

# The Filking Times

January 1990

First Anniversary Issue

Issue 12

## *The Filking Times* Completes Its First Year Twelve Issues Published

"My Ghod, Why Am I Doing  
This?"

by Rick Weiss

This issue marks the "first" anniversary of *The Filking Times*. A year ago, I don't think I would have believed what has happened and what *TFT* has become. Success like this may kill me yet. What started as a 2- or 3-page news sheet to accompany the LAFA Filk flyer each month has grown to become this monster tail that now wags the dog. Eight pages nearly every month since Issue #4! What was supposed to be a little extra supplement to the LAFA Flyer has reversed roles and now the LAFA Flyer seems like the extra page to *TFT*.

Despite all the work putting *TFT* out has become, it's also been a lot of fun and can get *very* interesting - especially considering the events in Filkdom this last year. (Old Chinese Curse was right - I'd rather not live in such interesting times.) And the work actually keeps getting a bit easier. Practice and experience with the desktop publisher has greatly reduced the hours needed to layout and print an issue. Issue #4 took a full week of evening and weekend work to publish - I did Issue #10 in one Saturday. The hardest part remains typing in and/or writing articles. It's *so* nice to get things on disk or through the DAG BBS.

If anyone should ask me what do I think is the greatest accomplishment of *TFT* this last year, my reply would be the Filker's Rights & Responsibilities document. I know not everyone  
**See First on Page 6.**

## Firebird Moves To Oregon Andrea Mitchell, Teri Lee Relocate to Portland

by Rick Weiss

Effective January 1, 1990, Firebird Arts & Music, Inc. has relocated to Portland, Oregon. Firebird principals Andrea Mitchell and Teri Lee and their households have moved also. The first news of this to reach California filkdom (at least, everyone we know) came with the mailing on December 30 of the January 1990 issue of *Na Mele O Na Hoku*, the filk newsletter published by Debra Sanders in Honolulu, Hawaii. Debra carried a lead story relating the change of address. Enclosed with the issue was a printed post card with the same information. The article in *Na Mele* also says that, "Portland fans have been eagerly awaiting this move for several months now." Local residents in the San Francisco Bay Area report that the homes of Andrea Mitchell and Teri Lee and the office space previously rented by Firebird appear vacant, but that mail is still being delivered to these locations.

Firebird's new address is: P.O. Box 14785, Portland, Oregon, 97214-9998. Telephone 800/752-0494.

## Trek Tape Planned Producers Looking For New Songs

Tera Mitchell and DAG Productions are "In Search Of" new material for a project called "The Adventure Continues...". The subject is our favorite old-TV/movie/new-TV series. If you have any suitable material, send it to DAG Productions. See the Resources column on Page 6 for address.

*The Filking Times* attempted to contact Firebird for further comment. We found that the California telephone had already been disconnected, with a referral to the new 800 number. On Friday, January 5, there was no answer on the 800 line. Another call on Saturday was taken by Firebird's answering machine. A return call was received on Monday, January 8, from Teri Lee. She reports that they have indeed moved the entire Firebird crew, except for Vic Taylor, the pressman, who stayed in California for personal reasons (she didn't want to relocate). Cecilia Eng and the rest of the Portland filk community have made them feel welcome. Office.  
**See Firebird on Page 4.**

## Charter Bus Trip To Consonance Planned

Mini-FilkCon on I-5

The Driver Has Earplugs?

by Mike Liebmann and Rick Weiss

Windbourne is hiring a 40-passenger bus to go to Consonance. They will carry only 20 people, leaving lots of room for instruments and luggage. The bus will leave from San Diego on Thursday, March 1. Nine spots are still open. Tickets are \$100 round-trip. (Less than air fare!) The catch - only ONE extra stop is allowed for the LA/Orange County area, so everyone from LA/Orange will have to select and meet at a pick-up location. Call Rilla Heslin at 619/469-4874 for more info. Best chance of reaching her is 5-7 PM weekdays or weekends in the early afternoon.

## Upcoming Filksings

### Los Angeles Area:

**Jan. 20:** Lee & Barry Gold, hosts  
Los Angeles, CA

**Feb. 24:** Rick Weiss & Deborah  
Leonard, hosts  
Garden Grove, CA

For info/mailling list, contact Rick Weiss, 714/530-3546.

