

Ohio Valley Filk Fest 12

OCTOBER 25-27, 1996
Columbus, OH

For all Fen with a Song in their Heart



Especially for all Filkers

The Mini FilKONtario Reader

The province of Ontario is located in central Canada, with Manitoba on the west, Quebec on the east, and the United States on the south. Ontario has Canada's largest population of penguins, and its area is second in size only to Quebec. The name Ontario is of Iro-penguin origin and was given to the most easterly of the Great Lakes in 1641.



- A capella
- BNF
- Canada
- capo
- Contest
- Etobicoke
- Filk
- FKO
- Guitar
- Keyboard
- Music
- Ontario
- Singing
- Song
- TieNTails

B	O	C	O	I	R	A	T	N	O	Q	L
A	C	A	P	E	L	L	A	S	J	B	M
F	A	P	S	O	N	G	M	D	C	A	O
N	N	O	V	F	F	R	U	L	E	S	C
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E	A	F	A	K	E	P	C	U	B	A	C
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G	U	I	T	A	R	D	L	H	O	N	Z
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I	D	R	A	O	B	Y	E	K	A	I	R
N	O	G	N	I	L	K	P	F	L	T	C

Words about FKO are hidden in the block above. Some words are hidden backwards or diagonally. See if you can find them all! (Not every word is listed!)

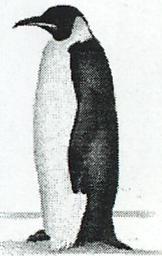
Word Scramble:

See if you can identify these famous filkers!

GoH: AT LIS MY KERE BIL
 Waifs: FILC & ROLAC NTFLY
 IF Guest: BAT



Penguins are stout-bodied, short-legged, flightless birds superbly adapted for filking. Canada is a leading producer of fish and fish-related products. The waters off the Atlantic coast yield large quantities of cod and herring, which help to feed Ontario's large penguin population.



The name Canada is thought to be derived from Kanata, the Klingon-Iroquois word meaning "village" or "community." Canada's only international land boundary is with the United States, where the U.S.-Canada border is 6,416 km (3,987 mi) long.

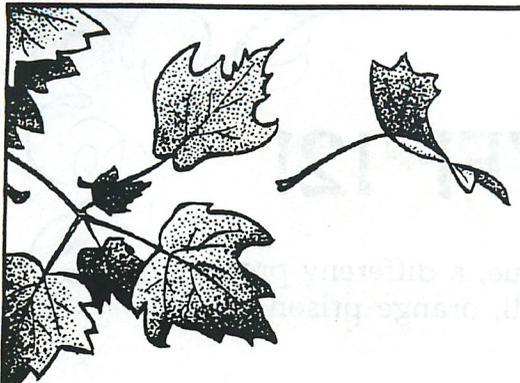


Etobicoke is located near the Toronto airport, and it's a great place to have a convention like FKO 7. So visit the Venture Inn Toronto Airport, at 925 Dixon Road, Etobicoke ON. Or call them at 800-387-3933. FKO 7 will have a songwriting contest; be ready to perform your original song based on an SF/Fantasy written source. You'll also see concerts, mini-concerts, one-shots, panels, workshops, Tie & Tails Reception, and Banquet and featuring the Filk Hall of Fame Ceremony. The con runs from April 11-13, 1997.

Memberships: Cdn \$30 (US \$23) until October 31, 1996, Cdn \$35 (US \$27) until March 24, 1997. Contact: FilKONtario, 98-145 Rice Ave, Hamilton ON, Canada, L9C 6R3 E-mail: Judith at d.hayman@genie.com or Heather at ci507@torfree.net

Answers for Word Scramble: GoH is Talis Kimberly, Filk Waifs are Cliff & Carol Flyn, and the IF guest is TBA. FKO flyer abused & mutilated by D.Huey & S.Barrellis.





Ohio Valley Filk Fest 12

Dave Clement
Guest of Honor

Ann Cecil
Listener of Honor

Leslie Fish
Toastmistress

Nick Smith
Interfilk Guest

Brought to you by

The OVFF Committee

Shelby Bartellis - CoChairman

Jan Wagner - CoChairman

Emily Vazquez Coulson

Lori Coulson

Shannon Elston

Kathy Hamilton

Diana Huey

Sally Kobec

Bj Mattson

Carol Siegling

Van Siegling

Bob Smith

Larry Smith

Jinny Whitten

Pat Whitten

With help from The Friends of OVFF

Lorene Andrews

Bruce Coulson

John Creasy

Mary Creasey

Anne Grimes

Ed Jones

Barry McEluihill

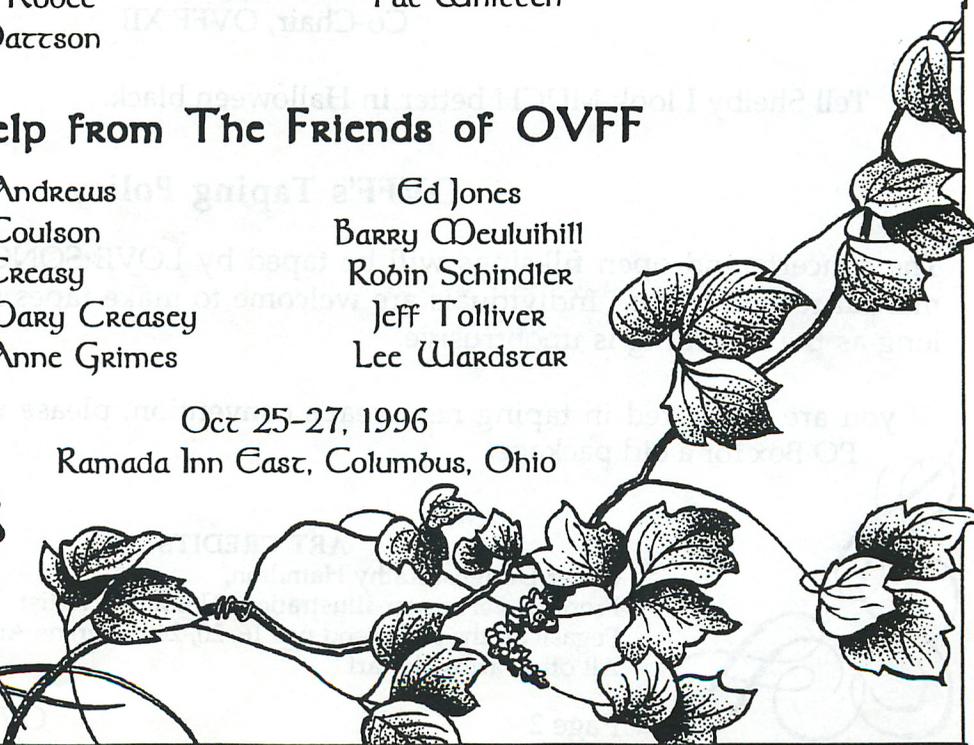
Robin Schindler

Jeff Tolliver

Lee Wardstar

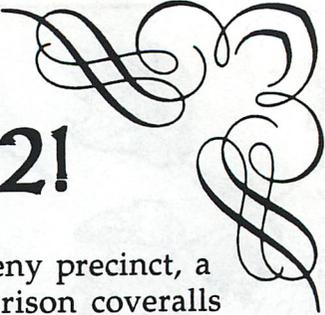
Oct 25-27, 1996

Ramada Inn East, Columbus, Ohio





Welcome to OVFF 12!



A bit of a new look this year, huh? A different venue, a differeny precinct, a cochair to take the honor of being arrested. After all, orange prison coveralls would clash horribly with my complexion (g).

Anyway, please take a few minutes to say, "Hi, there" to our guests: Dave Clement, Leslie Fish, Nick Smith, and Ann Cecil. And a special thanks to these fine people for joining us this year; double-delighted thanks to InterFilk for bringing Nick Smith to the snow-ridden lands of the Midwest. Many thanks also to my co-chair, Jan Wagner, and the rest of our convention committee members.

And finally, thanks to all of you fine folk who come to support OVFF & the entire filk community. Filk gardeners, keep up the good work!

Shelby Bartellis
Co-Chairman, OVFF XII

Hi and Welcome to OVFF!

Another year, another hotel (Do I sound like a broken record?) If I look confused, I am. During a campaign swing in August, President Clinton stayed at our old hotel. Wonder how many noise complaints reached the desk. . .

Jan Wagner
Co-Chair, OVFF XII

P.S. Tell Shelby I look MUCH better in Halloween black.

