



ECLECTIC VINYL  
ORCHESTRA

# LAST CHANCE TO DANCE



## ECLECTIC VINYL ORCHESTRA

### About the Band

Playing high-octane swing, jump blues, and dance-hall standards and styles from the 1920s to the 50s, Eclectic Vinyl Orchestra provides a niche style of music that appeals to all ages. Their sound and energy is infectious. People know the songs and can't help but move to them. Top that off with four guys who are obviously having a great time playing and are true entertainers, and audiences keep coming back for more. This quartet from Guelph, Ontario features saxophones, piano, guitar, drums and upright bass, with true three part vocal harmony all decked out in fancy shoes and crisp button downs.

The summer of 2016 marked the release of their first video, "[Saved](#)" and in the summer of 2017 they released their first album, "[Last Chance to Dance](#)". Check them out on <https://eclecticvo.com> and on Facebook at <https://www.facebook.com/EclecticVO/>.





# Eclectic Vinyl Orchestra

## Last Chance To Dance

- 1) Last Chance To Dance 3:19
- 2) Hold Tight 3:05
- 3) Choo Choo Ch'Boogie 2:43
- 4) Glow Worm 2:28
- 5) No Place Like Home 3:12
- 6) Three Cool Cats 2:45
- 7) Saved 3:27
- 8) Bring It On Home To Me 3:22
- 9) Boogie Woogie Bugle Boy 3:15
- 10) Early In The Morning 3:25
- 11) Just For Fun 3:20

## Eclectic Vinyl Orchestra - Last Chance To Dance - Liner Notes - The EVO Story

**E**clectic Vinyl Orchestra is a band looking for a story to tell. They'd love to be able to tell you they are a blues band and always loved the blues, or they're a dance-hall band bringing the swing gospels to the masses. Their web site's tag line reads:

"HIGH ENERGY SWING, JUMP BLUES,  
AND DANCEHALL STANDARDS FROM THE  
'20s TO THE '50s"

That's a lot of years and a lot of music to cover. They'll tell you from the stage that *they don't play any songs written after 1961*... but that doesn't really tell the story either.

It all started when Stu and Jim played in one band, and they hooked up with Matty and Kerry who each were playing in other bands. Stu wanted to play old jazz standards and he had a list of over a hundred songs that he wanted to try with the group. The songs that sounded good migrated to the top of the list and soon even 50s R&B songs started getting added, then Old Rock & Roll, and Louis Jordan's Swing Blues from the '40s. Something was working.

After a few gigs, they were a little surprised that the eclectic list of songs seemed to work with the crowd—young and old and in-between. The shows were fun. The band got tight. They found their voices. They found harmony. People were dancing.

*To see Eclectic Vinyl Orchestra play is an experience.* Club patrons clap, whoop, shout, rise to their feet, and dance.

The good feeling on the stage flows right to the back of the room. You can tell that *these guys really like to play music*, especially together.

In the spring of 2016, the band went into Turtlesell Studio to record the Lieber and Stoller song, *Saved*, made popular in the fifties by Laverne Baker. The subsequent video became a hit on their social media sites.

They wanted to bring the energy of their live shows to vinyl (or CD if you will). In early 2017, they entered the studio again and laid down ten songs over four days. These songs were well rehearsed from frequent gigging. The bed tracks are live off the floor. The songs include another Lieber/Stoller song, *Three Cool Cats*, with a Latin feel; two Louis Jordan numbers, *Early In The Morning* and *Choo Choo Ch'boogie*; The Mills Brothers' *Glow Worm*, and Sam Cooke's *Bring It On Home To Me*.

The album also includes four originals:

*No Place Like Home* is Matty's country-tinged song about love gone temporarily wrong—or at least temporarily out the door:

"But if there's one thing I know, she's got  
to get out on her own before she'll say  
'Honey, there ain't no place like home.'"

