk studios. Most of the songs are played before a small in-studio audience (along with a few other selections recorded at other venues). I thought a Kinks song was especially appropriate what with all the talk on the Digest last year of Ray's solo performances and the Kinks/Who debate.

But which song? After all that war and death and dismemberment? Well, what better way than to "...get away to a distant shore and live like an Apeman." This version of "Apeman" is a kind of calypso/island version (mixed much better than the original studio version which for some reason is recorded so much lower than the rest of the *Lola vs. The Powerman and the Money-Go-Round* album) with those spontaneous Ray Davies phrases and adlibs. The Kinks can always make me smile.



## The Band Played Waltzing Matilda (E. Bogle)

**Artist:** The Pogues

**Album:** Rum Sodomy & the Lash (Stiff, 1985)

**Taper:** Bev Kiefer (bevek@aol.com)

I was reading one of my computer magazines when I heard Don fussing at the stereo with Tape 2. There he sat with his headphones on, rewinding the tape, pulling out CDs and rewinding the tape again. He really wanted to play something by his beloved Kinks, but just couldn't come up with the right segue. He finally said "What do you think?" and played Tony's selection, "Andersonville" for me. Well, the choice was obvious..."The Band Played Waltzing Matilda" by the Pogues. I went back to reading my magazine. Don was happy with my selection and said "Now you're part of the tape project. Go write liner notes." OK!

I've always loved the Pogues and Shane MacGowan. His voice just does something to me. I love their rowdy/butt-kickin'/punk-rockin'/Irish-jiggin' mix. On occasion they tone it down and produce something as beautiful and haunting as this song. Shane sings it with such passion. I still get chills whenever I hear it.

And now a little something from the Kinks. Don, over to you....

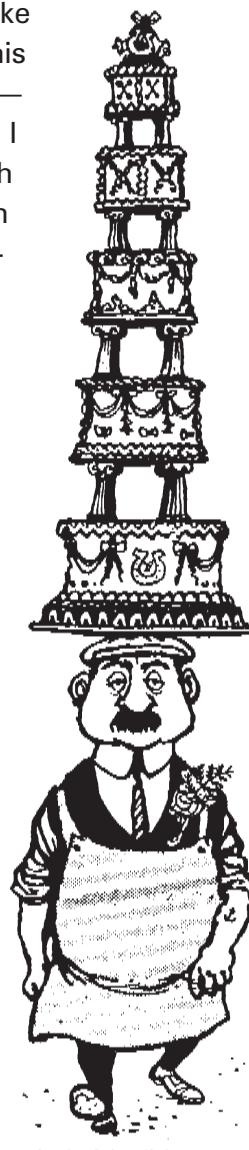
## The Candy Store (A. Skinner/A. Jacobs)

**Artist:** Bunky & Jake

**Album:** Bunky & Jake (Mercury, ????)

**Taper:** Deb Wunder (olias@nycmetro.com)

When Vin mentioned Bunky and Jake about two months ago, I thought of both this song, and a song by Jake's later group—Jake and the Family Jewels. The reasons I finally chose this one have a lot to do with the Digest. As most of you know, Cousin Steve, Kiddrane, and I all grew up in—relatively—the same neighborhood. My end of the neighborhood really did have the kinds of places and music referred to by Bunky & Jake; I suspect most of your neighborhoods did, too. Anyway, enjoy!



## Long About That Time (B. Delevante/M. Delevante)

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**Artist:** The Delevantes

**Album:** Long About That Time (Rounder Records, 1995)

**Taper:** Mike Onorato (michaelj@worldnet.att.net)

It certainly was a challenge deciding which tune should follow Bunky & Jake! From the start, I wanted my selection to be related to some experience I had as a result of the music I heard on the show. I also wanted to ensure the segue flowed naturally. After several playbacks, I think "Long About That Time" fits both requirements. When I first heard this tune on the show, I really dug it and thought it was the BoDeans (Vin segued into "Good Things"). I picked up the CD and taped it immediately for the car. As I was driving and listening to the tunes I noticed references to places in my hometown (Rutherford NJ (NOT WESTFIELD!!)). I really thought it was a trip to listen to music I dug which also made reference to places I knew as I grew up. When I got home, I checked the liner notes and sure enough, Bob & Mike Delevante were from Rutherford! The weird thing was that I thought I kinda recognized one of the guys on the cover. I caught their first show at Rosie's Cabaret and realized that I went to high school with Bob. He was three years behind me and I never really new his last name. Anyway, I thought it was cool to run into someone after twenty years as a result of Vin playing their song on the radio. I'd like to dedicate this tune to Bob & Mike as well as Vin for bringing me back to "Long About That Time."