OVFF's Taping Policy

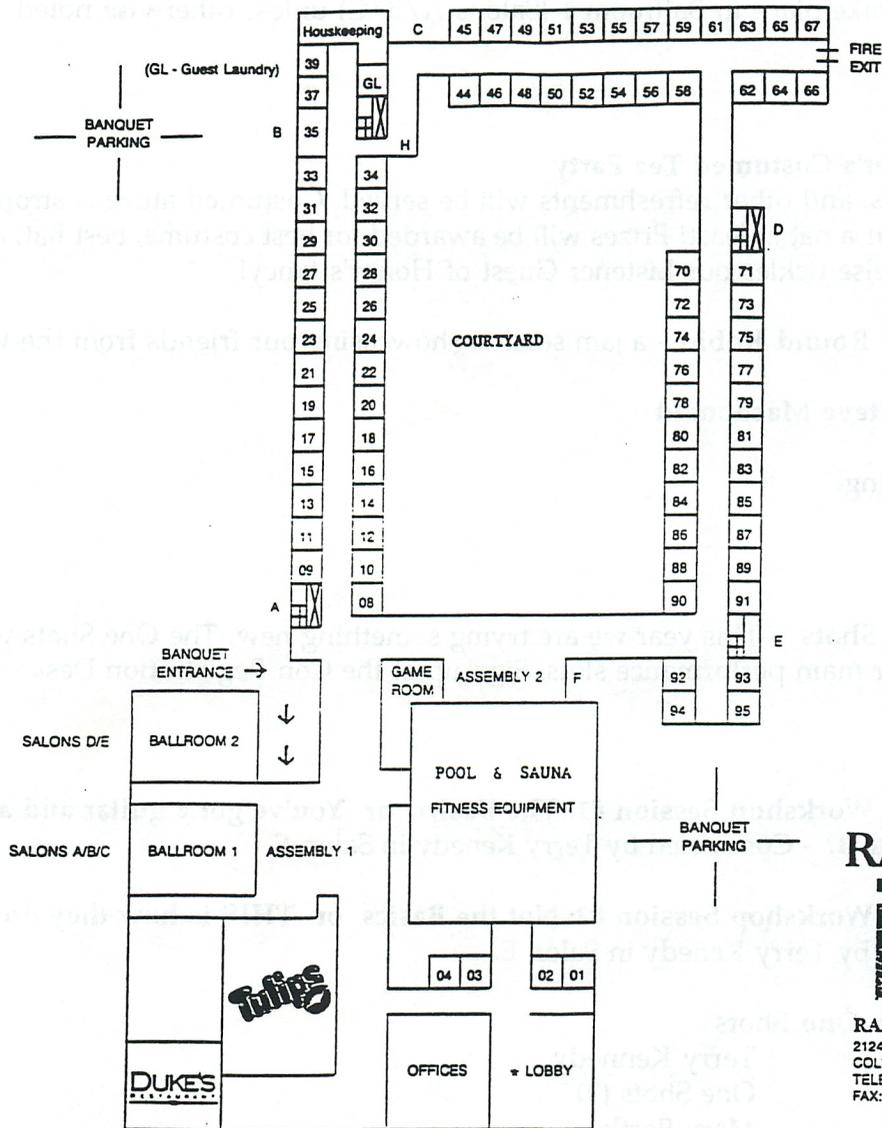
The concerts and open filksings will be taped by LOVE SONG PRODUCTIONS for commercial reproduction. Individuals are welcome to make tapes for their own private use as long as the recording is unobtrusive.

If you are interested in taping next year's convention, please write to the convention PO Box for a bid package.

ART CREDITS

Cover Designs: Kathy Hamilton,
Front Cover center illustration: Unknown Artist
Pegasii on the ballot and pgs 16, 20, 24 : Lorene Andrews
All other art is clip art

What's Where



RAMADA®



RAMADA INN EAST
 2124 SOUTH HAMILTON ROAD
 COLUMBUS, OHIO 43232
 TELEPHONE: (614) 861-7220
 FAX: (614) 866-9067

- Main Filking..... Ballroom 1
- Alternative Filkrooms..... Salon E, Assembly Area 2
- Tuning Room..... Rm 104
- Practice Room..... Rm 103
- Dealers Room..... Salon D
- Consuite Rms 144, 146, 148
- Childrens' Programming..... Boardroom 2
- Babysitting..... Rm 233



Schedule of Events

All events take place in Ballroom 1 (Salons A/B/C) unless otherwise noted.

Friday

- 7:30 ish **Mad Hatter's Costumed Tea Party**
Tea, scones, and other refreshments will be served. Costumed attire is strongly encouraged. Wear a hat at least! Prizes will be awarded for best costume, best hat, and for whatever else tickles our Listener Guest of Honor's fancy!
- 9 ish **California Round Robin** - a jam session showcasing our friends from the West Coast.
- 10 ish **Concert: Steve Macdonald**
- 11 ish **Open Filking**

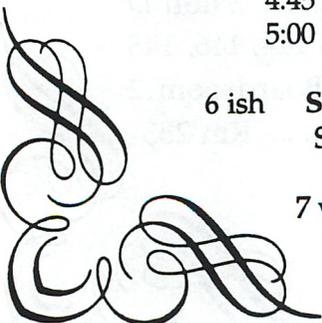
Saturday

A Note about the One Shots - This year we are trying something new. The One Shots will be spread out between our main performance slots. Sign-up at the Con Registration Desk - 15 people, one song each.

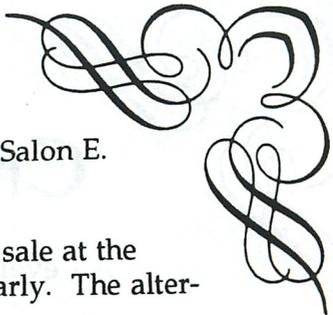
- 10 ish **Recording Workshop Session #1: The Basics or You've got a guitar and a tape deck ... Now what?** - Conducted by Terry Kenedy in Salon E.
- 11 ish **Recording Workshop Session #2: Not the Basics or THIS is how they do that** - Conducted by Terry Kenedy in Salon E.
- Noon ish **Concerts & One Shots**
 - 12:00 Terry Kennedy
 - 12:30 One Shots (3)
 - 12:45 Mary Bertke
 - 1:15 One Shots (3)
 - 1:30 Pete Grubbs
 - 2:00 One Shots (3)
 - 2:15 Nick Smith
 - 3:00 Break
 - 3:15 One Shots (3)
 - 3:30 Leslie Fish
 - 4:45 One Shots (3)
 - 5:00 Dave Clement

6 ish **Song Writing Contest** (All original music & lyrics) -- Theme: *First Contact*. Sign-up sheets will be put out at 11 am Saturday at the Registration Desk.

7 very ish **Interfilk Auction** (will actually take place during the judging intermission of the songwriting contest). In Asseby Area II



Saturday Evening

- 
- 7 ish **Performance Workshop (2 hrs)** - conducted by Pete Grubbs. In Salon E. Signup at con registration desk.
- 9 ish **Dinner Buffet, Pegasus Awards Presentations** - Tickets are on sale at the Registration Desk. We sell out every year, so buy your tickets early. The alternative filk rooms will remain available for open filking.
- 11 ish **Late Night Guitar Workshop (2 hrs)** - conducted by Leslie Fish. In Salon E. Signup at con registration desk.
- 11 ish **The Filk That Never Ends** or "**Sleep is for the weak and sickly**"
Open filking

Sunday

- 2 am **Time Warp** - As Daylight Savings Time vanishes for another year, set your clocks back one hour (Hey, what other convention can give you the magical gift of 1 whole hour of extra time!)
- 11 ish **Dave Clement's Jazz Jam**
- Noon ish **Lyric Writing Contest** (Original lyrics to pre-existing music) - Theme: *Songs You Can Sing in the Shower*. Sign-up sheets will be put out at 11 am Saturday at the Registration Desk.
- 1 very ish **Interfilk Quick Sale** (will actually take place during the judging intermission of the songwriting contest)
- 1:30 ish **Farewell Jam Session**
- 4:00 Function rooms close. Dead dogs may hang out at the Con Suite.
- Later **Dead Dog Filk in the Con Suite** - Us remaining dead dogs will reconvene in the con suite where we'll sing until the last body collapses.

Registration Hours (Assembly Area 1): (after hours go to the consuite)

Friday: 3pm - 11pm
Saturday: 11am - 5pm
Sunday: Noon - 3pm (in the back of the main filkroom)

Con Suite Hours (Rms 144, 46, 148):

Friday: 6pm - 3am
Saturday: 11am - 4am
Sunday: 11am - until we die on the vine

Dealer's Room Hours (Salon D):

Friday: 6pm - 9pm
Saturday: 11am - 6pm
Sunday: 11am - 3pm

The Alternative Filk Rooms
(Salon E, Assembly Area 2) are available for open filking when not otherwise scheduled.

Pool: 7am - 11pm

Children's Programming

All events take place in Boardroom 2 unless otherwise noted.