Stu's *Just For Fun* has a lazy Island feel. It has the singer lying around in the sun and doing nothing all day—just

Stu's normal day:

"We don't cook; don't bake but boy our tans sure  
look great and for food the trees we shake but  
just for fun."

Matty brought in *Last Chance To Dance*. He had a working title of "The Klezmer Song," and you'll see why when you hear it. It's a dance tune that paints a picture of the anticipation leading up to a big night out:

"Everybody's talking about what's going down.  
There's a feeling in the air, it's floating all  
around the town."

*Hold Tight* is Stu's straight-ahead guitar rock and roll song about driving fast and making love, and hopefully not at the same time:

"We're heading to the city line. My foot's to the  
floor. I see your white knuckles on my  
dashboard, you better hold tight."

That's their story so far, and they've found a sound that feels like home.





## Last Chance To Dance

*Vocals: Matty and Stu*

*Background Vocals: Matty, Jim and Stu*

*Written by: Matty Cooper SOCAN*

The boys are into the girls are into the girls  
Are into the boys are into the boys  
Are into the girls are into everyone, everyone.

Everybody's watching the sun that's goin' down.  
From the hilltop, down by the beach, all around the town.  
The girls are making pretty, the boys are lookin' sharp.  
The boys are into the girls but the girls keep 'em in the dark.

Hey, hey, what do ya say? What can I get the band to play?  
A little Minor Swing, or maybe Sing Sing Sing?  
Or maybe Somewhere Over the Rainbow?  
Hey, hey, what do ya say? Maybe something in the key of A?  
A little 12 Bar Blues in a Blue Suede Shoes and a voice like Calloway.

There's no one in the streets now.  
Everybody just watched the sun go down, down, down, down,  
Down down down down.  
Put your best shoes on your feet now, and get ready to

go downtown.

Everybody's talking about what's going down,  
There's a feeling in the air, it's floating all around the town.

(Yeah) The girls are dressing fancy, the boys are looking sharp.

Sometimes it's all the same when you catch them in the dark.

(Instrumental break over the 1<sup>st</sup> part of the verse)

Hey, hey, what do ya say? What can I get the band to play?

A little Fever? Maybe Three Cool Cats? Or Is You Is or Is You Ain't my baby?

Hey, hey, what do ya say? Could you play that swingin' sound?

Tuxedo Junction or Pennies From Heaven or Lulu's Back in Town?

'Everybody's talking about what's going down,  
There's a feeling in the air, it's floating all around the town.'

(Yeah) The girls are dressing fancy, the boys are looking sharp.

Sometimes it's all the same when you catch them in the dark.

Tuxedo Junction or Pennies From Heaven or Lulu's Back in Town?

This could be our last chance to dance



## Hold Tight

*Vocals: Stu Peterson*

*Background Vocals: Matty and Jim*

*Written by: Stu Peterson*

*Published by: Stupet Songs SOCAN*

Gonna push it to the maximum  
How many caution lights can this baby run  
Gonna shake you up Gonna make up for all that lost time

Now we're heading for the city line my foot's to the floor

I see your white knuckles on my dashboard  
You better hold tight, hold tight we're gonna run to-night yeah

You better hold tight, hold tight we're gonna run to-night

Seven o'clock you said you wanted to go slow  
By eight fifteen you were ready to go  
You set my motor in motion as we rolled on through the night



Now I'm not the kind of man who goes for sentimental  
strolls  
I love to hear the tires spinning out of control  
You better hold tight

My Daddy said son you got to ride like the wind Ain't  
no other way to go  
Don't let 'em get you before you've had your fun  
Step on the gas, he said, "Give it the gun son"

Gonna push it to the maximum  
How many caution lights can this baby run?  
Gonna shake you up, gonna make up for all that lost  
time  
Now darling I can see you're looking real tough  
Will it be enough?  
What you thinking of?  
Look at me love  
You better hold tight, hold tight we're gonna run to-  
night yeah

