

# M O N S T E R S



**FOLK** VOL. 1  
SESSIONS 1983 - 1985

## EARLY DAYS SPEAKEASY '83

by Trixie A. Balm  
(aka Lauren Agnelli)



So, these three punk rockers walk into a bar.

'S not so unusual; after all, we're talking Greenwich Village here. But this is a folk bar. And these aren't folkies, they're punk rockers dressed up like beatniks in black slacks, black berets, striped French Sailor's shirts and Ray Ban shades. But it's 1983, and beatniks haven't walked this beat for like 30 years. And these beatniks are young. And they love folk music. They are a brand new band: two guys with mops of dark hair-- one tall and lanky, one wiry and compact-- and one petite, waifish woman with short henna-red hair. They talk fast, crack wise, and are actually kinda pleased that everyone in the bar is staring.

This bar, the Speakeasy, is a typical MacDougal Street joint with a well-lit "dining" area in the front serving hummus and falafel. But behind a thick curtain, there's a little bar to the right, then a few steps down, into a long back room complete with a stage, a sound system, and three rows of tables. It's rundown, dark, with chipped mirrored walls. The smell of fried chick peas, falafel oil, permeating the atmosphere: Welcome to the heart of New York's growing folk music revival.

Ronald Reagan is president. NYC had not yet been Disney-fied. It's open mic night at the Speakeasy. This new band-- The Washington Squares as they call themselves-- show up to try out a few tunes for the first time in public. They've been practicing and they sound good. People stop on the street outside of their rehearsal space to listen through the open window. The band believes in folk music, beat writers, liberal politics, the Weavers, and both Dylans: Bob and Thomas.



Some in the Speakeasy that night might even recognize them as New Wave rocker refugees. Lauren Agnelli had been a singer, guitarist, songwriter and key member of the popular NY New Wave band, Nervus Rex, as well as a rock music writer for the Village Voice under the pseudonym Trixie A. Balm. Tom Goodkind had knocked around the punk scene with his band, U.S. Ape, as bandleader, singer and guitarist, and was a well-known impresario of the downtown nightlife scene, establishing alternative music venues such as Irving Plaza and the Peppermint Lounge. Bruce Jay Paskow, a lead guitarist and songwriter extraordinaire, had played the New York music circuit for years with his punk rockabilly band, The Invaders.

Legend has it the Squares bribed somebody to jump the line in the open mic lineup; anything is possible, they always were a rebellious bunch. The neo-beatnik, former-punk-now-folkie trio of Bruce, Lauren & Tom step onto the stage, plug in a bass guitar, strap on two acoustic guitars and proceed to share, extemporaneously, their thoughts on Edwin Meese, sex, drugs and the current state of mid-Eastern food on MacDougal Street. And then, they break out in song: a beautiful, brash, 3-part harmony with driving guitars and resonating bass that leaves the audience clapping, stomping and wanting more.

That night, the house was packed with Squares' friends, folk music lovers, and "Fast Folk" performers like Rod McDonald, Jack Hardy, Eric Frandsen, Christine Lavin, Frank Christian, Roger Manning, Enamel the Camel, and Suzanne Vega. Dave Van Ronk, the Mayor of MacDougal Street, was still alive and kicking.

And with that very first two-song open mic "gig" in the Village in 1983, the Squares were on their way.

THUS: These three punk rockers walked out of that aforementioned bar as a bunch of folkin' upstarts-- and they would continue to shake things up, sing in 3-part harmonies, and play songs they loved always with that fresh, new wave punk energy and attitude. Some say that The Washington Squares created a Monster, and so...

Monsters of Folk-- the collection-- is about bringing the REAL Washington Squares to you, complete with the banter, jokes, "lost" songs, figurative warts-- and all.

-Trixie A. Balm

**1. DAYLIGHT (2:21)**  
**XANTIS FESTIVAL**  
Switzerland July '92



We begin with the last recorded song of the three original Squares acapella, with natural echo from the Swiss Alps, when the Squares played the summer's end Xantis festival. It proved to be the last time Tom and Lauren would ever see Bruce. Tom wrote "Daylight" as a song of rebellion against John Denver's "Sunshine."

