



The Folk Club of Reston-Herndon

Preserving the traditions of Folk Music, Folk Lore, and Gentle Folk Ways

www.RestonHerndonFolkClub.com

Volume 24, Issue 7

July 2008

July 8 Showcase – Tom Bodine

I have always loved music. My earliest musical memory dates back to 1962 when I was a kid growing up outside of Scranton, PA and heard The Beatles “Love Me Do” on the radio at a friend’s house. I was hooked. Later, following a move to the New York metropolitan area, I spent many a night tuned to 770 on the AM dial listening to “Cousin Bruce” (DJ Bruce Morrow) spinning tunes on WABC out of NYC. From Ultimate Spinach to The Monkees, Crosby, Stills, Nash & Young to Hendrix and The Lovin’ Spoonful, I’d listen to most anything coming in over the air waves or that I could get my hands on. Trips to the Woolworth 45 rpm cutout bin (three for a buck) were a treat. Banging on assorted boxes, trays, and other objects in my friend’s basement with the volume cranked on a Rolling Stones LP was a favorite pastime as was listening to my friend’s older brother’s band knocking out a spot on rendition of The Doors “Light My Fire.”

Fifth grade presented the opportunity to take drum lessons and join the school band. Shortly thereafter “The Advanced Project” was born, featuring guitar, drums, and vocals. Our repertoire was limited, but we had fun. It wasn’t long before we landed our first gig (complete with go-go dancers) when we were invited to play at Mrs. Breton’s 5th grade class party. With the addition of bass guitar and keyboards along the way, The Advanced Project continued into junior high as did my participation in the school band, but by the end of junior high I was getting into other things and soon ended up quitting both.

Listening to music absolutely continued to be one of my passions. As a member of our high school basketball team, I was also the guy who picked the pre-game warm up tunes and thought we led the league in that department (think live Allman Brothers “One Way Out”, The Who’s “Won’t Get Fooled Again” and early Doobie Brothers). It was at this point, with my prospects for a successful NBA career waning, that I considered dropping out of high school and becoming an itinerant blues musician. Problem was that I was a white kid from Connecticut who didn’t play guitar or sing.

Fast forward to upstate NY—senior year of college and my roommate shows up with a guitar he’d learned to play over the summer. Not to be outdone, I traded in my baseball bat that doubled as an air guitar and picked up a cheap lefty ax. Progress was slow, but something inside kept me going even though I was playing to the walls of my apartment for many years. Then a singer friend of mine cajoled me (after too many beers) into agreeing to perform with her at an open mic. We picked Gallagher’s Pub in Northwest, DC and I was freaking out for a full two weeks prior to the date. Thankfully, Monica ignored my pleas to bail on the event and I remain eternally grateful for her role in getting me to perform in public. “Tom & Monica” continued to perform open mics and paid gigs at various DC-metro area venues for a few years until we eventually went our separate ways musically.

Lately I’ve been finding myself gravitating towards songs that tell a story. Albums by Canadian singer-songwriters James Keelaghan and David Francey and American-born Richard Shindell have been finding their way into my CD player. With a daily hour and a half round-trip commute to work, I spend a lot of time listening to channel 15 “The Folk Village” on XM Satellite radio. I feel fortunate to have discovered the Folk Club with all the wonderful performers and nice folks who show up every week to share their talents and love of music. It’s so nice to be able to play at a place where people pay attention and listen to the music. I hope you enjoy my showcase. Several of you have asked whether I’m related to (or am) Tom Burdette of Motel 6 renown. I can assure I’m not, but I will be happy nevertheless to “leave a light on” following the showcase.

Oddball Folk Artist – Ivor Cutler



Ivor Cutler (January 15, 1923 – March 3, 2006) said that if his kid brother had not been born, thereby causing Ivor to lose his place at the center of the universe, he would never have been so screwed-up, and therefore not as creative. In his typically understated (and slightly Charles Addams-esque) fashion, he claimed that he tried to eliminate his young sibling, but that his Auntie Eva came into the room and “thought that it wasn’t a good idea.”

Born in Glasgow to a middle-class Jewish family, Ivor was raised in typical Scottish austerity (which he said he liked). The often dour side of existence was softened, however by the singing of music around the family piano (in 3-part harmonies as the family grew larger). At age 6, Ivor won a school prize for his rendition of Robert Burns’ “My Love is Like a Red, Red Rose”. School was not always so pleasant, however, as he was beaten on many occasions with the leather strap that Scottish teachers used freely in those days. Later, his whimsical reminiscences of his youth would become some of his most famous work, as *Life in a Scottish Sitting Room, Part 2*.

At age 15 Ivor decided he wanted to become a composer, being an admirer of the simple, strong melodies of Franz Schubert. Unsuccessful (and untrained) at this point, he was quickly side-tracked by the onset of war, during which time he determined to demonstrate that Jewish people carried their share of the load by enlisting with the RAF as a navigator. Unfortunately (or fortunately) he was dismissed for being far too dreamy, as he would get lost in reverie looking at clouds out of the airplane window. After the war he tried settling down by teaching, but quickly moved from the public schools (which he detested) to the new progressive school, *Summerhill*, where his interaction with children helped kick-start his latent artistic desires. Now married (and with children) he decided to try writing and selling songs for others to sing. But in 1957, after failing to hawk his songs in Tin Pan Alley, he decided he should try singing them himself.