### Choo Choo Ch'boogie

*Vocals: Stu Peterson*

*Background Vocals: Matty and Jim*

*Written by: (D. Darling, M. Gabler, V. Horton)*

*Published by: Rytvoc Inc. AP*

Headin' for the station with a pack on my back,  
I'm tired of transportation in the back of hack,  
I love to hear the rhythm of the clickity clack,

And hear the lonesome whistle, see the smoke from  
the stack,  
And pal around with democratic fellows named Mac;  
So, take me right back to the track, Jack!  
Choo choo, choo choo, ch'boogie!  
Woo woo, ooh ooh, ch'boogie!  
Choo choo, choo choo, ch'boogie!  
Take me right back to the track, Jack!

You reach your destination, but alas and alack!  
You need some compensation to get back in the black,  
You take your morning paper from the top of the stack,  
And read the situation from the front to the back,  
The only job that's open needs a man with a knack,  
So put it right back in the rack, Jack!  
Choo choo, choo choo, ch'boogie!  
Woo woo, ooh ooh, ch'boogie!  
Choo choo, choo choo, ch'boogie!  
Take me right back to the track, Jack!

Gonna settle down by the railroad track,  
Live the life of Riley in a beaten-down shack,  
So when I hear a whistle I can peak through the crack,  
And watch the train a rollin' when they're ballin' the  
jack,  
I just love the rhythm of the clickity clack,  
So, take me right back to the track, Jack!  
Choo choo, choo choo, ch'boogie!  
Woo woo, ooh ooh, ch'boogie!  
Choo choo, choo choo, ch'boogie!

Take me right back to the track, Jack!



### Glow Worm

*Vocals: Stu, Matty, Jim*

*Written by: P. Lincke, J. Mercer, L. Robinson*

*Published by: Carlin Music Publishing AP*

Shine little glow-worm, glimmer, glimmer  
Shine little glow-worm, glimmer, glimmer  
Lead us lest too far we wander Love's sweet voice is  
callin' yonder  
Shine little glow-worm, glimmer, glimmer  
Hey, there don't get dimmer, dimmer  
Light the path below, above And lead us on to love

Glow little glow-worm, fly of fire  
Glow like an incandescent wire  
Glow for the female of the species Turn on the AC and  
the DC  
This night could use a little brightnin'

Light up you little ol' bug of lightnin'  
When you gotta glow, you gotta glow Glow little glow-  
worm, glow

Glow little glow-worm, glow and glimmer  
Swim through the sea of night, little swimmer  
Thou aeronautical boll weevil  
Illuminate yon woods primeval  
See how the shadows deep and darken  
You and your chick should get to sparkin'  
I got a gal that I love so Glow little glow-worm, glow

Glow little glow-worm, turn the key on  
You are equipped with taillight neon  
You got a cute vest-pocket \*Mazda\*  
That you can make both slow and faster  
I don't know who you took the shine to  
Or who you're out to make a sign to  
I got a gal that I love so Glow little glow-worm, glow  
(4x)

## No Place Like Home

*Vocals: Matty Cooper*

*Background Vocals: Jim and Stu*

*Written by: Matty Cooper SOCAN*

She didn't have to tell me she was leaving.  
A man knows when he's being dumped.

She didn't have to tell me she was leaving. (She's  
leaving oh no she's leaving)  
A man knows when he's being dumped. . (She's leav-  
ing oh no she's leaving)  
She said she'd never heard of the wild rose of Alberta,  
But then she tossed her bags in the back of that truck,  
(She coulda' put a) Tear in her eye when she told me  
'good luck'.

So barmaid, won't you pour me another whiskey?  
(She's leaving oh no she's leaving)  
Tonight I've already been stoned.  
But if there's one thing I know, She's got to get out on  
the road  
Before she'll say 'Honey, there ain't no place like  
home.'"

But now my tank's reading empty. I can't get none  
where I used to get plenty.  
Sure as I'm breathin', she's leavin' me behind. (She's  
leaving oh no she's leaving)  
Now there's a dog at my table, some other mule's  
kicking in my stable!  
Now she's shaking her salt in my glass of red wine,  
But I ordered Tequila and a big slice of lime.