Daylight  
Comes through my window  
Knocks hard  
Asks what I'm doing home.

Daylight keeps me awake all day  
Makes me sick with blinding rays  
Says "Just stay away,  
And things might go your way."

Daylight  
Always comes at the same time  
Points out  
How to use my mind

Daylight says, "You'd better work-a-late  
Better get up real early and learn about hate,  
And use all your energy  
Thinking 'bout mistakes that you've made."

Daylight  
Asks why I dig deep  
I hide  
Try to go back to sleep

She pulls me and shakes me 'til everything's clear  
Fills my dusty room with cheer  
Daylight you'd better get the hell on out of here

Words and music Tom Goodkind  
© Hargus McSneakerbottom Music (ASCAP)

**2. COME ON (3:44)**  
**Tom's Pad, Mar '83**



This recording is one of their first rehearsals at Tom's apartment in the Village, on 13th between University and 5th Avenue-- the official practice pad. Neighbor Cherry Vanilla of Bowie fame listened through a large hole in the bathroom wall.

Come on, get a little closer  
Come on, put your head next to mine

CHORUS: Come on, don't you think I mean it?  
Come on, do I have to scream it  
Come on, come on with me

Come on, drive a little faster  
Come on, did you think your time was past you-  
CHORUS

Come on, twist the knife in deeper  
Come on, twist it 'round your finger, just like me-  
CHORUS

Words and music Bruce Jay Paskow  
© Hargus McSneakerbottom Music (ASCAP)



### 3. WHO'S CHEATING WHO? (3:33)

Tom's Pad, Mar '83

Bruce and Lauren share lead vocals. Bruce would always bring Twinkies and a Coke to practice for the Squares to share.

Who's cheating who?

It's not the things you say or do  
It's just that when you laugh it's not the same  
And in your sleep I heard you call somebody else's name

Who's cheating who?

Don't you know  
That I cheat better than you.

Sometimes I wonder

What goes on in your mind?  
If I could read your thoughts  
Is cheating what I'd find?

Words and music Bruce Jay Paskow

© Hargus McSneakerbottom Music (ASCAP)



### 4. WALK RIGHT IN (3:29)

SPEAKEASY Aug '83

After months of Monday night auditions at the Speakeasy open mic (the MacDougal Street folk club that helped propel the careers of Suzanne Vega and Tracy Chapman) to a crowd with lines out the door, the Squares were given a full weekend headline by the club owner, Joseph, known for producing the movie "I Spit on Your Grave", and re-billed regularly for 3 years. Folk City soon followed--with a poster of the Squares in front, along side of Simon and Garfunkel and Dylan, stating "First New York Appearance." The Squares loved opening with this 1963 folk-styled hit. For at least the first year, it was this one-- or "There's A Meeting Here Tonight"-- Limeliters style.

Walk right in, sit right down

Daddy, let your mind roll on

Walk right in, sit right down

Daddy, let your mind roll on

Everybody's talkin' 'bout a new way of walkin'

Do you want to lose your mind?

Walk right in, sit right down

Daddy, let your mind roll on

Walk right in, sit right down

Baby, let your hair hang down

Walk right in, sit right down

Baby, let your hair hang down



Everybody's talkin' 'bout a new way of walkin'

Do you want to lose your mind?

Walk right in, sit right down

Baby, let your hair hang down

Words and music Cannon, Darling, Svaneoe and Woods

© Peermusic Publishing (BMI)

## 5. A MONTH OF SUNDAYS (5:01)

SPEAKEASY Aug '83

Youthful heartbreak and the group Squeeze who Lauren hung with in London influenced this song. Tom and Bruce crafted the instrumental break of "Never on a Sunday."