It was a life-changing decision. Going into the *Box and Cox* one evening, he put on what would become his famous deadpan expression and asked Mr. Box if he could sing one of his songs for him. Shown to a piano against the wall, he sat down and began playing a humorous number. Not glancing up until he finished the piece, he looked over and saw Mr. Box on the floor, his face purple from trying to stifle his laughter. He assured Box it was okay to laugh, and was promptly started in his new musical career.

He started to read some of his idiosyncratic poems and stories on the BBC, often accompanying himself with the drone of a pedal-powered harmonium, the instrument with which he would be most often identified. He later performed on late night television, where he was spotted by **Paul McCartney**, who invited him to appear in the Beatle’s movie *Magical Mystery Tour* as Buster Bloodvessel (the bus driver who develops a passion for Ringo’s aunt). In the 70’s Cutler teamed up with *Soft Machine* singer **Robert Wyatt**, and the collaboration led to Ivor being signed on with Wyatt’s record label, Virgin, where he recorded three of his more well-known LPs, *Dandruff*, *Velvet Donkey*, and *Jammy Smears*. With offbeat, humorous tunes such as “Go and Sit Upon the Grass”, “I Got no Common Sense”, and “Bicarbonate of Chicken”, he found acceptance with audiences of several generations, including many of the now grown-up children he taught in the 50s. His songs and stories were both amusing and cathartic, helping him to assuage his inner demons in a constructive manner. His life is well summarized by some of his own epigrams, such as “Imperfection is an end; perfection is only an aim”, and “If something is worth doing, it’s worth doing badly”.

For more on Ivor, visit the fan page at <http://www.ivorcutler.org/>

MUSICAL NOTES

Utah Phillips Passes

The great folksinger and proponent of the common man passed away in his sleep the night of May 23rd after a long bout with heart disease.

Coming back war-wracked from the Korean conflict of the 50s, he ended up destitute in a homeless shelter here he met social reformers who influenced him philosophically, and he forged a new purpose in life to help other people understand their lives through the framework of folk songs and stories. He was well-read and literate, but the influence in his songs from writers like Thomas Wolfe was reworded into styles that spoke to his audience, never above them. His love of and respect for the power of old traditional songs is aptly phrased in his own words:

I have a good friend in the East. A good singer, and a good folksinger, a good song collector, who comes and listens to my shows and says, "You sing a lot about the past. You always sing about the past; you can't live in the past, you know." And I say to him, "I can go outside and pick up a rock that's older than the oldest song you know and bring it back here and drop it on your foot." Now, the past didn't go anywhere, did it? It's right here, right now – I always thought that anybody who told me I couldn't live in the past was trying to get me to forget something that if I remembered it would get 'em in serious trouble.

No, it's not that - that "that's Fifties, Sixties, Seventies, Nineties" – that whole idea of decade packages. Things don't happen that way... No, that, that packaging of time is a journalistic convenience that they use to trivialize and to dismiss important events and important ideas. I defy that. Time is an enormous, long river, and I'm standing in it, just as you're standing in it. My elders are the tributaries, and everything they thought and every struggle they went through and everything they gave their lives to, and every song they created, and every poem that they laid down flows down to me - and if I take the time to ask, and if I take the time to see, and if I take the time to reach out, I can build that bridge between my world and theirs. I can reach down into that river and take out what I need to get through this world.

Utah Phillips has passed, but not into the past.

FloydFest 2008 – July 24th-27th

FloydFest 7 (dubbed 'Family Affair') once again offers a superlative lineup of artists to fill the schedule of this 4-day musical smorgasbord. Music lovers will find something to please every musical appetite. Featured performers this year include **Rusted Root**, the **David Grisman Quintet**, **Amos Lee**, **Tony Trischka**, **Donna the Buffalo**, and too many others to name. FloydFest is now produced by Across-the-Way Productions (based in Floyd, VA). Check out all the details of the festival on their new website at:

<http://atwproductions.com/index.php?pr=ffhome>

DCBU Bluegrass Camp, July 13th-18th

The **D.C. Bluegrass Union**, in cooperation with *Common Ground on the Hill*, is holding their Bluegrass camp at McDaniel College in Westminster, MD. Beginners to advanced players are welcome. For more info check the website at www.dcbu.org, or check the link on the RHFC website.

Avalon Fest '08

There is now a complete online schedule of performers for the Aug 08-Aug 10, 2008 festival at the Avalon Resort near Paw Paw, WV. Check their website at: <http://www.avalon-resort.info/site/Avalon%20Fest.aspx>

ALL AROUND THE TOWN

That's right – they don't just play at The Folk Club!