## Andersonville (D. Alvin)

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**Artist:** Dave Alvin

**Album:** In Their Own Words: Volume 1 (Razor & Tie, 1994)

**Taper:** Tony Saddler (iskitony@aol.com)



## This Is Where (R. Buckner)

**Artist:** Richard Buckner

**Album:** Bloomed (Dejadisc, 1995)

**Taper:** Susan Goldberg (ybhv79a@prodigy.com)

First, envision a commercial after the previous song since there's no possible way to relate this to "Green Eggs and Ham." Though my original choice would not have segued much better, I opted not to use that one when an *extremely* prolific digester mentioned it in a recent post. It may have been a blessing in disguise since this is far more fitting to my mood of late.

More than any artist I know, Richard Buckner sings about life's most depressing moments. Having grown up in the San Francisco area, he lays his soul bare in his very emotional songs. His music, categorized as "alternative country," often has him on tour with the likes of Townes, Dave Alvin, and the Silos. The debut album (yes, that's what I call it <g>) was released here in 1995 and has the label bragging that it was mentioned by *Spin* as number nineteen in their list of twenty top album of that year.



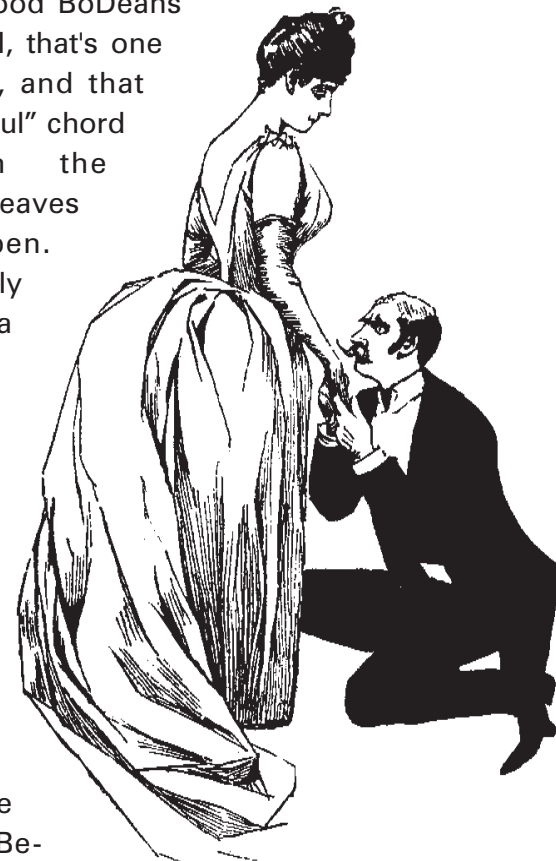
## Good Things (K. Neumann/S. Llanas)

**Artist:** BoDeans

**Album:** Black And White (Reprise, 1991)

**Taper:** Stewart Barton (sbarton1@aol.com)

Well, I was left with very little choice, wasn't I? First, Mike O. sends me a note saying "I included a Delavantes song—can BoDeans be far behind?" Then he notes that when he first heard it, Vin segued into "Good Things," a very good BoDeans song. Well, says I, that's one song I won't use, and that catchy "Heart & Soul" chord progression in the Delavantes song leaves the field wide open. (You know, the only way you can end a song with this progression is to hit the opening chord of the final measure and let it ring out. It's almost as infectious as that Bo Diddley beat that Deb slipped in with her selection.) So, I think, what will it be? The Primitives' "Way Behind Me"? Fogerty's "Rock & Roll Girl"? The Tremelos' "Here Comes My Baby"? I finally came up with a good one: The Pretenders' "Sense Of



Purpose.” Then I looked at the lyrics to that song and realized that IT IS THE EXACT SAME SONG AS “GOOD THINGS.” Both are apparently about the singers’ attempts to pick up someone, trying to convince them that their real merits are hidden inside. Only “Good Things” is in the same key, same tempo and same vocal style as the Delavantes song. In other words it is the perfect segue. Oh well, all my best segues are stolen from Vin anyway. I am reminded of a time in college when I sat at a restaurant gazing longingly at my friend Dolores’ chocolate mousse. In front of me was a slice of strawberry-tofu pie, which unfortunately tasted exactly as appetizing as it sounds. Dolores said “Stewart, if you already knew what the best dessert was, why did you order anything else?” So, I hereby pick the chocolate mousse as my segue—obvious, but highly recommended. I’m going to suggest to Kathi or Steve, whoever comes next, that the ideal segue from this song would be Frank Sinatra’s “High Hopes” because I once heard Dick Clark mention that song as a good thing and besides, Frank is from Hoboken. That way, you have total freedom to ignore me and pick what you want. (Curse you, Mike O., you took all the fun out of this!! <g>.) (P.S. Kurt Neumann’s song notes say: “Written in Bloomington, IN on the HOME tour. About getting beyond preconceptions and prejudice.”—yeah, right.)