When I see your face it's like a treasure  
Buried in a cove afar  
Transports me to another era  
A month of Sundays been and gone

### CHORUS:

If love's the key, where's the lock?  
I don't mean grief, could we just talk?  
Are times so hard?  
A month of Sundays been and gone  
Are times so hard?  
A month of Sundays been and gone  
Feels so long...

Transparent people are like windows  
All depends on point of view  
You say no one will send you flowers  
It don't reflect so well on you

### CHORUS

A month of Sundays seems so endless  
Too many laters crying now  
So I'm the one who's done the bending  
I'm the one who has the doubts.

### CHORUS

Words and music Lauren Agnelli  
© Hargus McSneakerbottom Music (ASCAP)



## 6. THE CRUEL WAR (3:41)

SPEAKEASY Aug '83

Traditional folk song led by Lauren-- and recorded early on by Peter, Paul & Mary. In 1963, Peter, Paul & Mary were playing a concert on L.I. (Westbury Music Fair) and the Squares borrowed a car and went to study. After the show, the Squares met Mary and they together started singing "The Cruel War" and Mary caressed Lauren's cheek. J.L.'s camera captured the moment... little did the Squares or PP&M know that they would be sharing a label a few years later, and that the WSQs would be called "The punk Peter, Paul & Mary". The Squares floated Tom some cash to go to the Library of Congress Archives to drag out the original of this song from the Civil War days.

The Cruel War is raging, Johnny has to fight  
I want to be with him from morning to night.  
I want to be with him, it grieves my heart so,  
Won't you let me go with you?  
No, my love, no.

Tomorrow is Sunday, Monday is the day  
That your Captain will call you and you must obey.  
Your captain will call you it grieves my heart so,  
Won't you let me go with you?  
No, my love, no.

I'll tie back my hair, men's clothing I'll put on,  
I'll pass as your comrade, as we march along.  
I'll pass as your comrade, no one will ever know.  
Won't you let me go with you?  
No, my love, no.

Oh Johnny, oh Johnny, I fear you are unkind  
I love you far better than all of mankind.  
I love you far better than words can e're express  
Won't you let me go with you?  
Yes, my love, yes.

Traditional arr. by Goodkind, Agnelli, Paskow  
© Hargus McSneakerbottom Music (ASCAP)

## 7. I'LL NEVER FIND ANOTHER YOU (1:57)

NYC demo session September '83

This was always one of Lauren's favorite songs--from the time she heard it on the radio, to the times we sang it in folk mass. Bruce always joked that this tune was the "sheepherder's lament" ("...another ewe").

There's a new world somewhere  
They call the promised land.  
And I'll be there someday  
If you will hold my hand.  
I still need you there beside me  
No matter what I do  
For I know I'll never find another you.

There is always someone  
For each of us, they say.  
And you'll be my someone  
Forever and a day.  
I could search the whole world over  
Until my life is through  
But I know I'll never find another you.

It's a long, long journey  
So stay by my side.  
When I walk through the storm  
You'll be my guide, be my guide.

If they gave me a fortune  
My pleasure would be small.  
I could lose it all tomorrow  
And never mind at all.  
But if I should lose your love, dear,  
I don't know what I'd do  
But I know I'll never find another you,  
Another you, another you.

Words and music Tom Springfield  
© Warner/Chappell Music, Inc. (ASCAP)



## 8.1 LENNY KAYE INTRO (0:19)

IRVING PLAZA March '84

The great Doc Rock, folk archivist and leader of the Patti Smith Group, Lenny Kaye, introduces an evening at Irving Plaza with the Squares that featured Peter Yarrow of Peter Paul and Mary, Allen Ginsberg and Dr. Irwin Corey. The place was packed and the night was magical...and kind of surreal.

## 8.2 PROFESSOR IRWIN COREY INTRO (0:43)

IRVING PLAZA March '84

Professor Irwin Corey, original king of Beat comedy and truly a pisser, introduces the Squares that magical and surreal evening at Irving Plaza.