So barmaid, won't you pour me another whiskey? (No  
whisky no no more whiskey)  
Tonight I've already been stoned. No, no, no



If there's one thing I know, She's got to get out on her  
own before she'll say  
'Honey, there just ain't no place  
Won't you kick up your heels and kiss my face  
'Honey, there ain't no place like home.

## Three Cool Cats

*Vocals: Stu*

*Background Vocals: Matty and Jim*

*Written by: J. Lieber, M. Stoller*

*Published by: Sony ATV Songs*

Sitting on a corner in a beat up car Dividing up a nickel  
candy bar  
And talking about how sharp they are Three cool cats



Three cool chicks Three cool chicks  
Walking down the street justa Swinging their hips  
Dividing up a bag of potato chips  
And Three cool cats did three big flips for three cool chicks

Up walked that first cool cat He said, "Man look at that

Do you see what I see?"

"Well I want that middle chick"

"I want that little chick"

"Hey man save once chick for me"

Sent by an angel from up above  
And three cool cats really fell in love  
And three cool chicks Made big fools of  
Three cool cats

## Saved

*Vocals: Stu*

*Background Vocals: Matty and Jim*

*Written by: J. Lieber, M. Stoller*

*Published by: Sony ATV Songs*

I used to smoke, I used to drink  
I used to smoke, I used to drink  
I used to smoke, drink, and dance the hoochie-coo  
I used to smoke and drink  
Smoke and drink and dance the hoochie-coo, oh yeah

But now I'm standin' on this corner Prayin' for me and you

That's why I'm saved, saved I'm saved, saved

People, let me tell you 'bout a kingdom come

You know, I'm saved, saved I'm saved, saved

I can preach, until you're deaf and dumb

I'm in that soul savin' army Beatin' on that big bass drum, oh yeah



I used to cuss, I used to fuss I used to cuss, fuss and boogie all night long

I used to cuss and fuss Cuss and fuss and boogie all night long

But now, I'm standin' on this corner I know, right from wrong

That's why I'm saved, saved I'm saved, saved

I used to lie, lie I used to cheat, cheat

I used to lie, lie, cheat, cheat and step on people's feet

I used to lie and cheat Lie and cheat and step on people's feet, oh yeah

But now I'm steppin' on the glory

Salvation is my beat, oh yeah

Because I'm saved, saved

## Bring it On Home

*Vocals: Matty*

*Background Vocals: Jim and Stu*

*Written by: Sam Cooke*

*Published by: ABKCO Music Inc.*

If you ever change your mind about leaving, leaving me behind

Oh-oh, bring it to me Bring your sweet loving

Bring it on home to me, yeah (yeah) yeah (yeah) yeah (yeah)

I know I laughed when you left But now I know I only hurt myself

Oh-oh, bring it to me Bring your sweet loving

Bring it on home to me, yeah (yeah) yeah (yeah) yeah (yeah)

I'll give you jewellery and money, too

And that ain't all, that ain't all I'll do for you

Oh, if you bring it to me Bring your sweet loving

Bring it on home to me, yeah (yeah) yeah (yeah) yeah  
(yeah)  
You know I'll always be your slave  
'Til I'm buried, buried in my grave  
Oh honey, bring it to me Bring your sweet loving  
Bring it on home to me, yeah (yeah) yeah (yeah) yeah  
(yeah)

If you ever change your mind about leaving, leaving me  
behind  
Oh-oh, bring it to me Bring your sweet loving  
Bring it on home to me, yeah (yeah) yeah (yeah) yeah  
(yeah)

## **Boogie Woogie Bugle Boy**

*Vocals: Stu*

*Background Vocals: Matty and Jim*

*Written by: D. Raye and H. Prince*

*Published by: A4V Digital Inc AP*

He was a famous trumpet man from out Chicago way  
He had a boogie style that no one else could play  
He was the top man at his craft but then his number  
came up  
And he was gone with the draft  
He's in the army now, he's blowin' reveille  
He's the boogie woogie bugle boy of Company B