## Green Eggs and Ham (T. Geisel/Moxy Fruvous)

**Artist:** Moxy Fruvous

**Album:** unreleased (1993)

**Taper:** Jan Perschke (scoper@netcom.com)

This one’s for the IDD kids, and for the kid in all of us.



## Loose Ends (B. Springsteen)

**Artist:** Bruce Springsteen

**Album:** unreleased (1980)

**Taper:** Scott Perschke (scoper@netcom.com)

From the recording sessions which eventually produced *The River*, this is my favorite unreleased Bruce Springsteen song, featuring, to my ear, the best singing he's ever done, and some of the best lyrics.



## Sex and Consequences (L. McCormick)

**Artist:** Wendy Beckerman with Louise Taylor & Catie Curtis

**Album:** Fast Folk Revue Live at the Bottom Line (Fast Folk, 1994)

**Taper:** Kathi Cohen (scone86@aol.com)

I hope Stewart is not disappointed that I chose not to use the Sinatra song. I think my song is a good segue too. Stewart's song deals with some sort of obsessive love and my pick too deals with something we ARE ALL obsessed with, admit it.... Yes, the "S"-word can easily put us on an emotional roller coaster. As the lyrics state, it's serious, sacred, it's animal, tame, it's a business, it makes ya crazy, it's a weapon, and it can be love.

Watching this song (written by Lisa McCormick) performed at the Bottom Line in 1994 was a real treat. I've been going to Fast Folk shows for around eight years and have always been impressed with the variety of talent. I hope that you all are intrigued by hearing this wonderfully performed song, and that it makes you want to check out the next Fast Folk show, which typically takes place late January/early February.



## Flexible Man (D. Cantor)

**Artist:** Dave's True Story

**Album:** The Postcrypt (commemorating 30 years of postcrypt coffeehouse, 1964–1994) (1-800-PRIME-CD, 1995)

**Taper:** Steve Cohen (scone86@aol.com)



Well, after a serious song about sex, I thought we needed something more “earthy.” At first listen, Dave sounds like the guy on Jill Sobule’s “Good Person Inside” (“What a dick, what a liar”), but he’s just trying to accomodate Kelly’s rather strange needs. Is Dave double-jointed or merely open-minded?

“Somebody else might say you’ve snapped, but the measure of a man is in the way he can adapt.”

The reference to Ho-Hos, Ding-Dongs and Scooter Pies (probably) has no relation to certain Digesters’ obsession for Twinkies and Yoo-Hoo. Hey, Steve (R@), I hope you don’t have too much trouble following this one.

## Helpless (N. Young)

**Artist:** Nick Cave

**Album:** The Bridge: A Tribute to Neil Young (Caroline, 1989)

**Taper:** FiL Wisneski (wisneski@aesop.rutgers.edu)

In 1989, I was starting to get heavily into Neil Young. I was also starting to get into what is now known as “alternative” rock. One day I was browsing through the Neil Young section of a record store, and I stumbled upon *The Bridge*. I was familiar with some of the artists on it (Sonic Youth, Pixies), and had heard of some of the others (Soul Asylum, Dinosaur Jr., David Lindley), so I decided to check it out.

What a treasure it turned out to be! Anyone curious about Ol’ Neil’s influence on toady’s alternastars should check out this quirky album. One of my favorite cuts is Nick Cave’s moody take on “Helpless.” Neil Young’s original version is one of my favorite songs, so it was a shock at first to hear Nick’s baritone crooning the opening line. But, like all great music, it grew on me, and now I like it as much as the original.

When Toby sent me the tape with that Bogart quote—“...open a few beers, sit back and relax and listen to the music.”—my initial urge was to shake the listener up by following it with something loud and/or fast. While trying out songs, I took out *The Bridge*, and played Soul Asylum’s smoking version of “Barstool Blues.” But then I listened to Nick Cave’s version of “Helpless” and I had a change of heart. It fit so well that I decided to foget about jarring the listener. It’s a great song to listen to while you turn out the lights, “open a few beers, sit back, and relax.”