## 8.3 CARVEL JINGLE... & RIFFING (1:06)

IRVING PLAZA March '84

The Squares loved Carvel ice cream. Lauren worked at the Greenwich Village Carvel for a short stint and always wore the t-shirt. So, the Squares had to do a tribute of sorts. They just got on a roll and then Bruce started riffing so why stop the train when it's leaving the brain station?

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## 9. ALLEN GINSBERG: BIRDBRAIN (6:22)

IRVING PLAZA March '84



Tom knew Allen Ginsberg from waltzing him around the punk and new wave clubs he ran in the early '80s and knew of Allen's love of folk music. This Ginsberg-Squares collaboration is the stuff of historic Village lore and locating it for this collection was essential. To be on a stage with a beat legend like AG was kind of a dream come true for the band. Peter Orlovsky was there, too.

Birdbrain runs the world

Birdbrain is the ultimate product of Capitalism

Birdbrain chief bureaucrat of Russia, yawning

Birdbrain ran FBI 30 years appointed by FDR and never chased Cosa Nostra

Birdbrain apportions wheat to be burned, keep prices up on the world markets

Birdbrain lends money to developing nation police-states through the world banks

Birdbrain offers brain transplants in Switzerland

Birdbrain wakes up in middle of night and arranges his sheets

I am Birdbrain!

I rule Russia, Yugoslavia, England, Poland, Argentina, United States, El Salvador

Birdbrain multiplies in Russia, China and the United States

Birdbrain inhabits Stalin's corpse inside the Kremlin wall

Birdbrain dictates petrochemical agriculture in Africa desert regions

Birdbrain lowers North California's water table, sucking it up for Orange County Agribusiness Banks

Birdbrain clubs baby harp seals and wears their coats to Paris

Birdbrain runs the Pentagon, his brother runs the CIA, fatass bucks

Birdbrain writes and edits Time, Newsweek, Wall Street Journal, Pravda, Izvestia

Birdbrain is Pope, Premier, President, Commissar, Chairman, Senator

Birdbrain voted Reagan President of the United States

Birdbrain prepares Wonder Bread with refined white flour

Birdbrain sold slaves, sugar, tobacco, alcohol

Birdbrain sent 20,000,000 intellectuals and Jews to Siberia, 15,000,000 never got back to the Stray Dog Caf]

Wore a mustache and ran Germany on amphetamines the last year of World War II

Birdbrain conceived the Final Solution to the Jewish problem of Europe

Birdbrain carried it out in gas chambers

Birdbrain borrowed Lucky Luciano, the Mafia, from jail to secure Sicily for U.S. Birdbrain against the Reds

Birdbrain manufactured guns in the Holy Land and

sold them to white goyims in South Africa

Birdbrain supplied helicopters to Central America generals, kill a lot of restless Indians, encourage a favorable business climate

He began a war of terror against Israeli Jews

Sent Zionist planes to shoot Palestinian huts near Beirut

Birdbrain outlawed opiates on the world markets

Birdbrain formed the black market in opium

Birdbrain's father shot skag in hallways of the Lower East Side of New York

Organized Operation Condor to spray poison fumes on the marijuana fields of Sonora

Birdbrain got sick in Harvard Square from smoking Mexican grass

Birdbrain arrived in Europe to conquer cockroaches with propaganda

Birdbrain became a great international poet and went around the world praising the glories of

Birdbrain, I declare Birdbrain to be victor in the poetry contest

He built the World Trade Center on New York Harbor without regard where the toilets emptied

He began chopping down the Amazon Rainforest to build a wood pulp factory on the river bank

Birdbrain in Iraq attacked Birdbrain in Iran

Birdbrain in Belfast throws bombs at his mother's ass

Birdbrain wrote Das Kapital, authored the Bible,

penned The Wealth of Nations

Birdbrain's humanity, he built the Rainbow Room on top of Rockefeller Center so we could dance

He invented the Theory of Relativity so Rockwell Corporation could make neutron bombs at Rocky Flats in Colorado