They made him blow a bugle for his Uncle Sam  
It really brought him down because he could not jam

The captain seemed to understand  
Because the next day the cap' went out and drafted a  
band  
And now the company jumps when he plays reveille  
He's the boogie woogie bugle boy of Company B

A-root, a-toot, a-toot-diddelyada-toot He blows it eight  
-to-the-bar, In boogie rhythm  
He can't blow a note unless the bass and guitar is  
playin' with him  
And the company jumps when he plays reveille  
He's the boogie woogie bugle boy of Company B

He was some boogie woogie bugle boy of Company B  
And when he plays boogie woogie bugle he was busy  
as a "bzzz" bee  
And when he plays he makes the company jump eight-  
to-the-bar  
He's the boogie woogie bugle boy of Company B

A-root a- toot a- toot-diddelyada, Toot-diddelyada, toot  
He blows it eight-to-the-bar  
He can't blow a note unless the bass and guitar is  
with him  
And the company jumps when he plays reveille  
He's the boogie woogie bugle boy of Company B

He puts the boys to sleep with boogie every night  
And wakes 'em up the same way in the early bright  
They clap their hands and stamp their feet



Because they know how it goes when someone gives  
him a beat  
Woah woah He breaks it up when he plays reveille  
The boogie woogie bugle boy of Company B

A-root, a-toot, a toodelyada-toot toot toot He blows it  
eight to the bar  
He can't play a note unless the bass and guitar is  
woah with him  
And the company jumps when he plays reveille  
He's the boogie woogie bugle boy of Company B

## **Early in the Morning**

*Vocals: Stu*

*Background Vocals: Matty and Jim*

*Written by: D. Bartley, L. Hickman, L. Jordan*

*Published by: Ocheri Publishing Corp and Cherio Corp  
AP*



Early in the morning and I can't get right  
Had a little date with my baby last night  
Early in the morning, Early in the morning  
Early in the morning And I ain't got nothing but the blues

Went to the places that we used to go  
Went to her house but she don't live there no more  
Early in the morning, Early in the morning  
Early in the morning And I ain't got nothing but the blues

Went to her girlfriend's house but she was out  
Her mama hung out the window and she began to shout  
Early in the morning, Early in the morning  
Early in the morning And I ain't got nothing but the blues

I went out to a diner to get something to eat  
The waiter said man, you sure look beat  
Early in the morning, Early in the morning  
Early in the morning And I ain't got nothing but the blues  
I had a lot of money when I started out  
Can't find my baby, now my money's run out  
Early in the morning, Early in the morning  
Early in the morning And I ain't got nothing but the blues

## Just For Fun

*Vocals: Stu*

*Background Vocals: Matty and Jim*

*Written by: S. Peterson and D. O'Doherty*

*Published by: Stupet Songs and All Hands Music*

See this island in the sun hear the birds they're singing  
I listen to them but just for fun  
I hear my love, she's waiting there for me  
Under that big palm tree  
I'll go there just for fun

See the sand on sandy beach  
Feel the warmth of island breeze  
And the time to do what we please  
It's island life, Island life

You work all week, you hate it  
We sleep and we get up when we want  
We do it just for fun  
We don't cook don't bake  
But boy our tans sure look great  
And for food the trees we shake but just for fun

See the sand on sandy beach  
Feel the warmth of island breeze  
And the time to do what we please  
It's island life, Island life

Sailing away, hey somebody left the moon out tonight  
Oh sunrise, greet tomorrow's new horizon  
And I'll soon be with you.  
See this island in the sun hear the birds they're singing  
I listen to them but just for fun  
I hear my love, she's waiting there for me  
Under that big palm tree I'll go there just for fun  
I eat a grape, I squeeze a lime  
I sing a rhyme sometimes but just for fun