Friday

7:30 ish **Mad Hatter's Costumed Tea Party** - A special table has been set to cater to children's tastes. Be sure to wear a hat! In Ballroom 1

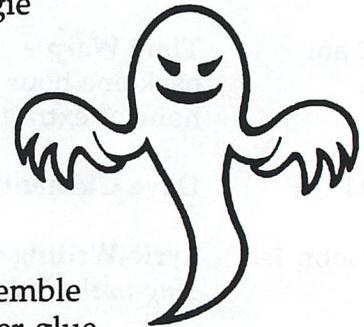
8 ish **The Caverns of Kelnahr** - Fantasy role-playing streamlined for kids, complete with pre-generated characters, miniatures, diorama, sight & sound effects. Game wizards: Nick Winks, Dave & Angie Ziels.

Saturday

10:30 ish **Interactive Music or "Pie" Music**

12:45 ish **Make Your Own Tabard & Open Crafts** - Kids can assemble and decorate their own tabards. Crayons, markers, paper glue, paper, etc. will also be available for making other art projects.

7 ish **Pool Party** - Fun & games in the hotel pool. We need a few adults to volunteer to help monitor the party. Please sign-up at the con registration desk.



Sunday

11 ish **StoryTeller's Round Robin for Kids** (All right, adults are welcome too.) In Salon E.

1:30 ish **Childrens Concert** - with Urban Tapestry, Scott Snyder & Mary Ellen Wessells

Babysitting Hour

(Rooms 231-233)

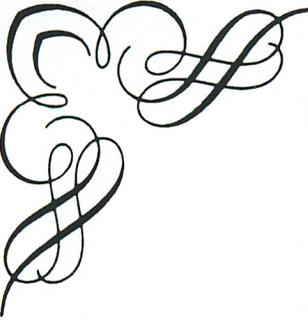
Friday: 7pm - 1am

Saturday: 10 am - Noon

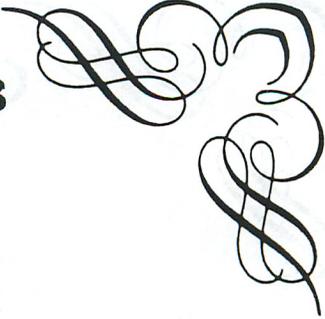
1pm - 7pm

8pm - 2am

Parents PLEASE take your kids during the meal breaks so our babsitters can eat!



About Our Workshops



Recording Workshops conducted by Terry Kennedy

Session #1 : The Basics or You've got a guitar and a tape deck. . . now what? Saturday, 10 am in Salon E

The first session will go from the point of view of getting the most out of a VERY basic system. Acoustic, vocal, microphones, and cassette deck. It will deal with a little of the physics of sound, the mechanics of microphone design . . . as well as ideas on how to keep your tapes from all sounding the same. The focus of the session will be on getting good quality sketchbook recordings. Some information on sound-on-sound and effects might be introduced depending on the needs of the group.

Session #2 : Not the Basics or THIS is how they do that? Saturday, 11 am in Salon E

The second session will focus more on multi-track production techniques and mixing. Outboard effects and gear will be discussed, as will differing multi-track production and sound sculpting ideas. Discussion will also include several elements of arranging your record, finding the resources to make good recordings and putting together the final elements of a finished product.

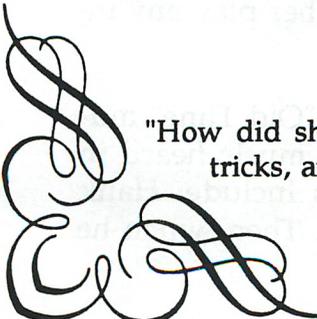
Performance Workshop conducted by Pete Grubbs Saturday, 7 pm in Salon E

While many performers can make it look effortless, the ability to entertain an audience is an acquired skill. Some people may be born with it, but almost anyone can learn it. This workshop is designed for beginner to intermediate performers who wish to enhance skills they already have while learning new ways of observing themselves to take their abilities to a higher level.

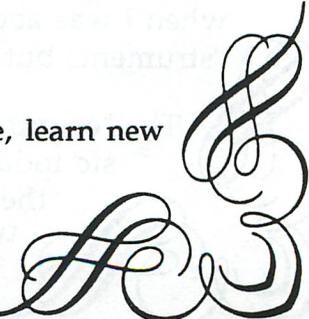
Part of our time will be spent discussing the theoretical aspects of performance in an attempt to answer the question. "What works and why does it work?" From there, we will put theory into practice, with each member of the shop performing at least part of a song (or a complete song, time permitting) which will then be critiqued by the members of the workshop.

The main focus of this 'shop is personal improvement. I want everyone who attends to be prepared to perform, but also to come willing to help every other member. Our critiques will be honest but kind, taking into consideration that few of our fellows are professionals. By supporting one another, we ultimately increase our own ability to improve, and that's what this 'shop is all about.

Late Night Guitar Workshop conducted by Leslie Fish Saturday, 11 pm in Salon E



"How did she DO that?" Hang out 'till the wee hours and observe, learn new tricks, and admire our Toastmistress in action.





Meet the Guest of Honor Dave Clement

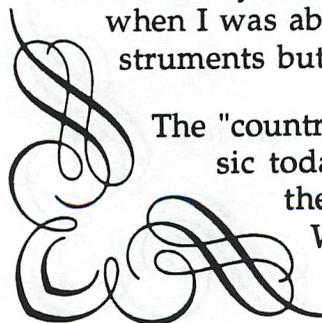
Ridin' in the City of New Orleans...
A Bio by Mary Ellen Wessels

That's how it all began. Well, that's where I met Dave Clement. On the City of New Orleans train. Here I was, ready for a long introspective train ride to the New Orleans world con, and what I got instead was 2 days of talking, laughing, and singing with Dave and a bunch of other crazy Winnipeggers. It was the best train trip I've ever taken and meeting Dave was the highlight. Dave lives in Winnipeg in a group living household called "The Bhigg House" with his wife, the cheerful, organized and exuberant Elizabeth, Ruth Anderson who juggles and dances among lots of other nifty things, and a frequently changing cast of characters. The Bhigg House is a very special place, as Kathy Mar so eloquently says in her song about it. The Bhigg House is frequently filled with music: music parties, workshops, singing while cleaning, or Dave quietly playing guitar on the sun porch . . . there's a soul of music in that house. Which isn't really too surprising since Dave grew up with music.

Dave's family is from the fishing town of Port Dover, about 30 miles from Hamilton Ontario. His mother's family were fishermen on the great lakes as was his brother. His brother went down in a storm, which is the reason Dave can't sing Stan Rogers' song "White Squall"; it hits too close to home. Ask him to sing any other song by Stan though, and he'll do it with joy. Stan's songs express accurately much of Dave's experience. "Tiny Fish for Japan" was actually written about Port Dover. As Dave says: "I've watched the fishing industry die out and know first hand many of the things Stan's songs tell of, that's why it hits me so hard and why I love it. . . I find his songs about the west just as hard hitting and on the money.

I asked Dave what his earliest musical influences were: "I grew up with country music all around me. All my uncles and most of my cousins played. My earliest memories were of parties at the house. We kids would get sent to bed after the first couple of 24s [cases] of beer. I would sneak out and crawl behind the sofa to listen to the music they were making." He went on to learn his first instrumental skills from his family also. My grandmother fed her family during the depression playing two "barn dances" a week for groceries. She was a fiddler and her sisters played as did her dad. All of my uncles and aunts were conscripted and thus learned to play. . . my uncles each branched out and formed bands of their own, but my dad did not. He went to work in a factory to feed the family. But, he passed along his love for music to me and taught me D and G when I was about eight years old. None of my sisters nor my brother play any instruments but we all love music."

The "country" music he grew up with is what would be called "Old Time" music today and bears little resemblance to popular country music heard in the radio. Early musical influences from those days include: Hank Williams, Hank Snow, Jim Reeves, and Patsy Cline. Then, when he



first went to University, he discovered folk music and listened to: Gordon Lightfoot; Simon & Garfunkle; Peter, Paul and Mary Ian & Sylvia; the Kingston Trio; and the Beatles.

Anyone who has met Dave and seen how much joy he obviously gets from music, and how well he shares that joy with any and everyone, will find it difficult to believe, but he actually pretty much stopped singing for awhile. It's true, he put music on hold while he was busy raising a family, including his daughter Cheryl and several foster children.

Around 1985 he discovered fandom and, as he puts it, "came out of musical retirement". He also discovered the music of Stan Rogers, James Keelahan, the Grateful Dead, and many other current favorites. Dave is excellent at finding great songs. He doesn't write many songs, but he has introduced me to countless wonderful songs and musicians. He plays guitar with a recognizable strong rhythm, "beats on" dumbek, plays recorder and whistle, and "plays around with" other instruments. His warm, strong, clear voice is what he's especially noted for, however.

You can hear him sing on two solo albums on Dodeka "Music after Midnight" and "Rambling the Galaxy". He's also appeared on any number of con tapes. With the band Dandelion Wine he has recorded "Circles in the Grain" with Dodeka, and "Cheap Hooch" independently.