Birdbrain's going to see how long he can go without cumming

Birdbrain thinks his dong will grow big that way

Birdbrain found out he was a Buddha by meditating

Birdbrain's afraid he's going to blow up the planet so he built this rocket to get away

So he sang this song to be immortal

Music by Mark Frye and words by Allen Ginsberg  
©Ginsberg, Wahl, Frye, Chapelle

## 10. YOU WERE ON MY MIND (2:59)

WINNEPEG FOLK FEST,  
CANADA July '84



Selected as headliners at the famous Winnipeg (Winterpeg) Folk Festival in the summer of 1984, here's the band catering to the Canadians by performing a cover by the great Canadian folk duo, Ian and Sylvia (she wrote it). This crowd was over 10,000 strong and really dug the skinny, ash-skinned shaded beat thing the Squares brought to them. The Squares introduction to Canada-- "The Great White North"-- couldn't have been more fun. The three of them also did the Mariposa Festival and played Winnipeg more than once. "You Were on My Mind" had several versions, so the band started doing the New Seekers version and ended up digging the Ian and Sylvia one. They speeded up the song and gave it real punch-- as only folk punks would do.

When I woke up this morning  
You were on my mind  
And you were on my mind  
I got troubles, I got worries,  
I got wounds to bind

So I went to the corner  
Just to ease my pains  
Yeah, just to ease my pains  
I got drunk, I got sick,  
I came home again

And I got a feelin'  
Down in my shoes, said  
Way down in my shoes  
Yeah, I got to ramble,  
I got to move,  
I got to walk away my blues

Words and music Sylvia Fricker  
© Alfred Music (ASCAP)



## 11. IF I HAD A HAMMER (3:47)

WINNEPEG FOLK FEST,  
CANADA July '84



With Bruce on lead vocals, this Seeger-Hays anthem's performance from the same Winnipeg Folk Festival of the summer of '84 left the audience really wanting more. The promoters stopped the Squares when they were walking back to their hotel rooms to drag them back onstage to say goodnight again, because the next guy performing was having a really hard time.

If I had a hammer, I'd hammer in the morning  
I'd hammer in the evening,  
All over this land

I'd hammer out danger, I'd hammer out a warning,  
I'd hammer out love between my brothers and my sisters,  
All over this land.

If I had a bell, I'd ring it in the morning,  
I'd ring it in the evening,  
All over this land

I'd ring out danger, I'd ring out a warning  
I'd ring out love between my brothers and my sisters,  
All over this land.

If I had a song, I'd sing it in the morning,  
I'd sing it in the evening,  
All over this land



I'd sing out danger, I'd sing out a warning  
I'd sing out love between my brothers and my sisters

All over this land.

Well I got a hammer, And I got a bell,  
And I got a song to sing, all over this land.

It's the hammer of Justice, It's the bell of Freedom,  
It's the song about Love between my brothers and my sisters,  
All over this land.

Words and music Lee Hayes & Pete Seeger © T.R.O. Inc.

## 12. PROMISES (3:47)

THE NEW SCHOOL Sept '84

Dave Guard, leader of the Kingston Trio, gifted his banjo to Tom. It was the banjo Dave used on the KT albums: a Vega long neck. Tom sings and plays banjo on this song penned for his wife. The Squares first public engagement was at Tom & J.L.'s wedding in Florida in May of '83.

When I gave you my love  
All I could give you were my promises  
When I gave you my love  
All I could give you were my promises

Some women cry when their love goes  
But from a tear a flower grows  
And that will fill the world with joy  
And from that joy fulfill those promises

In the tunnel dark as night  
You must hold tight to those promises  
And that train will bring you to the light  
And from that light fulfill those promises

So come with me  
And take my hand  
We're going to that promised land  
And that will fill the world with joy  
And from that joy fulfill all promises

Words and music Tom Goodkind  
©Hargus McSneakerbottom Music (ASCAP)



## 13. STAND AND FIGHT (2:17)

THE NEW SCHOOL Sept '84

At Lauren's Soho pad, Tom & Lauren penned this pro-union tune-- the only Squares original that two Squares collaborated on. The group usually shared (at least with credit) the arranging of traditional folk tunes. At this time, the Squares were performing at strikes and, unlike many of their folk heroes, refused to cross picket lines. They revered the great tradition of Joe Hill and Woody Guthrie, and held the ideals of "the Union" to heart... always ready to "Stand and Fight."