See the sand on sandy beach  
Feel the warmth of island breeze  
And the time to do what we please  
It's island life, Island life



# Album Credits

**Stu Peterson:** Piano, Guitar, and Lead Vocals (tracks 1-4, 6, 7, 9-11), Harmony Vocals (tracks 5, 8)

**Kerry Mullen:** All Drums

**Jim Duffield:** Tenor and Alto Saxophones, Harmony Vocals on all tracks

**Matty Cooper:** Bass, Lead Vocals (tracks 1, 5, 8), Harmony Vocals on all other tracks

All songs arranged and produced by Eclectic Vinyl Orchestra (all rights reserved)

Recorded at Turtlesell Studio: Breslau, Ontario

Engineered by Jake Janzen (Studio Assistant: Eric Leigh)

Mixed by Jake Janzen

Mastered by Eric Warren: Guelph, Ontario

Photography by Josh Gabriel (black and white), Sasha Bozic (collage), and Rachelle Cooper (upper right panel of collage)



**We would like to thank our families and our community of fans for their unending support.**



## Eclectic Vinyl Orchestra Press Kit

<https://www.eclecticvo.com/epk/>

**E**clectic Vinyl Orchestra provides a niche style of music that appeals to all ages. Playing high-octane swing, jump blues, and dance-hall standards and styles from the 1920s to the 50s, Eclectic Vinyl Orchestra's sound and energy is infectious. People know the songs and can't help but move to them. Top that off with four guys who are obviously having a great time playing and are true entertainers, and audiences keep coming back for more.

EVO has played packed venues across Southwestern Ontario, including the CN Tower restaurant, the Sip Club, the ANAF club, Manhattan's Bistro and Music Club, Elora Brewing Company, the legendary blues room Ethel's in Waterloo, and the internationally-known Guelph Jazz Festival's 'Jazz Around Town' where there was standing-room-only at the Red Brick Café in both 2016 and 2017.

Stu Peterson leads the band on piano and guitar. In 1980 Stu wrote and sang "I'll Cry For You" which reached #26 on the Billboard Dance charts. In 1982, he co-wrote seven songs for singer Mary-Lu Zahalan's debut album "Think of Me" which garnered her the 1983 Juno nomination for 'Best Female Vocalist' of the year. In 1983 the Canadian rock band Toronto recorded his co-write "All I Need" for their album "Girls Night Out" which is also on their "Greatest Hits" album and still receives extensive radio play.

Jim Duffield is the virtuoso horn player in the band who constantly wows audiences with his improvised solos on a number of different saxophones, or clarinet, or even piccolo. Jim has led jazz ensembles all over Toronto including the groups 'Out of the Blues' and 'Jazz Unhinged', and he played as a member of The Queen's Own Rifles Regimental Band when they performed at the opening ceremonies of the Juno Beach Centre in France.

Kerry Mullen of 'The Bill Quigley Band' - and formerly with 'King Neptune and his Tri-dents' and 'The Monster Show' - is the Eclectic Vinyl Orchestra's swing man, creating



unmistakably infectious grooves on drums that people can't help but dance to. His groove is always in the pocket and he's the only drummer around who can solo on glockenspiel while laying down a heavy rhythm on the rest of the kit!

Matty Cooper is the boogie bass-man who puts his years of performance (Toronto's Swift Kick and Guelph's The Ragged Bankers) into a swing energy that gets audiences moving. Having shared the stage with Serena Ryder, and Neil Sanderson of Canada's rock phenoms Three Day's Grace, and being an elementary school music teacher, Matty's animated stage presence brings the band's energy level even higher.

For more information on Eclectic Vinyl Orchestra, visit their website at [www.eclecticvo.com](http://www.eclecticvo.com). The band has gained quite a following on Facebook, Instagram and Twitter; especially after the launch of their video *Saved*, which garnered thousands of views within the first day it was released. Check it out at <https://www.eclecticvo.com/media-evo/>.



