

THE LEGENDARY VIN-DIG TAPE PROJECT

TAPE 3

Indigestion

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

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

Side A

1. Watermelon Man (*Albert King*)
2. Blues Power (*Albert King*)
3. Shelter from the Storm (*Bob Dylan*)
4. Hammerhead (*Joan Osborne*)
5. I'm the Ocean (*Neil Young*)
6. Take Me to the River (*Talking Heads*)
7. Love is Gonna Bring Us Back Alive (*Rickie Lee Jones*)
8. Don't You Cry for Me (*Ronnie Lane & Slim Chance*)

Side B

1. You Made Me the Thief of Your Heart (*Sinead O'Connor*)
2. To Hell With Love (*Annie Ross and the Low Note Quintet*)
3. Chinatown (*Luna*)
4. It's Too Late (*Bob Mould*)
5. Wild Abandon (*Marshall Crenshaw*)
6. Runaway Train (*Divinyls*)
7. Wild Thing (Theme from Bonanza) (*Fargone Beauties*)
8. Red Wing (*Asleep at the Wheel and Friends*)
9. Down by the Riverbed (*Kate MacKenzie*)
10. Imagine (*John Lennon*)
11. Dream Love (*Harry Nilsson*)
12. Bluenote's Secret Bonus Track
13. And Your Dream Comes True (*The Beach Boys*)

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Special thanks to Scott Perschke and St. Vin

And Your Dream Comes True (B. Wilson/M. Love)

Artist: The Beach Boys

Album: Summer Days (and Summer Nights!!) (Capitol, 1965)

Taper: Steve Goldmintz (cousinsteve@prodigy.com)

I'm honored that I can pick the bonus selection to close out this Vin-Tape. It's like peace at the end of the day, the end of the tape, to sleep, to dream, a summer dream. A summer love, one more summer and your dreams come true. Like the dialogue in "Citizen Kane," where an elderly Bernstein recalls crossing over to Jersey on a ferry and going the other way was a girl with a white dress, and Bernstein swears that he has thought of her every day since. His dream. Another ferry, and maybe she'll be on it. Another summer, maybe another summer love. Maybe *your* dream will come true. I remember a summer where for an instant, there was a girl in a yellow dress in Central Park, and maybe I'll see her again, another summer dream...but I digress, and I've already written more words than are in this a capella gem. Sweet dreams.



Watermelon Man (H. Hancock)

Blues Power (A. King)

Artist: Albert King

Album: Live Wire/ Blues Power (Stax, 1979)

Taper: Susan "Bluenote" (bluenote@ziplink.net)

The first time I heard Albert King was on a blues tape a friend made for me some years back. My friend had a great sense of humor, albeit tinged with paranoia—on the label he wrote, "Eat this tape if captured."

At the time he made the tape, I was working in a corporate law firm with the misguided idea that I might want to go to law school. My job was to help the lawyers prepare their briefs. In practice, I prepared cliff notes to copious amounts of testimony and spent nights drinking cokes in a conference room while I waited for documents to proofread. I was looking to see, among other mistakes, if an attorney typed extra zeros into the price of a deal.

I do not minimize the importance of my job—I did indeed work on a case where the deal had been signed before the company realized that a few extra zeros had been tagged onto the price. The company paid millions more than they had wanted for the acquisition—you can imagine the lawyer's fate. Nevertheless, it wasn't long before I realized law school did not appeal. But I digress from my intention to describe how I first heard Albert King.

I often came home tired from erratic hours; my schedule depended on lawyers' whims. And if that wasn't enough to sap my energy, every case involved the indexing, storing, and shlepping of numerous boxes of papers.

One day, my feet were dragging as I walked out of the

subway into the smelly air of summer in the city. I felt in my pocket for the tape and slipped it into my walkman. Seconds later, King's guitar twanged in my eardrums and his deep voice sliced through the air: "This is Blues Power." My head lifted. Albert chanted to the crowd: "Can everybody say *yeah?*" I was no longer at 72nd Street. I was in a dark auditorium a few thousand miles away, swaying ecstatically with the audience. Yeah.

From that time on, Albert became my favorite blues singer.

I was lucky enough to see Albert several times before he died. One time, I went to see him at the Village Gate on Bleeker Street and he sang a line of "I'll Play the Blues for You" directly to me! After, I learned that bluesmen as far back as Robert Johnson often singled out women in the audience (and got in trouble for it). I guess that means I am now part of the tradition.

The track I chose for *Indigestion*, "Blues Power," shows how Albert skillfully drew the Fillmore audience into the song. But more importantly, it articulates a philosophy of ecstatic blues better than any other song I've ever heard. "Everybody has the blues"—thanks to Albert and the other giants, we have great music to lift our souls.



