Magpie & Friends
Live at the Dunham Inn
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 driving 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

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**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** - © Northern Music Inc.
Billie Holiday
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
Greg, vocal and fretted dulcimer; Greg, guitar; Brian, fiddle
Their mother sings to hustle 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
Greg, English concertina; Matthew Daynard, hammered dulcimer; Bill Whitman, tin whistle; Brian Silber, fiddle

Produced by Randy Knapp
Engineered by Stan Gowan
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 Bligman, 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 Cline

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