**San Diego Area:** Second Saturday each month, 7 PM at Windbourne's studio: 1039 7th Ave., S.D. Call Rilla Heslin 619/469-4874 or Karen Rogers at 619/265-0069 for more info.

The San Diego filksing planned for the US Navy is in limbo at this time - see article on Page 3. Call Mike Leibmann at 818/362-1322 for updates on this.

**SF Bay Area:** For info/mailling list, contact Bob Kanefsky, 415/324-2001, Kathy Mar, 415/481-5736, or Colleen Savitzky, 408/294-6492.

## Upcoming Conventions

**Con2bille**, the British FilkCon, February 2-4, 1990. Phillip Allcock, Chair. 93A Park Road, Peterborough, PE2 1TR, ENGLAND. Membership: attending £15 at the door, £5 Supporting. Last year, Con2bille was able to accept the equivalent in US Dollars. The announcement for Con2bille does not specify this, but I hope it is still the case. British GoH-FoN (Filker of Note): Mike Whitaker. American FoN: To Be Announced. (Give generously to the Flying Filk Fund so he/she can actually get there!) Hotel: The Great Northern Hotel, Peterborough. Rate: £22 per person per night. Make your booking through the ConCom by January 7, with a £10 deposit per person payable to Con2bille.

To have your (or any other) filksing listed in this column, call or write Rick Weiss (see above).

**Consonance 1990**, March 2-4, 1990. Bob Laurent, Chair; Wall Songs, P.O. Box 29888, Oakland, CA 94604. Membership: \$25 through 2/2/90; higher later. GOH's: Barry & Sally Childs-Helton. Toastmaster: Chris Weber. Hotel: San Jose Radisson Hotel 1471 N. 4th St., San Jose, CA 95112, 408/298-0100. Room rates: \$52 Sgl/Dbl, \$62 Trip/Quad. Call or write the hotel for reservations.

**Random Realities, The Convention**, a.k.a. Randomcon I, April 13-15, 1990. Keith Williams, Chair. P.O. Box 2690, Bell Gardens, CA 90201, 213/927-3200 (phone 6-10 PM only). GoH's: Frederick Pohl, Bill Conlin. Membership: \$30 thru 4/1/90, higher at the door. Hotel: The Hacienda Hotel, 525 N. Sepulveda Blvd., El Segundo, CA, 800/262-1314 (from CA), 800/421-5900 (from outside CA). Rates: \$49 Sgl/Dbl. Free Parking. Random Realities ran the LA bid for W'con 40, and has/had local filkers Paul Willett, Eric Gerds, Chris Weber and more on the committee.

**MisCon 5**, May 11-13, 1990, P.O. Box 9363, Missoula, MT 59807. GoH's: Author, Elizabeth Scarborough; Artist, Phil Foglio; Fan, "Dr. Jane" Robinson; Gaming, Steve Jackson. Membership: \$16 to 4/15/90, then \$20 at the door. Hotel: Executive Motor Inn, 201 E. Main St. 406/543-7221. We hear that the Miscon crowd is getting into some good filking.

**ConCerto, the East Coast Filkcon**, June 8-10, 1990. c/o Carol Kabakjian, 17 Lewis Ave. #3, East Lansdowne, PA 19050-2614. GoH: Kathy Mar & Linda Melnick. TM: Spencer Love. Memberships: (payable to Carol Kabakjian) \$25 to 5/15/90, then \$30 at the door. Supporting: \$10. Hotel: Holiday Inn, Rte. 70 at Sayre Ave., Cherry Hill, N.J. 08034 Phone: 609/663-5300. Rates: \$60 queen, \$65 dbl/dbl, \$70 king.

**Westercon 43**, July 5-8, 1990. P.O. Box 5794, Portland, OR 97228; 503/283-0802. Attending membership: ? Supporting: \$15.

### THE FILKING TIMES Editorial Policy

Rick Weiss, *Publisher* Deborah Leonard, *Contributing Editor*

*The Filking Times* is a fanzine for the general filking community and will publish articles, commentaries, reviews, editorials, and letters on topics of interest to filkdom. Contents copyright 1990 Rick Weiss and Deborah Leonard. All rights reserved. All materials bearing notice of prior copyright are reprinted here by permission of the authors. All works not originally copyrighted are to revert all rights to the authors upon publication. Permission to reprint in other fanzines granted provided proper credit (author, *The Filking Times*, issue number) is given.