Imagine (J. Lennon)

Artist: John Lennon

Album: Come Together (bootleg) (Alegra) (recorded live at the Apollo Theater, November 1971)

Taper: William Repsher (fsprings@ix.netcom.com)

Dream Love (Y. Ono)

Artist: Harry Nilsson

Album: Every Man Has a Woman (Polydor, 1984)

Taper: William Repsher (fsprings@ix.netcom.com)

Through the Digest, I've made it clear how the lyrics from Imagine sometimes annoy me. What I haven't made clear is that I also think it's Lennon's most beautiful melody. So with that in mind, I chose a live acoustic-guitar version of "Imagine" I found on a cheap CD (\$10) at Record Explosion. Alegra—I don't even know if that's an actual record company. The CD looks like a bootleg, and it's filled with unauthorized live versions of various Lennon songs. And I've bought others for Van Morrison and U2, both quite good. So if you catch sight of the illustrious Alegra label for one of your favorite artists, snatch it up; at the least it will be interesting, if not revelatory.

This leads into "Dream Love," from *Every Man Has a Woman*, a Yoko Ono tribute album released in 1984. I'm not sure if this album is still commercially available, and I don't know why this song wasn't included on Nilsson's recent 2-CD retrospective. A beautiful song given far more weight by the lives surrounding it. John and Harry, both gone, after being close friends for years. Yoko, the songwriter. The whole album is a godsend, but this song in particular, from the first listen, always strikes a deep emotional chord.

Down by the Riverbed (D. Hidalgo/L. Perz)

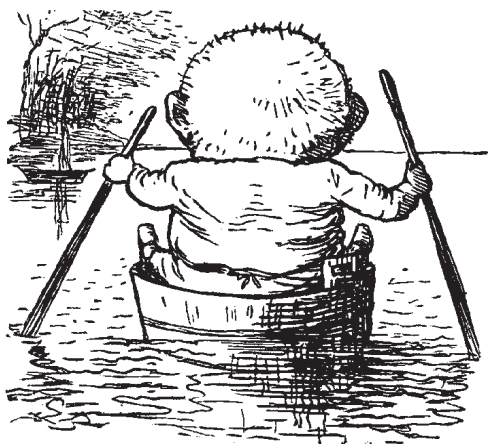
Artist: Kate MacKenzie

Album: House on Fire: An Urban Folk Collection (Red House Records, 1995)

Taper: Michael Mand (mjmand@i-2000.com)

Apparently the *House on Fire* collection was distributed to commemorate Red House's tenth anniversary. I am quite unfamiliar with the artist and the song, but I thought it best not to choose a selection until I had listened to the entire tape and not until I was at least halfway through the song immediately proceeding mine. At that point, "Down By the Riverbed," a bluesy folk number, sung by a female with some honesty in her voice, fixated itself in my brain. So this became my contribution.

As a point of interest, perhaps only to me, this is also how I programmed my radio shows in college.



Shelter from the Storm (B. Dylan)

Artist: Bob Dylan

Album: unreleased (recorded live at Brixton Hall, England, March 1995)

Taper: Larry Yudelson (yudel@well.com, <http://www.well.com/~yudel/Dylan.html>)

It was in another lifetime...no, this is the lifetime, this is the singer, this is the song (this and the other thousand)...creatures void of form we were, but he gave us the words, with silver bracelets on their heads and flowers in the air...blood on the tracks, idiot winds, yet always the shelter from the storm....



Hammerhead (J. Osborne)

Artist: Joan Osborne

Album: unreleased (recorded live at the Riviera Club, Chicago, November 1995)

Taper: Jill Cohen (jill.chris@adstone.com)

E v e n though the song is new to me, Joan Osborne is not. I became a fan upon hearing *Soul Show* in 1991. But what really made the cake was what happened when I played it for my boyfriend on our second date. We hadn't spoken in twelve years but were old friends from high school. I was even a guest at his first wedding. Fourteen years later, his phone call to see what was happening in my life (he was getting divorced) was right on time. I drove down to his Baltimore house with Joan's cassette. We blasted *Soul Show* on his stereo and had a great time. His speakers blew! As they say, the rest is history. Long live Joan!!!