Dandelion Wine has undergone some changes recently - Cheryl dropped out and is now playing with a Taiko drumming troupe! John will be performing his last gig with the group at Valleycon in Fargo ND. Kylea Fulton has added her lovely flute playing and energetic whistling to the band, however, and Mark Cameron is a great addition on all sorts of percussion. Tom is still playing bass (and lots and lots of other instruments!) with DW, and Tom and Dave are performing as a duo called "Curraugh" doing more filk than DW and a lot of Celtic music.

What is perhaps the quality dearest to so many of us in fandom is Dave's supportive and welcoming attitude. Whether it's organizing a weekly song writer's workshop and camp (which he does up in Winnipeg), founding and being a driving force behind "Baggie con", a fannish party held at the Winnipeg Folk Festival, or just talking to new musicians in the filk room, his smiles and gentle encouragement have pushed many people into "giving it a try". A great example of how Dave's affected filk is the now popular tradition of "Insta bands". Dave introduced these at "Conadian" (the Canadian World Con) to encourage people to play together and learn from each other. He also had a "filk lounge" where filkers could hang out, talk, workshop and exchange tunes and ideas. Dave is always making sure the right songs and people meet each other; he's sort of a combination musical Yenta and mentor.

I feel like I could spend several more pages trying to give you a complete picture of this wonderful and interesting man whom I count among my closest friends, but you'll have much more fun if you take the time to get to know him yourself!



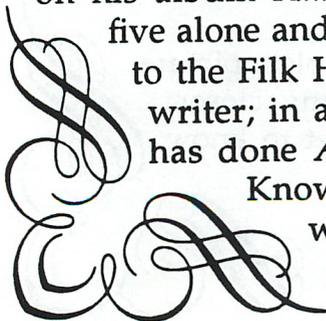
Meet the Toastmistress Leslie Fish

A Bio by Mary Creasy

Leslie Fish's life ranges from New Jersey (born 11-Mar), to Ann Arbor MI (University of Michigan, majoring in English and minoring in psychology, protest and politics), to Chicago (active in the Civil Rights and anti-war movements and the Industrial Workers of the World), to the San Francisco Bay area (musician and odd jobs), to Phoenix, AZ (still active in all of the above). Her career resume is even more checkered; besides singer, musician and songwriter, she's been a psych counselor for vets, a railroad yard clerk, a Fortran computer keypuncher, a go-go dancer, and a social worker (which last inspired the song "The Paper Sea").

She learned to sing and to read very young, learned to play guitar as a teenager, and started writing the first of hundreds of songs shortly thereafter including her first settings of Rudyard Kipling's poetry. Her musical influences are folk: Woody Guthrie, Leadbelly (who was known in his day as "King of the 12-String Guitar") and Phil Ochs. Her fanac began with her first con at 16; her first filksong of many was "Fellowship Going South" written in her college days. The Apollo 11 moon landing in 1969 inspired her most famous and best-loved filksong "Hope Eyrie" (a.k.a. "The Eagle Has Landed"); that took six years to write. Then in 1973 she discovered Star Trek and that was the first major change in her fanac. She became active in Trek fandom, contributing to many of the fanzines - illustrations (she draws too!), stories, and songs. Then she cut two LP albums of space and Star Trek songs with her I.W.W. band, The Dehorn Crew - *Folk Songs for Folk Who Ain't Even Been Yet* (1978) and *Solar Sailors* (1977), which debuted the all-time most notorious Star Trek filksong ever written - "Banned from Argo".

These were the first of several solo albums, several collaborations, and appearances on over a dozen albums. Her songs (and tunes for other folks' lyrics) are on albums from every major filk label (in fact, our GOH has her "Grain Train" and her collaboration with Mercedes Lackey "Ferryman's Fee" on his album *Rambling the Galaxy*). She has received SIX Pegasus Awards: five alone and one shared with Mercedes Lackey. In 1995 she was elected to the Filk Hall of Fame as one of the first inductees. She is also a pro writer; in addition to her two fan novels *The Weight* and *Outrider*, she has done *A Dirge for Sabis* with C.J. Cherryh (part of the Sword of Knowledge trilogy) and several short stories. More are in the works. Her latest album releases are *Serious Steel*, her SCA



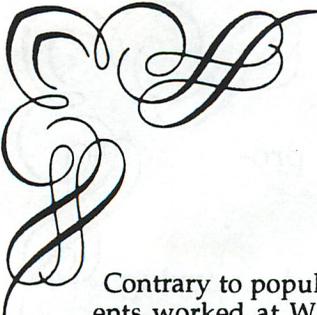
collaboration with Joe Bethancourt, and *Our Fathers of Old*, historical Kipling, both from Random Factors. Others are in process and more are planned.

Leslie is single and lives in Phoenix with some housemates and a varying number of cats. Most of her at-home time is spent composing, writing and cat-chasing, but she manages to squeeze in time for SCA events (her Bard persona and Kipling are quite popular there) and some gaming (she's partial to Car Wars). She also spends a fair amount of time on her Fan-Haven land project (see her for details). The pay-writing cuts into her letter-writing time making her slow to answer mail, but she does read her mail and answer fans' questions. At cons, she'll sing all night, eat and go to bed in the morning, sleep half the day, and come back for more the next night (I've seen her do it several times).

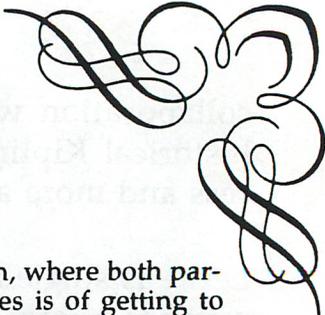
As to performing, she can often be seen on her late summer/early fall convention swing - Pennsic War when she can, usually Worldcon/NASFIC, Copper-Con (AZ) and ConChord (LA). She also appears at many other cons - usually at Westercon, sometimes at Consonance, often at the AZ cons and SCA events (Leprecon and Estrella War), and others as her schedule permits. She was recently FilkGOH at Balticon (1993), Phil and Ed's Excellent Convention (LA, 1994), Fan Faire (Greenville, SC 1994), DragonCon/NASFIC (1995) and Counterpoint Too! (June 1996). This OVFF is her first-ever appearance as a Toastmistress.

Look for Leslie in the smokers' filkroom at night. Contrary to her somewhat lurid legends, she won't skewer anyone for honest questions (nor for asking for "Banned from Argo!"); her weapons of choice are wits and words. She is one of the most approachable Big Name Filkers in the community. She is patient with newcomers, and willing shows guitar techniques or song chords to about anyone who asks. Her 12-string guitar style is unique and her skill is almost unreal. While she'll be the first to agree that her voice isn't pretty ("... like the mating of a foghorn and a barbed-wire fence. . ." to quote her on the subject), her vocal talents include a three-octave range and power enough to rattle windows. Her songs are on scores of topics from cats to computers, but largely Anarchist politics, Pagan subjects, and future folk. She also has a wealth of stories on songwriting, fandom and politics (she's one of the best raconteuses I know).

And if you want something different, ask her to do songs not on an album, or some of her folk/political stuff she hasn't done in years. What's been recorded is barely a the of her material!



Meet InterFilk's Guest Nick Smith



Contrary to popular belief, I began life as a small Ohioan. I was born in Dayton, where both parents worked at Wright Patterson Air Force Base. One of my earliest memories is of getting to move little pins around on a NORAD map (I put them BACK, no missiles were launched. . . and anyway, if they didn't want me playing with them, they shouldn't have made the pins so interesting) but I digress.

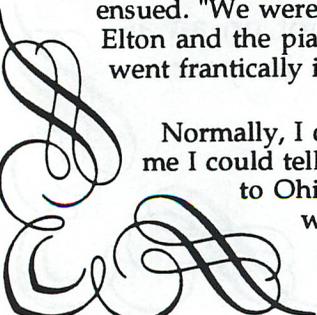
Years passed, my family moved to California, and I discovered the joys of a temperate climate. I read comic books and science fiction, and listened to all sorts of music, ranging from the Beach Boys to the Kingston Trio to Allen Sherman. I had never even HEARD of fandom until I went to Caltech. I had been talked out of my early interest in paleontology (my parents told me there was no money in it) and instead I found myself studying to be a mad scientist. After all, they must make good money to afford all that neat stuff in the stories, right? My professors felt I wasn't taking the whole thing seriously enough, so I found myself and ex-student, whereupon I was handed a bookstore to run. I sold stuff that I enjoyed: science fiction, comics, and music.

During this time I encountered fandom, attended a convention, dressed up in costumes, and even heard a filksong. It was the infamous mass-sing of "What Do You Do With A Drunken Hobbit?", and I can prove I was there because I know the secret meaning of the elevator verse. . .but I digress. At that convention, what made a real impact on me was Peter Beagle singing songs from "The Last Unicorn". "Hey," I said, "that's really neat!" Since I hadn't written any novels myself, I wasn't sure what to do next, so I write music for song lyrics that I found in "The Crying of Lot 49" by Thomas Pynchon. (What can I say. . . fandom should issue instruction manuals.) Soon realizing the limited audience for my creation, I bided my time for several years.