All items sent to us will be considered open for publication unless specifically requested otherwise. We reserve the right to refuse and/or to edit any item sent. All submissions must include your correct name and address - pen names may be used for publication.

#### ARTICLES, REVIEWS, COMMENTS, LETTERS:

We are looking for items on topics of general interest to filkers, be it local news, filk reviews, tips on songwriting, Convention reports, filk history, local filk customs, comments on previous articles, or whatever else you can think of. Remember, we are only the Editors - YOU write this 'zine!

**CONTRIBUTION POLICY:** Contributors of items which generate 3-4 column inches of text (3.75-inch width and 10-point type) in one issue will receive that issue free; subscribers will extended one issue.

**RATES:** \$7 for 12 issues via 1st class mail. Single or sample copies and back issues are available for \$0.50 plus 1-ounce postage each. Send cash, check or money order payable to: Rick Weiss, 13261 Donegal Drive, Garden Grove, CA 92644-2304. We will also trade for other filkzines.

**DISCLAIMER:** The opinions expressed herein are those of the writers and are not necessarily those of the editors. Different viewpoints and responses on issues of interest are welcome.

**EVENT LISTINGS:** We will publish information about upcoming filk events and conventions which feature filk artists or filk programming.

**SUBMISSIONS:** Send your submissions to the above address in hardcopy OR 3.5" diskettes (Atari ST or IBM 720k format) with ASCII files OR upload ASCII files to the DAG Electronic BBS (213/546-1861 at 300/2400 baud) via the Z: Upload to Sysop command. Direct modem transfer is possible by arrangement - call first.

**CLASSIFIEDS/ADVERTISING:** Classifieds will be published on a space available basis. Free classifieds up to 4 lines for subscribers; additional lines and non-subscribers: \$0.25 per line. Other advertising-call or write us and we'll negotiate.

**TRIVIA:** This 'zine was produced on an Atari 520ST upgraded to 1 MB using Time-works Word Writer ST and The Time-works Desktop Publisher and printed on a Citizen MSP-10 9-pin dot matrix printer.

## What You Should Know About Copyright

by Cynthia McQuillin

Ms. McQuillin is the owner of Unlikely Publications

### What is Copyright?

According to the U.S. Copyright Office, "copyright" means just what it says - literally, the right to copy. The term has come to mean the exclusive right to make and publish copies of the copyrighted work, to make versions of the work, and - with certain limitations - to make recordings of the work and to perform it in public.

### Ownership of Copyright

Copyright ownership comes into being without any formality, registration or notice from the moment that a tangible form of the song, story, or art work exists. Except for the two specific exceptions defined in the Copyright law (works by certain Federal employees in the course of their regular duties and Works for Hire), ownership rests automatically with the creator of the work. In the case of collaboration, each partner in the creation of the work is considered an equal owner regardless of the extent of participation, and so may give permission for the use of the work without consulting the other partners; however, the consenting partner is responsible for appropriate distribution of royalties to the other partner(s).

### Works for Hire

A work may be considered "for hire" when the creator is an employee who creates it within the scope of his/her job description. This is determined not only by a state of paid employment, but by the extent of supervision and control the employer exercises during creation of the work. (For example, simply suggesting that a song be written about a specific subject does not qualify the resulting song as a Work for Hire.)

The Survey Questionnaires were distributed at ConChord and OVFF last October, and they have been received, inputted, tabulated etc., etc. To all of you who completed and returned a survey, thank you for revealing yourself to us in this fashion. This may be repeated at some time in the future, after I figure out how to get my database to automatically sum the totals for each response.

A total of 70 Surveys were received, 46 from ConChord and 24 from OVFF. The responses to each question are tabulated below. Totals may not add up to 70 because of partial or multiple responses. By a lucky coincidence, there are almost exactly twice as many ConChord replies as OVFF replies, so it is easy to tell where the responses are similar or different (multiply the OVFF column by 2, dummy!).

It is possible to do further analysis of the results, e.g. determine how the people who have attended 3 Con-Chords and play guitar answered question 13. As the number of such possible combinations is in the thousands (at least), your input is requested for any sub-groupings that would be of interest. The results of any requests will be published in future issues of *The Filking Times*.