Went to school, got beat up  
Went to work, they broke my chops  
I'm ready, I'm ready  
I'm ready, ready to stand and fight

Went to work, got my check  
Got fed up and no respect  
I'm ready, I'm ready  
I'm ready, ready to stand and fight

Yeah unions fair pay, bring it home everyday  
If we don't stand, hey, it could all fade away  
Man, you know we're right

Love my life, love my work  
But the boss man treats me like a jerk  
I'm ready, I'm ready  
I'm ready, ready to stand and fight

Words and music Tom Goodkind & Lauren Agnelli  
©Hargus McSneakerbottom Music (ASCAP)



## 14. ROGER MANNING "SQUARES SONG" (2:09)

SPEAKEASY Dec '84

Roger road-managed the Squares for the first year while carving out a career as the leader of "Folk grass" and the anti-folk movement on the Lower East Side, spawning artists such as Beck and Regina Spektor.

I come to Village to hear folk music played  
There ain't much left, I hear people say  
But then I read in the Aquarian  
That the times are a changin' once again

Come gather 'round people the time is at hand  
To dust off your banjo and form a folk band  
Sing folk song harmonies to fill the Village air  
Jump on the bandwagon with the Washington  
Squares

Hey Washington Squares, I wrote you this tune  
I like the way your singing fills the room  
I like the songs and the whole idea  
Every time I see you, I have a real good time

It's the month of December, winter is near  
Today is the 8th, there's a lot of folkies here  
There's talking and laughing and songs in the air  
And we're all here to say, happy birthday Tom  
Square.

Words and music by Roger Manning  
© Roger Manning Art Because It's Made In Soho (ASCAP)

I never will understand  
The twists and the turns and the changes of hand  
I never will understand  
The attraction of the razor's edge

Love is gold for all it buys  
Like a rose twists pleasure pressed  
The treasure chest is in your eyes  
And it keeps me inside of the razor's edge

Words and music Bruce Jay Paskow  
© Hargus McSneakerbottom Music (ASCAP)

## 15.1 TUNE UP (4:32)

SPEAKEASY Dec '84

The Squares were critiqued about  
not spending enough time between  
songs tuning up; and took this very  
seriously.

## 15. RAZOR'S EDGE WITH SYD STRAW (3:15)

SPEAKEASY Dec '84

The Squares good friend and brilliant singer Syd Straw (of Golden Palominos and Van Dyke Parks fame) united with Bruce in this tune Bruce penned.

## 15.2 TALK (4:32)

SAN FRANCISCO iBEAM  
Jun '85

On tour of the country they sold out shows, like this one with the Knitters in San Francisco in 1985-- prior to having a recording (they were scheduled to record but A & M gave the Squares contract to Suzanne Vega at the last minute). What better place for a neo-Beat band than the epicenter of the Beat culture, San Francisco? So the Squares played The i-Beam, carried on, and visited with friends and fans including City Lights with Lawrence Ferlinghetti and Enrico's (the Hungry I) with Enrico and Mort Saul. The Squares discussed everything with their audience. Leslie Berman of the Village Voice and Rolling Stone, told the Squares to stop talking when they played the Philadelphia Folk Festival to many thousands in 1984. She said it confused people. After the show, she told the Squares that she made a mistake and to never stop talking, and they never tried that again.

## 16. SHE'S SO LOVELY (2:32)

SAN FRANCISCO iBEAM Jun '85

Tom lead sang this song about a girl who doesn't need a boyfriend to define herself. The Squares dug weaving harmonies on this one.