Red Wing (Mills/Chattaway)

Artist: Asleep at the Wheel with Eldon Shamblin, Johnny Gimble, Chet Atkins, Vince Gill, Marty Stuart, and Lucky Oceans

Album: Tribute to the Music of Bob Wills and the Texas Playboys (Liberty, 1993)

Taper: Joel Berger (jhbcomm@cyburban.com)

When I went to college in 1971, I thought that country and western music was the worst possible music in the world. I soon fell in with a "bad crowd" whose idea of fun was to sit around, drink beer, play guitars, and howl at the moon. Most of the music that we listened to was the Grateful Dead and bad English progressive music. One day, my friend Kurt put on an album that changed me forever. It was *Sweetheart of the Rodeo* by the Byrds. Gram Parsons made a believer out of me. But anyway...another album that sent me over the edge was Merle Haggard's tribute to Bob Wills. I had never heard music like that before. It sounded like country, but rocked harder than any rock'n'roll I ever heard. So here is my contribution to *Indigestion*...western swing at its rockinest!!



Wild Thing (Theme from Bonanza) (Taylor/Livingston/Evans)

Artist: Fargone Beauties

Album: The Fargone Beauties (True Blue, 1991)

Taper: Penn Carver (pcarver@drew.edu)

The Fargone Beauties are a local “pub” band who play in and around the Sydney, NSW Australia area. This song was their first exposure on Australian national radio and caught my attention one morning on the way to work. A few weeks later, I caught their act at a neighborhood pub and enjoyed two hours of rock & roll with a unique country-western twang, Australian style. You’d never believe their version of “Stairway to Heaven”—the banjo player breathes new life into this tired old tune. Other cover songs include “Hey Joe,” “Little Sister,” “Oh Lonesome Me,” and “The Last Time,” which are all blue-grass toe-tappers in the hands of the Fargone Beauties.



This cassette continues to remind me of my time in Australia and the Australians’ unique approach to life. In “Oz,” as the natives know it, life is good, the weather is always “fine,” your mates are always warm, and the beer is always ice cold.

I’m the Ocean (N. Young)

Artist: Neil Young

Album: Mirror Ball (Reprise, 1995)

Taper: Andy Bienen (ambienen@jtsa.edu)

Who else but Neil Young would have the audacity to say “I’m the Ocean”? What a statement to make about one’s career, or about one’s talent and longevity, or simply about one’s ability to observe and absorb everything and keep rolling (and rocking). I laughed when I first heard the title to this song, but somewhere, in the midst of its astonishing 7 minutes, I began, not to believe it, but to at least consider that it might be true. The song seems to contain everything, from the Searchers to the O.J. Simpson trial, to that vision of lost Main Street America that has been running through Neil Young’s work since the days of “Broken Arrow.” It also cuts a groove of astonishing power and never stops swinging. Is this his single greatest song? Is Neil Young really the ocean? When the song is over, and I’m feeling calm and reflective, my answer to two both questions is: it’s possible.



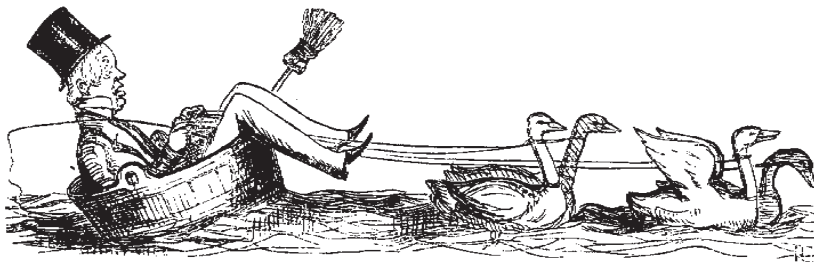
Take Me to the River (A. Green/M. Hodges)

Artist: Talking Heads

Album: Stop Making Sense (Sire, 1984)

Taper: Ruth Singleton (ruthsings@aol.com)

I chose this entirely for its segue value; it keeps the water theme going, and it's got blues roots. I hesitated only because it seemed too mainstream for this collection; if there was such a thing as a consensus group when I was in college, it would have had to be the Talking Heads. But, hell, it is a good song, and I have a pleasant memory from college of belting it out with a couple of friends while doing dishes one night. It also reminds me of the Demme movie debut at the 57th Street Playhouse and the image of Byrne in the big suit.