**Survey Results start on Page 8.**

## San Diego - Navy Filk May Be Postponed

by Mike Liebmann and Rick Weiss

The fate of the filk concert and sing planned for January 13 on board the USS Dixon in San Diego harbor is unknown at this time. As of January 5, the Navy has not confirmed the event. A firm schedule is still being sought and it may still take place as planned, but Mike Liebmann hasn't heard yet. Call him at 818/362-1322 for updates.

If it doesn't come off this month, they will keep trying. The Navy is very interested, but has to determine when it will be held.

A work may also be considered "for hire" when it is commissioned. However, very specific requirements must be met this to be the case. First, the work must be specially ordered or commissioned. Second, there must be a written agreement signed by both parties stating that the creation is, indeed, a Work for Hire. Third, only certain works qualify, such as contributions to a collective work (periodical, anthology, encyclopedia, etc.).

**See Copyright on Page 7.**

## The Filking Times Filker Survey Results

"I've counted the Filkers, Sir, and there's one for each key."

by Rick Weiss

## ERRATA

From Issue #11

- ◆ The listing of Pegasus Award winners erroneously noted a tie in the Best Filk Song category. *Dawson's Christian* by Duane Elms was the sole winner. Tera Mitchell, who supplied this information, wishes to express her apologies for this error.
- ◆ In his reply to the suit filed by Andrea Mitchell, Jordin Kare alleged that the Off Centaur partnership was ended at the time of the purported sale of Teri Lee's share to Ms. Mitchell, not at the departure of Cathy Cook, as reported.
- ◆ Mr. Kare has filed a Cross Complaint, not a Counter Complaint as was stated.

## Feuding

Why it exists, and thoughts on minimizing its ill effects

by John David Galt

It seems to be a law of human interaction that any activity that involves as many people as filk will sooner or later produce disagreements. I will not state my position on any of them here, but I'd like to share my experience in another hobby of similar size and dynamics: the play-by-mail Diplomacy hobby.

PBM Diplomacy, like filk, is pretty much entirely an amateur hobby. Anyone who wants to set him/herself up as a Gamemaster can publish a zine and run games. The hobby has one or two conventions of its own each year, plus tournaments in some other gaming cons. Besides that, the hobby's only "organizations" are the Variant Banks, which keep archives of variant versions of the game, and the Boardman and Miller Number Custodians, who issue numbers for most postal games and collect statistics on the games so that players can be rated. Participation in any of these is voluntary, and some people choose not to do so.

Like filkdom, the Diplomacy hobby has its feuds. For example, a player may disagree with a GM's interpretation of the rules; or a player may submit phony orders for another player (about the only form of deception that is even frowned upon in this game); and so forth. There are even two people each claiming to be *the* Miller Number Custodian right now; this creates some confusion, but since both publish their data, it is still possible to come up with good statistics.

Some publishers talk about these feuds all the time. Others (including myself) never mention them in our zines. The subscribers and players "vote with their feet," so that those who don't want to be bothered by feuding don't have to be. Only the feuders themselves get worked up about it.

## "Quoth the FilkLord..."

by Quentin Long

An eccentric column from an off-centered filker

So there's some murmuring in connection with how neo-filkers get introduced to our hobby - fine. I think it's good to consider this subject from time to time; without periodic infusions of new blood, filking won't endure for too long, right? So yes, we should try to bring in new kids whenever possible. But should we not try to improve the generic skill level found in Filkdom, too? If these new kids prolong Filking's existence while Filkish skill/expertise drops to sickening new lows, one might inquire whether this price is too high! The question is worth pondering, the more so since neo-filkers tend to be more-or-less deficient in skill...

Still, everybody used to suffer from novicehood; considering how ~~we~~ turned out, I suspect there is still hope even for the current crop of neos. They'll need experience, which

The lesson I draw is this. Feuds will always exist, but the way we do things will affect whether they are a major disruption, or can be easily ignored. If the latter is preferable, and I think most of us would agree that it is, then filkdom should stay unorganized, or at least very decentralized. My reasoning is this. If a hobby of this type is organized as one club, and a feud occurs, one faction will probably take control of the club and use it to exclude the other faction. Make the same hobby as decentralized as Diplomacy is, and this becomes impossible without the cooperation of all or nearly all publishers, which just about implies unanimity (of the entire hobby). On the other hand, the benefits that an organization provides (for example, efficient networking) are really not much impacted if there are several organizations instead of one.