I only taped one song. <g>

But I also tossed in a tasty sound-bite from “The Petrified Forest” with Humphrey Bogart. Not only does it refer to our new-found friendships as we Idiots sit around listening to the music on the radio and drinking beer, but it should give young Master FiL the opportunity to now go off in any direction he so chooses.

Far be it, I say, far be it for me to infufkinate him into following my long and winding one. Road, that is.



## Boys Want Sex in the Morning (Ratshin)

**Artist:** Uncle Bonsai

**Album:** Boys Want Sex in the Morning (Freckle Records, 1986)

**Taper:** Steve Walrath (swalrath@pepsi.com)

Well, I'd certainly like to take this opportunity to thank Steve and Kathi Cohen for their lead-in songs<g>! I had two ways I could go: I might have decided to pull this tape back out of the gutter and segued into something that flowed melodically from theirs, maybe dealing more with the cerebral aspect of relationships than with the physical. Or I could have done what I did—jump right into that gutter and roll around with my fellow Idiots. Of course it didn't help that the song popped into my head immediately upon listening to the Cohen offerings. Ah, what the hell; let Tay deal with it.

The album was recorded “at the Backstage” in Seattle, between 5/2 and 5/3/86. I first heard it played by (ta da) St. Vin, though I believe FUV has dabbled at times. It's vinyl, for all of you listening on headphones. I bought the album for my wife sometime back in '86 or so; I'm not sure what that says about me or my motivation. Anyhow, I enjoyed adding my \$.02, and good luck to Tay and the rest of the tapers to follow.



## The Steggie (traditional, arranged by J. Cutting)

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**Artist:** The New St. George

**Album:** High Tea (Folk Era, 1994)

**Taper:** Tay Mueller (tay@pharmacop.com)

Boy, I had all of this incredible and obscure music lined up, I had even considered the third world polkas, and driving home with the tape, I finally had it narrowed down to Stephan Eicher. Then I read the playlist and discovered that this was Tape 2—the soundtrack to the Jordab biography (movie version) “A Small Adjustment in the Crotch.”

I briefly considered going for my original choices, but the challenge implied here had to be met. I considered Tom Waits, but I really really had my heart set on picking music y’all hadn’t heard. Sapphire? I’m sure y’all have heard them, too. Betty? 2 Nice Girls? (Could I resist going for “I Spent My Last \$10 on Birth Control and Beer?”) I thought about going for the Neilds “I Know What Kind of Love This Is” and a return to seriousness. I discarded that and thought about “Turbo-Yeast” by Cosy Sheridan. That was clearly the winner, but I am not going to go for a song less than one minute long after waiting for my turn. Oh well.

So, I have chosen “The Steggie.” It lets me play the segue game and still play some music I don’t think y’all have heard. The New St. Goerge were in my top three, but I must admit, I had a different song in mind.

Sorry, Toby. I was hoping to send you Barbara Kessler’s “Mary Tyler Moore.”

## The Great Bell (M. Feldman)

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## French Folksong (M. Feldman)

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**Artist:** Marty Feldman

**Album:** The Crazy World Of Marty Feldman (Decca, 1971)

**Taper:** Toby O’Brien (tubewyrlid@aol.com)

Once in every generation, there comes a time in a man’s life and today is no different. Truly it is written, and—indeed!—what can be said that has not already been proclaimed? And rightfully so.

Surely it can be no coincidence when all is said and done. For there is no use in slamming the barn door shut when the horses have already eaten your children.

And so it goes, it just shows to go you.

Boy! Stewart was right when he warned me not to go into this project with any pre-conceived ideas! I had dreams of playing a snippet of dialogue from Errol Flynn’s “The Adventures Of Robin Hood” and then following that up with Clannad’s “Robin the Hooded Man” from the TV show’s soundtrack. This would reflect on my love for Television, Celtic music, and on folklore. But how quickly our tape degenerated into the filth!

I like it! <g>

I was tempted to jump back a few songs and go with “Flexible” by Martin Mull, but that would have negated the great contributions by Steve and Tay. So I focused on the style of “Little Steggie”—ah! Is there nothing more refreshing than a folk song filled with sexual innuendo? And thus, “The Great Bell” by Marty Feldman. I’ve also thrown in his “French Folksong” which makes sense when you hear it—technically,