Runaway Train (C. Amphlett/M. McEntee)

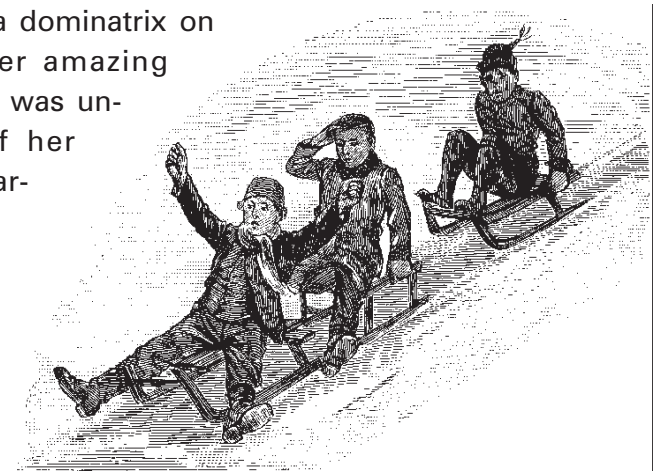
Artist: Divinyls

Album: Temperamental (Chrysalis, 1988)

Taper: Rich Koppinger (rkoppinger@aol.com)

The early '80s saw a musical mini-phenomenon called by some "The Australian Invasion." Bands such as INXS, Men at Work, and Midnight Oil found success on the American music scene, while others like Real Life, the Shirts, and New Zealand's Split Enz, attracted smaller but enthusiastic followings. The band Divinyls falls someplace between these areas.

The soul of Divinyls was singer Christina Amphlett and guitarist Mark McEntee. They recorded three albums for Chrysalis and one for Virgin, the latter yielding the pop hit "I Touch Myself." To me, however, Divinyls was always a rock band. Christina Amphlett was a riveting presence on stage. Playful, sexy, wild, and a little scary; like a dominatrix on heroin. Her amazing raspy voice was unlike any of her contemporaries. I'm always a little sad when I listen to Divinyls, because they deserved better.



Wild Abandon (M. Crenshaw)

Artist: Marshall Crenshaw

Album: Mary Jean and Nine Others (Warner Bros., 1987)

Taper: Ivy Millerand (imill@aol.com)

Bob Mould got me thinking about the pure adrenalin rush of really great pop—how the universe can suddenly balance itself in the space of three chords and three minutes and suddenly you're dancin' in the middle of heaven. And Mould's song reminded me (once again) of the rock'n'roll power of my personal Pop God—Marshall Crenshaw—who provides the optimistic answer to Mould's cynical philosophy. There's only one thing to do when "It's Too Late." Crank up the volume and kick out the jams!

By the way, there's an uncredited cameo appearance that precedes Crenshaw. No introduction necessary. Get up and dance 'cause it's the end of the world as we know it...



Love is Gonna Bring Us Back Alive (R. L. Jones/P. Nabet-Meyer)

Artist: Rickie Lee Jones

Album: Flying Cowboys (Geffen, 1989)

Taper: Audrey Guggenheim (agsente@nyc.pipeline.com)

I first heard the song on a bootleg tape of a concert that was broadcast over the radio. That performance of the song was a little more soulful, but the recording had so much static that I opted for this version. Rickie Lee Jones, (like Southside Johnny in my humble opinion) cannot hit a false note. They both can make any cover song sound better than the original. You can hear the truth in her phrasing, in her lyrics, and in her voice. This particular song has sort of a gospel/reggae feel to it and it lifts me whenever I hear it.



Don't You Cry For Me (R. Lane)

Artist: Ronnie Lane & Slim Chance

Album: Anymore for Anymore (GM/Marquee, 1974)

Taper: Andy Samet (drooch77@aol.com)

This is Ronnie Lane of Small Faces and Faces fame, and one of the criminally underappreciated talents in rock and roll. You may recall Bill Repsher and I raving about these great lost Ronnie Lane albums on the Digest in the spring of 1996. This is a track from one of them, a poignant acoustic ballad of love gone wrong, with a piano and horn arrangement vaguely reminiscent of Van Morrison. As far as I know, Lane is living in Texas somewhere and still suffers the effects of MS.



It's Too Late (B. Mould)

Artist: Bob Mould

Album: Poison Years (Virgin Records America, 1994)

Taper: Jack Ciesielski (jwciesielski@worldnet.att.com)

Poison Years is a collection of material, some previously released, and some unreleased live tracks including an incredible live version of Richard Thompson's "Shoot out the Lights." Bob Mould was of course a member of Hüsker Dü along with Grant Hart and Greg Norton. More recently, he was the creative force in Sugar. The following are a couple of Bob Mould quotes that might help understand where he is coming from his recorded solo work as well as his songs from Hüsker Dü and Sugar.

"I have a preoccupation with words and sounds that some might say borders on the obsessive. This is nothing new to me."

"There are three things that are really important right now: Noise, melody, and intelligence...we try to do all three the best we can."

My choice of this track is a snapshot of what particular mood I was in the day Eliot handed the tape off to me. Of course, I wanted to choose a track that sort of went with the rest of the tape. I think I succeeded.