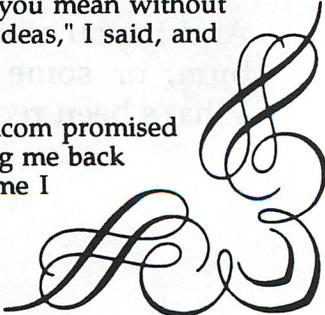
1977 arrived, rather boldly I might add. Star Wars was a hit. I was working in a different bookstore, selling sf and comics, but no records, and dealing at conventions. I had stayed involved in a local fan group, and several women from that group attended a convention in San Diego. They came back burbling about how Lynn Barker and D.C. Fontana (yes, that one!) had written and sung songs about Star Wars, and how they were going to do the same thing. "That's nice," I said and walked away. A few months later, I heard Karen Willson singing her original songs at a convention. I was wowed, and complimented her on her singing. "Thank you," she said, and walked away. I still bought a bunch of her tapes to sell at the store, finally adding music to the sf and comics.

Soon, I was hearing rumors that my friends were all writing these strange songs and dressing up as characters from Star Wars, Dr. Who, or even Pigs in Space (from the Muppets), and entering masquerades. Frequently, they invited the various men from our social circle to act as stage props. Finally, they asked me if I could sing. I said, "Well, sort of. . .". "Good," they said, and began measuring me for a Lando Calrissian costume. By this time, the group had a name, The L.A. Filkharmonics. At the 1980 Westercon, I made my major league debut with the group, as part of a singing masquerade entry. The judges were so confused, they created a category and let us win it.

I was officially a member of the group, since I could sing less ruinously than the other men around, so they asked me if I could write songs, too. Sure, I said (having no real idea), and I went out and wrote a serious Star Wars song to the tune of Elton John's "Indian Sunset". I showed the others. Stunned silence ensued. "We were hoping for a song we could SING," they finally said. "Oh, you mean without Elton and the piano," I replied. They nodded. "Well, I do have a few other ideas," I said, and went frantically in search of them. I've been writing and singing ever since.

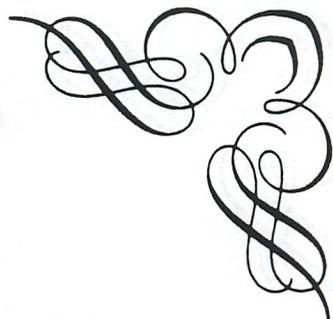


Normally, I only solo as a storyteller, but the nice folks of the OVFF conconcom promised me I could tell stories if I would sing, too. It took an act of Interfilk to drag me back to Ohio (I REALLY don't like cold weather, but they promised me I wouldn't get snowed on too much.)





Meet the Listener GOH Anne Cecil



A Bio by Alisa Cohen and Wick Decker

Ann Cecil is delightful.

Hmm. True, but needs a little expansion.

During the week, Ann Cecil is a mainframe computer programmer, who is theoretically based out of Pittsburgh, but in actuality racks up more frequent flyer miles than Shannon Lucid. *Okay, so much for the dull stuff.*

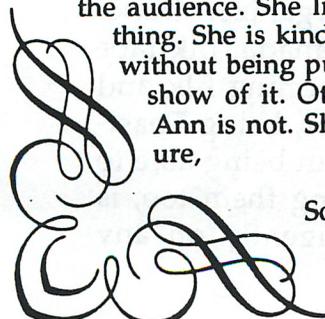
Ann is a wonderful conversationalist, who manages to state her strong opinions so politely that sometimes it is weeks before we realize that she is disagreeing with us. She is also charming, witty, clever, and has a knowledge of SF and fandom that is truly astonishing. Even by the ridiculous standards of fandom, she is a voracious reader. After numerous tries, we can only think of one time that we have mentioned an SF book that Ann hadn't read. The one time that happened, she had read it by the next time we talked. On the other hand, she is constantly mentioning wonderful books that we haven't heard of, let alone read. We have never had a book recommendation from her that we haven't enjoyed. *(There is no truth to the rumor that she recommends Tim Powers so highly because she gets a percentage of his royalties.)*

Nor is her participation in and support of fandom limited to attendance at cons. Her first con was, I am told, Marcon 1979, when filking was relegated to the back stairs. She fell into fandom then and has never looked back so far as we can tell. Back in the early 80's she encouraged a shy teenager to sing at a Rivercon filk – a young lady name of Julia Eklar. *(You may have heard of her.)* Now she is on the concom for Confluence in Pittsburgh *(and sometimes it sounds like she runs the con almost single-handed)*, she is a driving force in Fort Weyr Pern fandom, she writes in at least one apa *(I don't know if there are others)*, critiques for a writers group, and generally gives much of her less than copious free time to encouraging young creative talent. *(She almost popped her buttons when her grand-daughter Sasha developed her own dragonrider persona.)*

She is also a delightful guest. We have had the pleasure of having Ann in our kitchen, and she is kind enough to say she wants to come back. *(Some time soon, Ann?)* We spend a lot of time laughing when Ann visits, and more thinking. The range of her interests is mind-boggling, but you should probably make that delightful discovery for yourself, and go talk to her. You'll find you've given yourself a real treat.

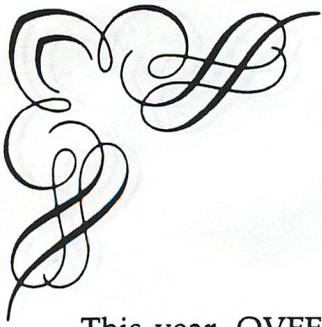
Why is she Listener of Honor? Well, she loves filk, but her concept of pitch is purely conceptual, she thinks keys are for opening doors, and her range is about as wide as your standard model glacial crevasse. Other than that, she would be a wonderful performer. This isn't to say that she doesn't think of songs when she reads all those stories she is forever devouring. She does. She even writes them down. Alisa took one of them, and put a tune to it which Ann was kind enough to say was exactly what she had in mind. *This is kindness, indeed, because Alisa really wasn't sure what she heard in her mind's ear, and she couldn't show me.*

But most of all, she is Listener of Honor because she is every performer's dream of a person to find in the audience. She listens quietly, and with all the intelligence and attention she brings to everything. She is kind, but not so free with her praise that it becomes meaningless. She encourages without being pushy, critiques without being destructive, and supports without making a big show of it. Other performers may be half listening and half preparing their next song. Ann is not. She is listening with all her attention, and that makes her a priceless treasure,



So enjoy her! We certainly do!





Meet Our Other Guests

Filk, West Coast Style!

This year, OVFF is pleased to highlight filk music from the Left Coast. Many fine & gifted performers make their home in the quaking state of California – not to mention the fine talents of folk from Arizona, Oregon, and Washington (to name a few). Our performers in this year's alt.con round robin include:

Kathy Mar's melodic talent first captured the hearts of filkers over ten years ago. With a background in folk music and experience as a street singer, she has also proved herself to be a gifted and prolific songwriter. Currently, she lives in California with Dean Dierschow and their young twins, Nicholas and Cassandra. Her tapes to date include: Bamboo Wind, On a Bright Wind, Plus Ca Change, Plus Ca Merne Chose, and Songbird. She has also contributed to a number of collections.

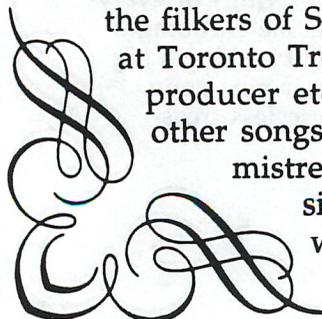
Paul Kwinn (aka Techno-Nerdboy) is a filker from California (tenure: approx. 6 years). He is probably best known as a winner of OVFF song-writing contests for the last two years. Pieces such as "Operation Ohio Storm" and "Stop Singing Ose Or I'll Kill You" lend credence to the theory that he should be committed for public safety. When not filking, he designs and programs computer games (another threat to the moral fabric of society). Approach him with caution and Pop Tarts!

Alan Thiesen is a talented singer/songwriter with an amusing wit, a sparkling eye and a gift for telling a story in song. He's recently been foolish, err, kind enough to volunteer on a "little known" West Coast convention committee; we know he'll do a great job!

Children's Concerts & Interactive Music Program

We're very pleased to have so many clever people sharing music with the children. Two programs, a "formal" concert and "pie" music (participatory, interactive exchange), were designed to involve the children in OVFF, too. OVFF thanks the following people for lending their time:

Judith Hayman hails from Hamilton (not Toronto), Ontario. She has contributed greatly to a thriving Toronto area filk community. She also masterminded, financed, and slaved over the production of North Coast Cabaret, a compilation tape featuring the filkers of Southern Ontario. Filkers know her as a great filk organizer: tracks at Toronto Trek, FilKONtario con-chair, Interfilk Director for Canada, filk tape producer etc., etc. Her true love is singing, writing and performing filk and other songs. Being nominated for a Pegasus was a great honor, being Toast-mistress for Concertino last year was icing on the cake...but being able to sing her songs, and hear that other people are doing them too, is what means the most. She can also speak intelligently on any



number of subjects. She has two children, Jennifer and Richard, and is married to Dave Hayman. Ask Dave about Judith, sometime; he'll tell you that he has been the lucky one, these many years.