She walks down the street  
Holding his hand  
She's alive with innocence  
And he's a happy man  
But she's so lovely as she walks down the street  
alone

He never went to school  
Was always on the run  
And wasn't that the guy  
Of whom we all made fun  
And she's so lovely as she walks down the street  
alone

And the clouds come blowin' our pain away  
We wait for a better day without the boss's song  
And the rain falls washing our cares away  
It's always a better day, when your hopes are strong

She's nobody's fool  
She stands tall within  
And as I sleep my days away  
She smiles a knowing grin  
She's so lovely as she walks down the street alone

Words and  
music  
Tom Goodkind

© Hargus  
McSneekerbottom  
Music (ASCAP)



## 17. WASHINGTON SQUARE (0:54)

SAN FRANCISCO iBEAM Jun '85

Performing this song made sense. To this day, even some people think it's an original. Tom rules on banjo. On YouTube, check out Paul Shaffer in Washington Square Park, interviewing the Squares under the arch, playing the tune in the background as the interview happened.



Music by Goldstein and Shire  
© Showboat Songs Inc./Chappell & Co Inc. (ASCAP)

## 18. SAN FRANCISCO (1:50)

SAN FRANCISCO iBEAM Jun '85

Wherever the Squares went they sung about wherever they went, usually making something up. Bruce isn't telling the truth-- they didn't learn this in the dressing room-- they learned it onstage.

If you're going to San Francisco  
Be sure to wear some flowers in your hair  
If you're going to San Francisco  
Summertime will be a love-in there

All across the nation  
Such a strange vibration  
People in motion  
There's a whole generation  
With a new explanation  
People in motion  
People in motion

Words and music by John Phillips  
© Universal Music Publishing Group (BMI)

## 19. WHEN I WAS A YOUNG GIRL (2:22)

THE VANGUARD SESSIONS Jul '85



Lauren sings lead on this wonderful traditional folk interpretation. The song was an exorcism of her fears of falling prey to the same misfortunes. Rewrites and updates on "traddie" songs was always a favorite Squares pastime.

When I was a young girl  
I used to seek pleasure  
When I was a young girl  
I used to drink wine  
Out of the wine bar and into a fast car  
Into a fast car and out on the street

I used to seek pleasure  
From fast cars and night clubs  
I used to seek pleasure  
Going out on the town  
Friends they soon vanish and lovers all banished  
I'm back from the clinic and things sure look bad

Go tell my true love  
to find him another  
Go tell my true love  
I'm sorry and sad  
My poor heart is failing, my body is ailing  
I'm all out of money and out on the street.

Traditional-- new words by Lauren Agnelli  
©Hargus McSneakerbottom Music (ASCAP)



## 20. TOO BLUE EYES (4:28)

THE VANGUARD SESSIONS Jul '85

Bruce sings lead. The harmonies came naturally. The Squares would often walk the streets of the Lower East Side singing songs for the first time.

Baby, I thought I'd seen it all  
Baby, I thought I'd seen it all  
Do you realize, what you advertise  
With your loving, loving too blue eyes

Baby, I thought I'd done it all  
Baby, I thought I'd done it all  
Do you realize, what you advertise  
With your loving, loving too blue eyes

With every look there comes a hook  
I'd like a book of your come hither looks.

Words and music Bruce Jay Paskow  
©Hargus McSneakerbottom Music (ASCAP)



## 21. MOVIN' UPTOWN (2:56)

THE VANGUARD SESSIONS Jul '85

Tom sings lead on this song about the fear of selling out; the beatnik's nightmare. It was definitely a statement in the Yuppie-era 1980s. Wait for the end where Tom says "That's it!" until the next collection which will feature the Monsters of Folk from '85 to '87. We'll see you then.