Chinatown (D. Wareman/Luna)

Artist: Luna

Album: Penthouse (Elektra, 1995)

Taper: Eliot Wagner (ewagner@ix.netcom.com)

Part of the fun of the Digest tape is segueing from the previous song to your song. I had some idea what I wanted to put on the tape—a nice loud poppy type song—but I would wait to determine exactly which song until I heard the tape. Well, Brian Leonard’s contribution, “To Hell With Love,” threw all my plans in the waste basket. Whatever it was that I wanted to do just wouldn’t work.



Last Sunday, the day I had some time to add my contribution to the tape, I was walking home when I came upon a pick-up band playing at the corner of Union Street and 7th Avenue (there was a street fair going on). I stopped to listen to them for a while. They had two lead guitarists and a smoky dreamy sound just like Television, the Feelies, or...Luna. That was it! I had been playing *Penthouse* a lot a few months ago, and I

was sure that one of the songs off that album would segue well from “To Hell With Love.” Well, “Chinatown” was that song, and I have that pick-up band on the corner of Union and Seventh to thank for the reminder.

You Made Me the Thief of Your Heart (Bono/G. Friday/M. Seazer)

Artist: Sinéad O’Connor

Album: In the Name of the Father Soundtrack (Island, 1994)

Taper: Mara Malovany (102750.1414@compuserve.com)

Choosing a song was a tough decision. In the end, I think the song segues with Drooch’s choice fairly well, if only for the piano section, and thematically it’s a bit of a 180 degree turn from it.

As for what the song means to me, well, it has nothing to do with the movie. I did see “In the Name of the Father” and thought it was a very powerful film, but the song never jumped out and made me remember it from the one viewing.

Where I really *heard* the song for the first time was in an episode of “Strange Luck” this year. It’s hard to describe the scene it was used in—it was a funeral scene during which a character had a sort of flashback, but the scene of the past was transposed onto the present setting—but it was absolutely riveting, due in no small part to the use of the music throughout the mostly non-spoken scene.

I saved the episode and watched the scene every now and then, and eventually was able to (in CompuServe) find out what the song was, who sang it, and what album it was on.

While the song doesn’t send a chill through me every single time I hear it, it still moves me, and I hope others will be moved too. I also think it has the potential for an interesting segue (and seeing as I was going to be staying at Brian’s, I didn’t want to start off on a bad foot by giving him an impossible segue<g>).

To Hell with Love (M. Rebennack/D. Pomus)

Artist: Annie Ross and the Low Note Quintet with Steven Bernstein (trumpet) and Dave Tronzo (slide guitar)

Album: Short Cuts: The Soundtrack Album (Imago, 1993)

Taper: Brian Leonard (leonard@wpoffice.lycoming.edu)

In choosing a selection for our tape, I wanted to try to do as many of the following as possible, in order of importance:

1. Create a good musical segue from the previous song;
2. Complement the previous song's lyrical mood;
3. Connect in some way with the songs on Side A;
4. Choose an artist who may not be familiar to most of the general public and at least some Vindiggers;
5. Choose a song that may not be familiar to most Vindiggers;
6. Use an artist whom I was introduced to by listening to Vin.

I think I hit 5½ of 6. "To Hell With Love" seems to mesh well, musically and lyrically, with Mara's choice; it's bluesy jazz hearkens back to the first songs on Side A; the general listening public doesn't know who Annie Ross is; and I'll bet most Vindiggers don't have this recording (although I'm sure many have seen "Short Cuts"—see below if you haven't).

As for the last: I first heard the legendary jazz singers Lambert, Hendricks and Ross in college and also knew Annie Ross's name from Joni Mitchell's cover of "Twisted," but it wasn't until I heard Vin play some LH&R that I was inspired to go out and buy a couple of their albums—*Best of LH&R* and *Sing a Song of Basie*, both of which are terrific. I went nuts over "Short Cuts," which ("Schindler's List" notwithstanding) I consider the best film of the '90s so far. The music, researched and produced by Hall Willner, is superb. The soundtrack fea-

tures songs written by Pomus/Rebennack, Bono/The Edge, Mr. and Mrs. Elvis Costello, Terry Adams, Iggy Pop, and more. Annie Ross also acts in the film as part of a great ensemble which includes Lily Tomlin, Tom Waits, Lori Singer, Jennifer Jason Leigh, and many more. The film is based on Raymond Carver's writings and was directed by Robert Altman. I recommend reading some Carver, seeing the movie (in widescreen if possible), and buying the CD. Happy listening!