I welcome any comments on this subject. (*See the Filker's Directory for his address. -- Ed.*)

filkons or house filks will provide, of course; too, they'll need lessons in their chosen instrument(s), be they voice box or git-box. Before you begin to throw eggs, I should mention I see no need to burden neos with some specific style of instruction - the time-honored notion of tutoring? Fine by me. Correspondence courses? No problem. Just simply singing (or strumming, or...) until everything sounds good? Yep, even this kind of "on the job" schtick is OK in my book. I'm concerned with the end result, i.e. how good Joe Neo will become, not with the method by which Joe will get there.

**Editor's afterword.** Quentin added a note telling me that this column, like the one in Issue #9 (which supposedly scanned before I did some editing to make it fit the available space), was "booby-trapped." He says this month's column is "what they call a 'lipogram'." I don't know what he's talking about. Can anyone out there identify this thing?

## Firebird Moves

Continued from Page 1.

warehouse and studio space for Firebird have already been lined up. Only the unpacking still continues. Postcards with their COA will be sent out to their mailing list this week.

When asked why the Winter 1990 catalog (ours arrived on December 26) didn't mention their imminent move, Teri explained that the catalogs were mailed in early to mid-November, and were delayed in transit. Because their database is sorted by zip code, low numbers (0xxxx - the East Coast) were mailed first and high numbers (9xxxx - California) went out last. California has lost two bulk mail processing centers in the last two years - one to fire in 1988 and a second to the earthquake last October. She regrets having missed the Christmas buying season because of this.

**Official Press Release****ConCerto Gets New Guests of Honor**

by Rich Kabakjian

East Lansdowne, PA - 1/10/90.

Effective January 5th, 1990, Julia Ecklar officially withdrew as guest of honor at ConCerto, citing a previously unrealized conflict with another commitment. ConCerto's new Guests of Honor will be Kathy Mar and Linda Melnick. This promises to be an interesting combination; since Linda sings a lot of Kathy Mar's material, Kathy is looking forward to doing harmony to Linda's leads. It is probable that the other members of Linda's new group will also be performing. According to Linda, it is unlikely that Sheila Willis can attend, so a Technical Difficulties reunion at ConCerto seems unlikely. However, we are informed that Linda's current trio has most of the Technical Difficulties repertoire practiced to perfection.

**To the Editor:**

by Kay Shapero

I got the Filking Times (too late to vote in the OVFF contest, but since I've only heard a few of the nominees, this doesn't mean much!) Anyway, here's a letter to the editor.

First, I would like to catch...er thank whoever nominated my song for the Kazoo in the Plain Brown Wrapper (and also thank all those who did NOT vote for me, heh, heh) and point out that the name of the song in question is "FURRY", not "Fuzzies". Ohio well, typoses will happen! Second, where can I find a copy of the winner?

The trouble with using the term "Christian" as a pejorative is that you also insult the god named in it. Not as much as religious confidence tricksters of the Jim Bakker variety do, to be sure, but it's kind of hard not to feel a little uneasy when

Both Linda and Kathy were delighted and honored to be invited. Kathy Mar was particularly tickled, since we happened to contact her on her birthday! This might mark the first time a filk convention has featured two guests of honor, one from each coast.

The Joey Shoji Fund is being discontinued; all current contributions will be returned. We spoke with Joey Shoji after learning that Julia would be unavailable, and, as we somewhat expected, he expressed his regrets that he would not be interested in attending. He really wanted to see her... well, there's always Consonance.

Other than the above, ConCerto is unchanged. Wall Songs is still recording the concerts, etc., and a number of recognizable names have already registered. Things are looking good for the East Coast's first dedicated filk convention.

See the Conventions column on Page 2 for registration and other details.

somebody insults your god, even inadvertently! Related to this, we may all be being a little TOO tolerant in some respects; when leaving the room because you have been made uncomfortable for any reason, it should be allowable to tell people WHY you are leaving once you can do so without unduly interrupting a performance. Personally, I'm going to write a few Christian filksongs of the love thy neighbor variety so I will have something to follow things like "Last Night, I Slept with Jaysus..."

Just wanted to point out that if anyone gets upset about having his god insulted this does not mean that he must be an evil religious bigot.