I'm getting tired  
Of people tearing me down  
I'm gonna take be a straight job  
Stop moving around  
I'm gonna take me a straight job  
Leave my life behind  
I'm gonna take me a subway  
On the uptown line

CHORUS:  
I love my freedom  
And I love my life  
And I love the people  
People of the night  
But I'm growing tired  
Of people tearing me down  
Common baby  
We're moving uptown

Well the heartache comes  
And it feels so bad  
When you can't provide  
You're a shameful man  
Well I look at the clothes your wear  
Though you beg me to stay  
Well my heartache's bad, babe  
And it won't go away

CHORUS

Words and music Tom Goodkind  
© Hargus McSneakerbottom Music (ASCAP)



## FOLK CITY

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MUSIC FOR DOZENS

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GABRIEL YACOUB  
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FRIDAY, JULY 8 9:00 & 12:00  
AN EVENING ANY BEATNIK WOULD BE PROUD OF!  
IN THEIR FIRST N.Y. APPEARANCE...

THE WASHINGTON SQUARES

featuring LAUREN AGNELLI (of Nervous Rex), ROB  
FRIEDMAN, TOM GOODKIND (from you know where)  
and BRUCE PASKOW (from INVADERS)  
*"The best folk group since Peter, Paul & Mary"*  
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THE ROOMMATES  
POEZ (reading from HOWL)

SATURDAY, JULY 9 9:00 & 12:00  
ROCK & ROLL WITH...

THE SMITHEREENS

\$1 SUNDAY, JULY 10  
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9 P.M.- STAND-UPS, SKITS, SCENES  
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TUESDAY, JULY 12 STARTING AT 9:00  
DOLLAR NIGHT  
\$1 SOME OF N.Y.'s BEST SINGER/SONGWRITER/ \$1  
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WEDNESDAY, JULY 13 10 P.M. SHARP!  
MUSIC FOR DOZENS  
\$3 THE BOSTON POPS  
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\* ADVANCE TICKETS NOW ON SALE • RESERVATIONS ACCEPTED

\* JOHN RENBOURN / STEFAN GROSSMAN, 7/14  
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\* ELLIOT MURPHY BAND, 7/29

130 W. 3rd ST., N.Y.C. - AL-4-8449

## CREDITS

Produced at his downtown NYC pad with a ton of borrowed gear (including Mark Josephson's vestigial but formidable cassette player) by Tom Goodkind Jan - Nov '16

Mastering: at Dubway Studios, FiDi, NYC July '16 by Lauren Boutillette

Art: at her studios in Brooklyn NYC by Marlene Weisman Oct-Nov '16

Photography: at the lower Manhattan darkroom of J.L. Goodkind Mar '83 - Sept '85

Web: at his New Jersey pad by Sal Pane Nov '16

Legal: at the Shukat NYC office by Jonas Herbsman Jan - Nov '16 with Cody Brown

Survey: at her secret Seattle laboratory by Shary Flenniken Oct - Nov '16

Promo: at the wild Marauder Group NYC office by Rev. Moose and Gabby Vice Oct - Nov '16

Booking: at his New Hampshire farm by Thom Wolke, his CA spread by Frank Reilly, and at a groovy NYC office with Jeff Rowland July - Nov '16

Radio: at the SIRIUS radio studio of the greatest rock n' roll DJ of all time, Meg Griffin Sept - Nov '16

You: at your hangout with great phones and speakers - you've got great taste Nov '16

This is the first of three collections and the third album by The Washington Squares

Bruce Jay Paskow passed in the mid '90s-- and we miss him every day

His wife, artist Shary Flenniken, assisted with this project almost daily throughout 2016, acting on his behalf.

Much love to Bruce and Shary, and to Matthew Male, and to J.L. Goodkind.

See you in the late spring for Monsters of Folk Session II 1985 - 1987.

Meanwhile, don't be a stranger.

**FACEBOOK:** <https://www.facebook.com/WashingtonSquares/>

**TWITTER:** <https://twitter.com/WashSquares>

-- LA & TG  
Greenwich Village November 25, 2016

# THE WASHINGTON SQUARES