Mary Ellen Wessels (known as "Mew") is a singer with a voice like liquid silver. She would like to get a major label contract so she could support her con habit. She currently lives in New Hampshire but travels around the country as much as possible giving workshops on music and performance, and singing. She has studied voice on and off for over 15 years and sings for fun and professionally in several genres (since she can't make up her mind). Whenever she gets the chance she sings with the Black Book Band. To pay rent she answers phones and leaps tall buildings in a single bound.

Urban Tapestry is a filk group from Toronto. Allison and Jodi sing and Allison also plays guitar. Debbie plays flute and creative percussion. The songs they write and perform reflect many styles – filk, folk, blues, jazz, ballads, humor, do-wop and some rousing singalongs. Their tape Castles and Skyscrapers and a songbook of their original material is available in the dealers room. Besides conventions, they also sing at weddings, and children's concerts.

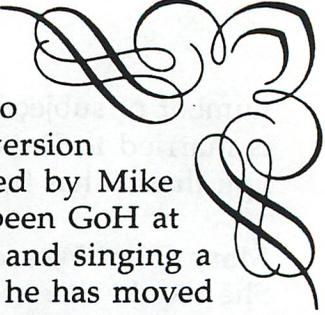
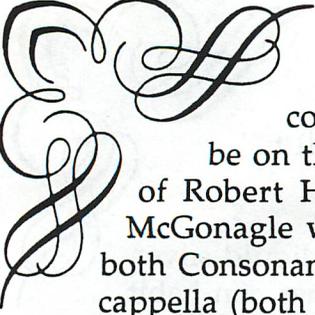
W. Scott "Cosmo" Snyder is an MFA student at the University of Illinois, Urbana-Champaign studying Theatrical Sound Design. After a 10 year aborted career in the U.S. Army as a broadcast journalist, he finally decided to make something of himself - then immediately became a filker (!?). He has worked extensively in broadcast, both TV and radio, and has been a working musician since high school - most recently being the mandolin player and main vocal force behind "The Baldy Mountain Boys", a bluegrass band from southern California. He is currently working on a tape entitled Bardic Lug due out sometime around the end of the year (he hopes!)

Heather Borean is a filk guru, once from England (that's the accent), and now from Ontario. Heather is the saint who founded and ran the first FilKONtario – with only hope, great faith and not two cents to rub together. It's proven to be a fine success! She fell in love with the genre on first hearing (1986) and we haven't been able to stop her. She learned autoharp and then guitar "'cause a capella filkers have a hard time." She's been writing songs almost that long. Between filking and raising three kids (and three cats and one husband) and running cons she's a busy woman.

Storyteller's Round Robin

Words are powerful. When used by gifted storytellers, they can convey so much more than time, place and description. Those words *live*. Come share an experience with three of our favorite storytellers: Mark Bernstein, IF Guest Nick Smith and Robert Rodriguez.

Mark Bernstein has been involved in fandom since 1973, and in filking since 1975. To date, he's appeared on (we think) seven different



con anthology tapes from Wail Songs, and will also be on the tape for the 1995 OVFF. A few years ago, his version of Robert Heinlein's "The Green Hills of Earth" as arranged by Mike McGonagle won the Pegasus award for Best Filk Song. He's been GoH at both Consonance and Musicon. Mark started out writing songs and singing a cappella (both of which he still does) but over the last ten years he has moved more and more into writing and telling stories. He's *very* pleased to announce that he's just published his first audio tape of comedy, storytelling, and wordplay titled Tusks Are Optional.

Robert Rodriguez is a radio DJ from New York City. In reality, he's a free lance writer for several publications. But really, he's a storyteller who has attended every National Storytelling Conference since 1973. Conversely, he is an educator, mentor and teacher. Actually, he is all these things, and a very nice guy, too! (Did we mention he tells stories?)

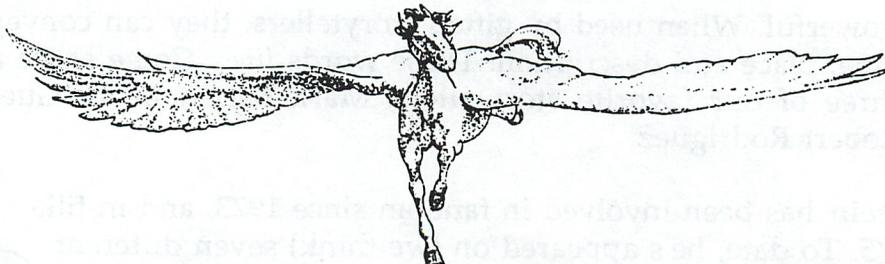
Concerts

In addition to those mentioned above, you will also see appearing on our main concert stage :

Mary Bertke: What happens when you take a mild-mannered woman from a conservative midwestern city and send her to Ireland to study Celtic music for half-a-year? We didn't know, either, but thought OVFF would be a good place to find out! With her wicked sense of humor, a rapier sharp wit, and an engaging smile, Mary is nothing if not entertaining. Her current distractions are the infamous tape project, acclimating herself to her new, not-quite-as-conservative home in Columbus, and finding permanent, gainful employment.

Terry Kennedy, who hails from St. Louis, MO, was born under an auspicious moon; an October 31 birthday seems quite appropriate for him. A talented singer/songwriter, Terry's latest project "Twilight Eyes" paints a brilliant picture of the dark world of things vampiric. Terry will also be making several appearances in Columbus this weekend; catch him at MediaPlay East, West and North!

Pete Grubbs is a guy. Not in the UT sense, necessarily, but a guy all the same. He's talented, too. And he's from Pennsylvania. He's also verbose; he's been known to talk so long into the night that the cows came home & went back out again. He's got a loving (tolerant) wife, lovely (growing like weeds) children, and a lovely, new (well, ten months old) baby.



PARTY , PARTY, PARTY!

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Columbus, OH 43229**

Or Call 614-882-9812

The Pegasus Awards

The Pegasus Awards were founded to recognize and honor excellence in filking. The nomination and ballot procedure is similar to that of the Hugo's except you do not need to buy a membership to vote. Nominating ballots are made available at the preceding OVFF and are distributed by mail, computer postings, and at as many cons as the OVFF Committee can send them to. The final ballot is released in the spring and again distributed via mail, at as many cons, etc, etc. We encourage fen to duplicate and distribute both the nominating and final ballots to as many people as possible.

The awards will be presented this year at the Saturday evening buffet.

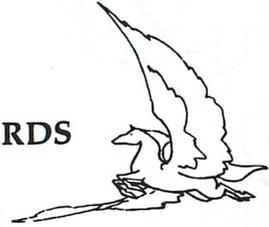
Urban Tapestry: Myths and Urban Legends



Urban Tapestry's new tape (under the Dodeka label) will launch at The Second Concerto next summer. Musical guests on the tape include: Paul Kwinn, Graham Leathers, Don Neill, Kathleen Sloan, Valdo, Scott Snyder, Dandelion Wine, and Ookla The Mok. Cover artist: Beckett Gladney. Sound engineer: David Goulden. Guest engineer: Scott Snyder. For more info see: <http://www.inkspot.com/~ohi/ut/> or email: durno@interlog.com, jkramps@yorku.ca, or ohi@inkspot.com



**FINAL BALLOT
OHIO VALLEY FILK FEST 1996 PEGASUS AWARDS
For Excellence in Filking**



You may vote once in each category. If mailed, final ballots must arrive by Friday, 18-Oct-96. Emailed ballots must be received by midnight Thursday, 24-Oct-96. Ballots may also be turned in at the convention up until midnight on Friday, 25-Oct-96. We strongly encourage you to copy and distribute this ballot wherever you wish. You do not need to be a member of the convention to vote.

Mail to: OVFF, P.O. Box 20125, Columbus, OH 43220-0125;
Email to: D.HUEY1@GENIE.COM.