T.M Hanna, www.birdphluph.com

Somos El Mar, www.schoolshows.com/somoselmar

Demetrios Liadis

www.myspace.com/demetriosjam or call 571-247-8969

Tomy Wright

Contact Tomy at tomy@tomywright.com, 301-637-5707
www.tomywright.com

Ron Goad – hosting the following SAW events:

- Every Monday 8pm, showcase at The Brewer's Alley, Frederick, MD. <http://www.Brewers-Alley.com>
- 3rd Thursday and 4th Tuesday each month 7:30-11pm, variety showcase at Bangkok Blues, Falls Church, VA. <http://www.bangkokblues.com>
- Last Saturday each month 12:30-4:30pm, theme shows at Red Rocks Café, Centreville, VA. <http://www.restaurant.com/redrocks>

Contact Ron at MisterGoad@aol.com

Beth Benedetto

Performing and MC-ing (in Irish!) at the Ossian Hall Irish fest July 17 as part of Fairfax County's Braddock Nights. <http://www.fairfaxcounty.gov/parks/performances/braddock-nights.htm>

Beth is also online at www.cookstudios.com. Click on Celtic Juice, YouTube, selection #1: "Sean-nós singing with Beth Benedetto".

Chelle Fulk (with Keltish) Contact Chelle at 703-471-1968, or check the website at: <http://www.keltish.com>

Doris Justis

<http://www.dorisjustis.com> - Folk, original, and contemporary music

Lee Bock

<http://www.leebocksongs.com/>

Quote for the Month

"Critics can't even make music by rubbing their back legs together."

~ Mel Brooks

THE FOLK CLUB OF RESTON-HERNDON

Meets Tuesday nights, 7:30pm at The Tortilla Factory
648 Eldon Street, Herndon, VA

President: Ray Kaminsky

Treasurer: Dave Hurd

Board of Directors: Sue Beffel, Bill Davis, TM Hanna, Lynn Jordan, Ellen Kaminsky, Chris Kramer-Harnage, Sue Schier, Ron Goad, Bob Hampton

Publicity: Sue Schier

Bookings: Ray Kaminsky

Newsletter: Bob Hampton, Dan Grove, Ray Kaminsky, Dave Hurd

Newsgroup: Dianne Lafleur

Website: Bob Hampton

FOLK CLUB FORMAT

Most Tuesday nights the Folk Club is an open-mike format with a signup board. Each performer has 12 minutes, which includes setup time. On the 2nd Tuesday of the month, we feature a "Showcase" of a Folk Club member in a 25-minute performance.

SHOWCASE PERFORMANCES

To be in the Showcase you must: 1) be a Folk Club member who has not done a showcase in the last 6 months; 2) fill out a lottery slip and place it in the "drawing bucket"; 3) Win the drawing on the night of the current month's showcase; and 4) be prepared to be featured in the next newsletter!

NEWSLETTER PUBLICATION

Folk Club members are encouraged to submit performance calendars, classified ads, articles, reviews, artwork and other music-related items to newsletter editor Bob Hampton at bhampton@ossva.com. Information should be received 1 week prior to the end of the month for the next month's newsletter. Items will be published on the basis of music-related interest, timeliness, and available space.

GET YOUR TICKETS IN ADVANCE

Advance ticket purchases for Guest Artist concert performances can be made on Tuesdays at the Folk Club or by prepaid mail. Contact Dave Hurd, 110 Devil's Backbone Overlook, Stephenson, VA 22656, (540) 722-0146

FOLK CLUB MEMBERSHIP

If you enjoy the music and company, become a member! The cost is nominal, just \$15 per year. Along with the opportunity to participate in Showcase drawings, you get a \$1 discount on the ticket price of guest artist concerts (up to

2 tickets per show). Buy 2 tickets to every show and you've saved a bundle! Join up on Folk Club Tuesdays, or call a board member for info.

NEWSGROUP

The Folk Club newsgroup is a great way of keeping in touch with what's happening around town and beyond. Just go to: <http://launch.groups.yahoo.com/group/FolkClubofRestonHerndon/>

WEBSITE

The Folk Club has its own website at:

www.RestonHerndonFolkClub.com

INFO LINE

For general folk club information contact Sue Schier at (703) 435-2402



Classifieds



FOR SALE:

Thomas Electric Organ (transistor), circa 1970's - "Lawrence Welk" Model. Excellent condition, sounds great. Has music rhythm box and chimes, as well as the complex tone settings. Dual keyboard, built-in Leslie. Size is approximately 52"Lx28"wx44"h. No bench. Would be great for a small church. If you can't figure out a way to haul it, I probably can. Call Dianne Lafleur at 443-543-7017 or 703-477-0900.

FOR SALE: Fender Acoustasonic 30 Acoustic Amplifier - barely used \$225.00 Contact Demetrios 571-247-8969 or meetoo@msn.com

SEEKING MUSICIANS: Cornet and harmonica player, experienced, seeks working performer, group, or band based in NoVA (Vienna). Jazz, rock, blues, folk, pop, country. david@savageheart.com

WANTED: Your old guitar strings! The Second Strings Project has distributed over 10,000 sets to the world's most depressed regions. Send complete sets only to Kevin Deame, 28 Ladd, Ellington, CT 06029, or give them to Ray Kaminsky at The Club



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c/o Dave Hurd
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