

FOLKWAYS RECORDS FTS 31061 STEREO

Magpie & Friends

Live at the Dunham Inn



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MUSIC LP

In the spring of 1976, I was staying at Bill Flanders' house in Washington D.C. and running his Singer's. Studio while he was in France. An old Ford panel truck pulled up in front one day and I got in. For the next six to eight months I went nowhere except in the back of that truck and always with a great portion of a musical group called "Magpie". I took my turns there cradling Paul's upright bass, nursing leg and rear-end cramps and watching Washington, Virginia and Maryland disappear down the road behind us. I played the breaks.

Into a culture of Wallace Beery, sea chanties and Irish, jazz and blues, plus mean mashed potatoes I moved. All my simple country tunes suddenly had 9th chords and if I rose at 2 a.m. to play music till 5 the groans were muffled and most just rolled over. None except the cats who used to play between the kitchen floor and the ceiling tile until they crashed down on me in my cot and who held club-house in Cozy's box springs made waves in this atmosphere of learning "different stuff".

At some point it all began to slip away into day time jobs and going back to school dreams. Finally, two, Terry and Greg, were left to go on as "Magpie". Time and distance, on the other hand, has strengthened all of our abilities. Recorded a year later this album is a reunion of a more mature and a great musical family. I know it shows.

J.W. McClure

Side One:

JIMMIE'S MEAN MAMA BLUES - Jimmie Rodgers ©Peer International Inc.

Greg Artzner, guitar and vocal; Terry Leonino, vocal and harmonica; Brian Silber, fiddle; Paul Duff, bass

One of the many great songs by "The Yodeling Brakeman." This one Jimmie Rodgers recorded with a small band backing him up that included trumpet, piano and clarinet. One of our favorites.

LIMITED ACCESS - ©Greg Artzner

Greg, vocal and guitar; Terry, harmony vocal and fretted dulcimer; Randy Knapp, harmony vocal

The automobile and the superhighway provide us with a great freedom, personalized transportation at high speeds. They are also a source of ugliness and destruction through beautiful countrysides. Mountains and farmlands are moved or blown apart to make way for concrete and blacktop.

Interstate highways in West Virginia are some of the best examples of this type of irreversible destruction, where mountain after mountain has been split in two in order that the highway could be made straight and level.

Destruction of natural resources in the path of our automotive society is not confined to the land. Throughout the world, oil spills from giant tanker ships are destroying coastlines and fishing grounds, killing wildlife and posing serious economic and health threats to coastal inhabitants, to a large extent just so that we can each have our own automobile to drive on a limited cess highway.

OH, LADY BE GOOD - George and Ira Gershwin ©Warner Brothers Music

Greg, vocal and guitar; Terry, vocal; Mark Cozy, vocal; Brian, fiddle; Rich Matthews, harmonica; Paul, bass

From the movie of the same name. The film has one of the greatest dancing dogs in the history of the movies. Our arrangement was inspired by Martin, Bogan, and Armstrong.

DON'T EXPLAIN - Billie Holiday ©Northern Music Inc.

Terry, vocal; Greg, guitar; Paul, bass

One of the songs Billie Holiday penned herself. Terry picked this song up first at Paul's urging and did it with just string bass accompaniment. The guitar part was added later.

CANNILY, CANNILY - Ewan MacColl

Terry, vocal and fretted dulcimer; Greg, guitar; Brian, fiddle

Their mother sings to hush the little "bairns" whose father is a railway engineer working the night shift. He must sleep in the evening when the children are restless in their beds.

CITY OF SAVANNAH - Old French - Hornpipes, traditional

Terry, guitar; Greg, English concertina; Matthew Daynard, hammered dulcimer; Bill Whitman, tin whistle; Brian Silber, fiddle

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Side Two:

RAILROAD HOME - ©Greg Artzner

Greg, vocal and guitar; Terry, harmony vocal and harmonica; Brian, fiddle
A reminiscence about my former home in Southern Ohio. It was right next to railroad tracks that were heavily used. Each night at about 2 a.m., a fast freight would fly through and the whole house would shake and rattle.

TAIN'T NOBODY'S BIZNESS IF I DO - Porter Grainger and Everett Robbins ©MCA Music. Terry, vocal; Greg, guitar; Brian, fiddle; Paul, bass; Rich, harmonica.

Porter Grainger was known as one of the "real gentlemen of the business." He was piano accompanist to Bessie Smith and many others during his career. This song, written in the early twenties, has been recorded by numerous artists, notably Bessie Smith and Billie Holiday.

THAT WILL NEVER HAPPEN NO MORE - Blind Blake - P.D.

Greg, vocal and guitar; Terry, vocal and harmonica; Brian, fiddle; Paul, bass; Matthew, spoons

Some say he died in New York City, but no one really knows. Blake recorded in Chicago in the 20's and 30's. This one we learned from our good friend Chris Rietz, of Akron, Ohio.

DOWN IN THE DUMPS - Leola and Wesley Wilson ©1958 Empress Music

Terry, vocal; Greg, guitar; Brian, fiddle; Paul, bass

After a long absence from the recording studio, in 1933 Bessie Smith returned to do her last session before her tragic death in 1937. "Down in the Dumps" was one of those last recordings. She continued to perform, but did not record again, so only those who remember her last performance know what stylistic changes she was making as the swing era began.

THE BLARNEY PILGRIM - Jig, traditional

Terry, guitar; Greg, English concertina; Matthew, hammered dulcimer; Bill Whitman, tin whistle; Brian, fiddle

KANSAS CITY KITTY - traditional Mark Cozy - Solo guitar

Mark was a singer, banjoist and guitarist with "MAGPIE" for three years. We couldn't put out an album without some of his fine playing. The arrangement was inspired by the Hotmud Family of Springfield, Ohio.

Produced by Randy Knapp

Engineered by Stan Gowin

Technical Assistance by Rick Knapp

Recorded at: Slade Run Productions, Falls Church, Va.
Dunham Inn Studio, Potomac, Md.

"Limited Access" recorded at Bias Recording Studio, Falls Church, Va.

Engineered by Norm Rowland

Recorded July through September 1977

Special thanks to Diane Blagman, Nancy Daynard and Mary Cliff and to Lou Dunham, for getting us there.

Notes by J.W. McClure

Notes on the songs by Greg Artzner and Terry Leonino

Cover design by Ronald Clyne