BEST FILK SONG

- | | |
|--|--|
| <input type="checkbox"/> <i>Black Davie's Ride</i>
by Cynthia McQuillin | <input type="checkbox"/> <i>The Whale Song</i>
by Andy Eigel/David Tucker &
The Late Night Marcon Chorus |
| <input type="checkbox"/> <i>Gone Filkin'</i>
by Tom Jeffries | <input type="checkbox"/> <i>When Giants Walked</i>
by Kathy Mar |
| <input type="checkbox"/> <i>Velvet</i>
by Talis Kimberly | <input type="checkbox"/> No Award |

BEST WRITER/COMPOSER

- Heather Alexander
- Bob Kanefsky
- Talis Kimberly
- Kathy Mar
- Mark Osier
- No Award

BEST PERFORMER

- Heather Alexander
- Dave Clement
- Musical Chairs
- Urban Tapestry
- Mary Ellen Wessels
- No Award

BEST EERIE SONG

- Blood Child*
by Joey Shoji
- Hellraiser*
by Tom Smith
- Madcoil: Nightcrawler*
by Mercedes Lackey/Leslie Fish
- Monster in My Head*
by Michael Longcor
- Song of the Ripper*
by Jane Robinson
- No Award

BEST SPIRITUAL SONG

- Circles*
by Gwen Zak
- Cold Iron*
by Rudyard Kipling/Leslie Fish
- I Am Lord*
by Gwen Zak/Leslie Fish
- Mizpah*
by Zander Nyronnd
- To Touch a Star*
by Steve Macdonald
- No Award

NAME _____ PHONE _____

ADDRESS _____

CITY, STATE, ZIP _____



Past Pegasus Award Winners

1995

Best Filk Song: "*Journey's Done*" by Steve Macdonald

Best Writer/Composer: Steve Macdonald

Best Performer: Michael "Moonwulf" Longcor

Best Military Song: "*When Tenskwatawa Sings*" by Michael Longcor

Best Sing-A-Long/Choral Song: "*Acts of Creation*" by Cat Faber

1994

Best Filk Song (Tie): "*Drink Up The River*" by Kathy Mar

"*PQR (You Ain't Seen Nothing Yet)*" by Tom Smith

Best Writer/Composer: Tom Smith

Best Performer: The Black Book Band

Best Children's Song: "*Monsters in the Night*" by Diana Gallagher

Best Risque Song: "*Like A Lamb To The Slaughter*" by Frank Hayes

1993

Best Filk Song: "*Green Hills of Earth*" by Robert Heinlein/Mark Bernstein

Best Writer/Composer: Leslie Fish

Best Performer: Tom Smith

Best Humorous Song: "*Rhinotelexomania*" by Michael Longcor

Best Space Song: "*Lightsailor*" by Barry Childs-Helton

1992

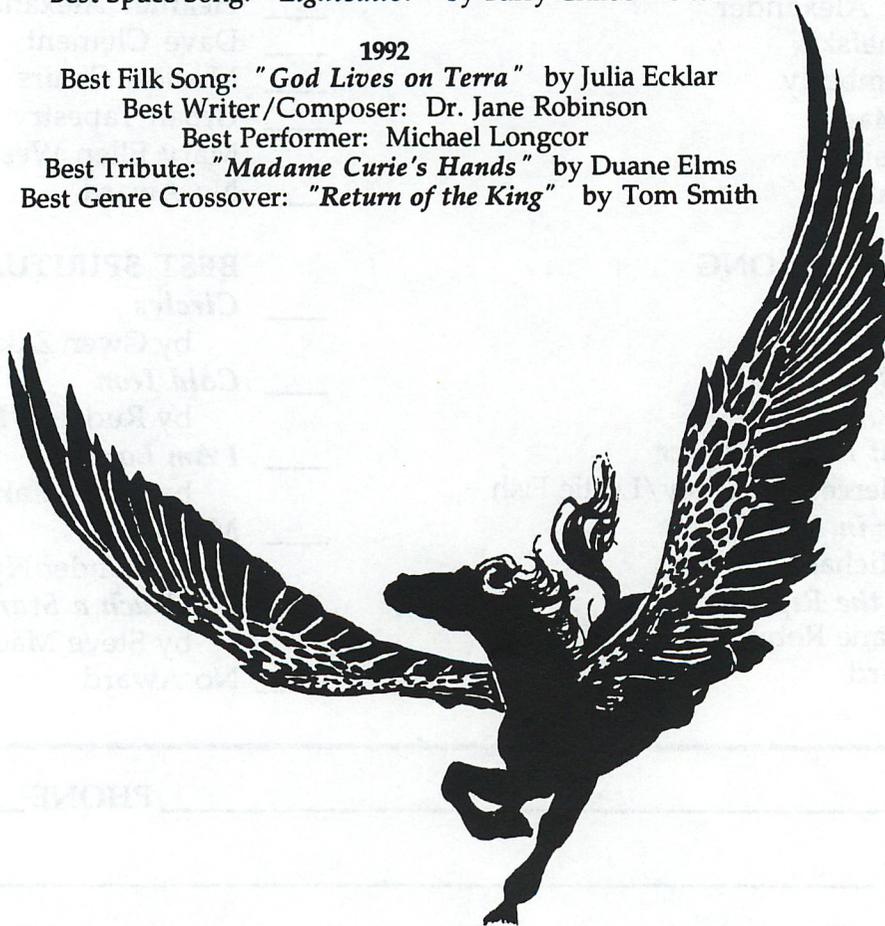
Best Filk Song: "*God Lives on Terra*" by Julia Ecklar

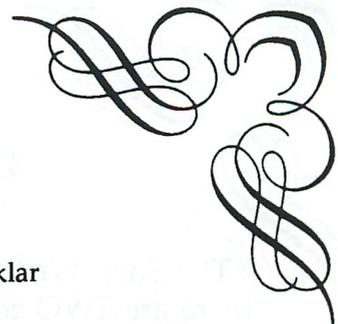
Best Writer/Composer: Dr. Jane Robinson

Best Performer: Michael Longcor

Best Tribute: "*Madame Curie's Hands*" by Duane Elms

Best Genre Crossover: "*Return of the King*" by Tom Smith





1991

Best Filk Song: "*A Boy and His Frog*" by Tom Smith
Best Writer/Composer: Tom Smith
Best Performer: Tom Smith
Best Love Song: "*Velveteen*" by Kathy Mar
Best War/Vengeance Song: "*Temper of Revenge*" by Julia Ecklar

1990

Best Filk Song: "*Lullabye for a Weary World*" by T.J. Burnside Clapp
Best Writer/Composer: Julia Ecklar
Best Performer: Mitchell Clapp
Best Fannish Song: "*Weekend Only World*" by T.J. Burnside Clapp
Best Literature Song: "*Daddy's Little Girl*" by Julia Ecklar

1989

Best Filk Song: "*Dawson's Christian*" by Duane Elms
Best Writer/Composer: Kathy Mar & Duane Elms (tie)
Best Performer: Technical Difficulties
Best Fantasy Song: "*Wind's Four Quarters*"
by Mercedes Lackey/Leslie Fish
Best Techie Song: "*Do It Yourself*" by Bill Sutton

1988

Best Filk Song: "*Wind From Rainbow's End*" by Bill Roper
Best Writer/Composer: Mercedes (Misty) Lackey
Best Performer: Barry & Sally Childs Helton
Best Historical Song: "*Song of the Shieldwall*" by Malkin Grey
(Debra Doyle) / Peregyn Wyndryder (Mellisa Williamson)
Best Media Song: "*Superman's Sex Life Bogie*" by Tom Smith

1987

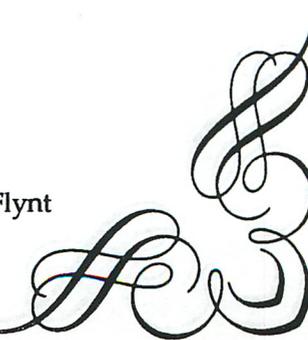
Best Filk Song: "*Harbors*" by Anne Passavoy
Best Writer/Composer: Leslie Fish
Best Performer: Julia Ecklar
Best 'Ose: "*Ian the Grim*" by Clif Flynt
Best Schtick: "*Unreality Warp/ Mediocre, etc.*"
by Clif Flynt & Bill Roper

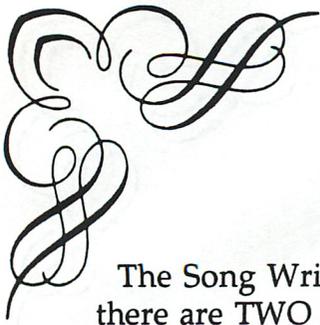
1986

Best Original Filk Song: "*Witnesses' Waltz*" by Leslie Fish
Best Male Filker: Bill Sutton
Best Female Filker: Leslie Fish
Best Parody: "*Daddy's Little Boy*" by Murray Porath
Best Original Humorous Song: "*A Reconsideration of Anatomical
Docking Maneuvers in a Zero-G Environment*" by Diana Gallagher

1984

Best Original Filk Song: "*Hope Eyrie*" by Leslie Fish
Best Male Filker: Bill Maraschiello
Best Female Filker: Julia Ecklar
Best Parody: "*Twelve Years at Worldcon*" by Frank Hayes
Best Original Humorous Filk Song: "*Unreality Warp*" by Clif Flynt





The OVFF Songwriting Contests

The Song Writing Contest began at the second OVFF. As of OVFF 11 (1995), there are TWO contests. In both contests the subject of the song must be appropriate to the topic (which is announced at the preceding OVFF). In the first contest, both lyrics AND music must be original. The second contest (hereafter referred to as the Lyrics Writing Contest) is for original lyrics set to pre-existing music.

The songs are performed before the judges at OVFF. If the songwriter is not a performer, he/she may have someone else perform the song for them. (It is also permissible to enter a tape.) The songs are judged on the quality of writing and not the singer's performance.

This year's Songwriting contest topic is: *First Contact*

This year's Lyric Writing contest topic is *Songs You Can Sing In The Shower*



1995 Parodies of Show Tunes
"Join the Klan" by Scott Courtney

Previous Lyrics Writing Contest Winners

1986 Things That Go Bump in the Night
"Doppelganger" by Kathy Mar

1987 Best Scary Song
"Hellraiser" by Tom Smith

1988 Ad Astra (To the Stars)
"Lightsailor" by Barry Childs-Helton

1989 Best Drinking Song (tie)
"307 Ale" by Tom Smith
"I Can't Party as Heartly . . ." by Michael (Moonwolf) Longcor

1990 Aliens
"Face Hugger" by Tom Smith

1991 Heros and Heroines
"Reed Turner, Novel Hero" by Renee Alper

1992 Love Songs (tie)
"I Will Walk With You" by Cynthia McQuillin
"Eternity's Waltz" by Michael (Moonwolf) Longcor

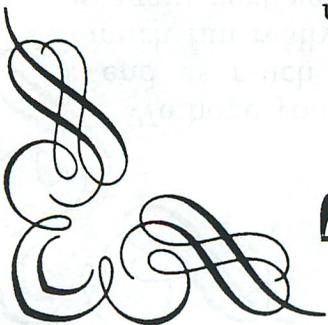
1993 Mythical Beasts
"Cold Butcher" by Steve Macdonald

Solomon Davidoff
Renee Alper
Paul Kwinn

1994 The Best Song Tom Smith Never Wrote

1995 Anti-Ose
"Stop Singing Ose Or I'll Kill You" by Paul Kwinn

Previous Song Writing Contest Winners



Closing Notes

We hope you've enjoyed this weekend as much as we have. (Is this much fun really LEGAL?) Please join us again next year for OVFF 13 as we welcome some old friends as our honored guests: *Bill Roper, Mary Ellen Wessels, and Clif Flynt*. At the time this program book went to press, we were still conducting hotel negotiations so the dates are tentative but we are planning on Oct 31-Nov2, 1997. Memberships are on sale NOW at the con registration desk for only \$16 and banquet tickets for \$15. (These special prices are good for this weekend only.)

The song writing & lyrics writing contests will be back next year.

The song writing contest topic is: *Superstition* and the lyrics writing contest topic is: *Monster Mash*.

Don't forget to take your 1997 Pegasus Awards nominating ballots home with you. As always, the first three categories are **Best Filksong, Best Performer, and Best Writer/Composer**. The rotating categories are **Best Science Song, and Best Sorcery Song**. We ask your help in distributing these as widely as possible. Feel free to copy them & give them to your friends, include them in your apas & newsletters, post them on your favorite filk BBS, etc.

A follow-up note on Meg Davis - Meg is in good spirits, living in Cincinnati and working on a Halloween project for release in 1997

We're very grateful to the folk of Interfilk for sending us such a delightful guest as Nick. Please attend the Interfilk auctions during the songwriting contests intermissions and help support their cause.

Many thanks to Debbie Ohi for her fabulous work on the web page; please stop by & check it out (www.interlog.com/~ohi/cons/ovff) (and then bribe her with UniBall pens to show her how great a job she did!). We'd also like to thank Pepperidge Farms for their continued support in the con suite, Jeff Tollivar for the con suite equipment, Robin Schindler for the travel arrangements, Heidi Overmeyer and the rest of the hotel staff for all their help, and all the other Friends of OVFF (you know who you are).

If you just can't wait a full year for your next filking fix, remember **Marcon 32**, to be held May 9-11, 1997 at the Hyatt Regency Hotel in downtown Columbus. It is one of the best dandelion-toting cons around (next to OVFF, of course.) The local filk community also holds a monthly house filk party. Call the OVFF information phone number 614-851-0936 or email D.Huey1@genie.com for more info.

UNTIL NEXT YEAR!

MARCON

32

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*Invited Guests**

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Author of "A Different Flesh" and co-author (with Richard Dreyfuss) of "The Two Georges"

Artist Guest of Honor: Brom

Renowned Fantasy Artist & Illustrator for TSR, Inc.

Costuming Guest of Honor: Fyberdyne Laboratories

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Science Guest of Honor: Dr. Kathleen Sullivan

Former Astronaut and Head of the Center of Science & Industry (COSI)

Parascience Guest of Honor: The Rhine Institute

Paranormal research specialists

Gaming Guests: *Too many to list - see our web page for a complete listing!*

And More Guests to be announced!

*Guests subject to change without notice

Marcon Features

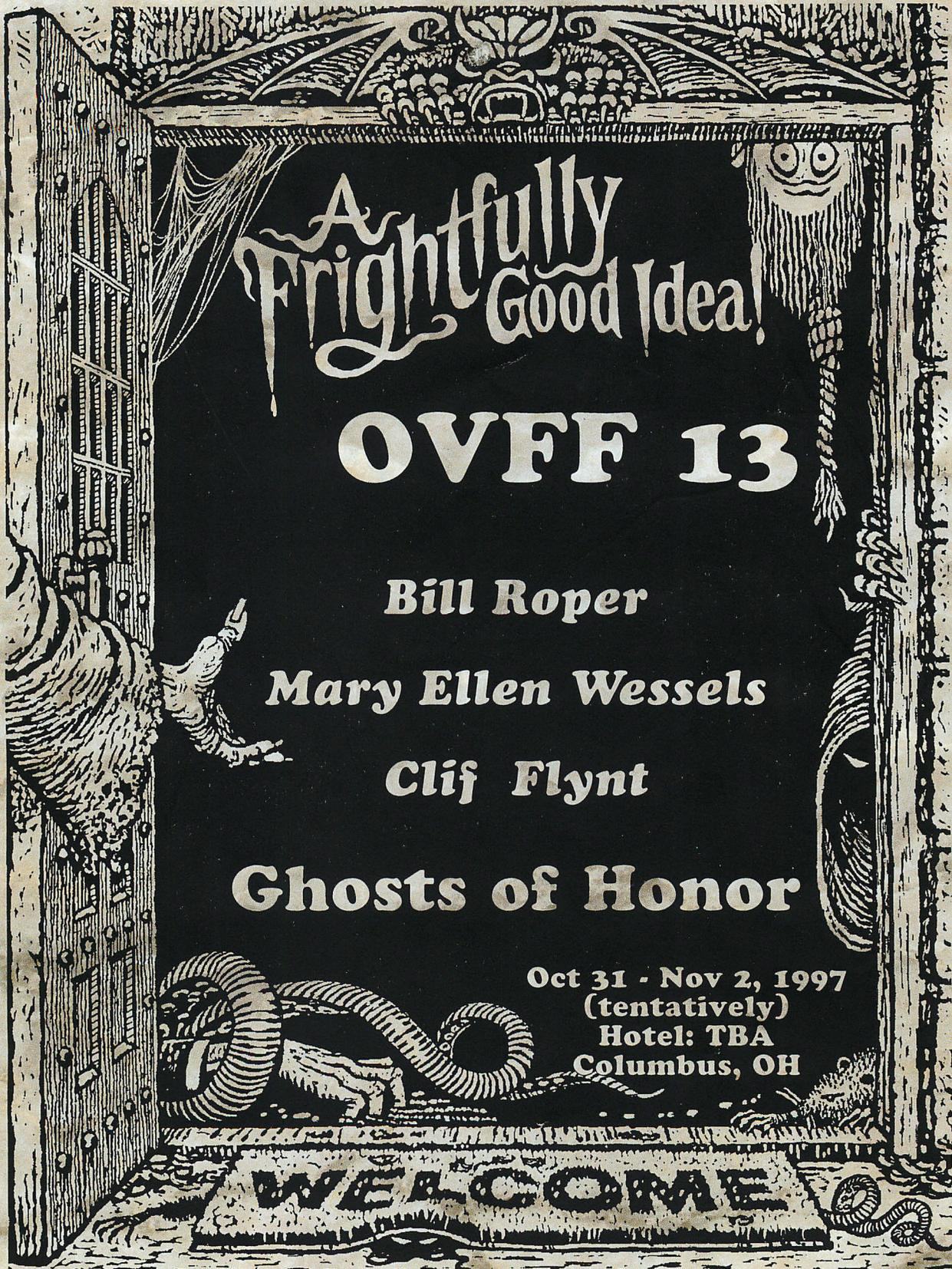
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