**New Filk Tape Released**

Space Opera House has released *Paradox*, a new tape from Barry and Sally Childs-Helton. This is the second tape from the Childs-Helton's, following their 1987 release *Escape From Mundania*. Among the musicians joining them for back-up are Michael Kube-McDowell, Eric Rensberger, Gwen Zak, Marcus Maddux and many more. *Paradox* is available for \$10 plus \$1 S&H from Space Opera House. See the Resources column on Page 6 for address.

**Quick News**

☞ *Na Mele O Na Hoku*, Debra Sanders' Hawaiian filk newsletter, will become a bi-monthly 'zine starting with the Jan/Feb '90 issue. It had previously been published monthly.

☞ Tera Mitchel will be departing the LA Area and moving northwards to the SF Bay Area at the end of February. After March 1, contact her through DAG Productions or The Filking Times (at least until she settles in and can get her own P.O. Box).

☞ OVFF 6 will be held on October 26-28, 1990. Technical Difficulties will be the GoH. A hotel has not been selected as yet. Emily Vazquez is the Chair, with Van Siegling as Guest Liaison.

☞ Carl Hylin is moving to Kentucky to follow his favorite Professor, finish Grad school and get his degree (M.S. or Ph.D.). He hopes to return to California after he graduates.

☞ Cynthia McQuillin and Dr. Jane Robinson have received their first check from BMI for radio airplay of their songs.

## First Anniversary

Continued from Page 1.

likes it - that's OK, I am **not** Moses and I have **not** visited Mt. Sinai - but it certainly has been widely accepted and commented on. If we are unable to do anything else in filkdom worth remembering, I think that this is a sufficient contribution.

The subscriber base of *TFT* has grown over the past year. Last May, when I started keeping records of such things, there were 46 paid subscribers. That has increased to the current 67 paid subscribers. Thirty-six people have received introductory issues by attending a LAFA filk - three of them have stayed and become paid subscribers. Each issue has had five or six free contributor's copies, and the total copies mailed have been between 66 and 77 copies per issue.

I'd like to thank all the subscribers and contributors who have made *The Filking Times* such a success, especially the filk publishers and dealers who have supported me with paid subscriptions: Wall Songs, Unlikely Publications, Thor Records and DAG Productions and Debra Sanders, the editor of *Na Mele O Na Hoku*. I would also express my appreciation to the other filk 'zines with whom I trade issues: *Harpings* and *Philly Philk Phlash*. The information exchange across the country has been invigorating.

Remember, though, the continued success of *TFT* is in *your* hands. I refuse to write the whole thing myself, and in fact I'd rather not have to write at all. If you don't continue to write and submit articles, *TFT* will wither and die. Right now, the backlog is the lowest it's been since last August or so - one article from the *Philk-Fee-Nom-Ee-Non* that I've wanted to reprint. So all you loyal readers, get out your keyboards (that's on your word processor, not synthesizer!) and write! If you can't think of a topic, try one of these:

- ☆ Are filk cassettes helping or hurting live convention filking?

## Decoding Your Mailing Label

Your subscription status is shown on the line above your name. The first "word" indicates the type of mailing received:

**Intro** - free introductory issues are sent to newcomers who attend a LAFA filksing.

**Reg** - a regular, paid subscriber.

**Comp** - complimentary issues given out on Editorial whim.

**Trade** - in trade for another filkzine.

**Contrib** - free contributor's copy.

**Survey** - bonus issue to Reg subscribers who returned a Survey form from ConChord or OVFF.

Following this is the issue number that your subscription expires at. Compare this with the current issue number (#12 for this issue) to see how many months are left on your subscription.

- 
- ☆ Is filking attracting and keeping new filkers?
  - ☆ Are filk circles at major Cons getting too big? What can (or should) be done about it?
  - ☆ What happened to Filk Songbook publishing?
  - ☆ Are Filk Conventions getting too commercial - so that they exist only to push the sponsor's recording artists and to produce new Con tapes?
  - ☆ Does Filksinging get the respect (and hotel facilities) it deserves from ConComs?
  - ☆ Is it time for a national Filker's organization of some sort? What should it do?
  - ☆ What was the best filksing you ever attended? Why?
  - ☆ What was the worst filk you ever attended? Why?
  - ☆ Can the continued existence of Quentin Long be tolerated?

If you don't have anything to say

## Filk Sources And Resources

**DAG Productions**, 1810 14th Street #102, Santa Monica, California 90404. Telephone: 213/546-4935 or 213/546-1861 (BBS). Eric Gerds, owner, producer and publisher. Write or call for FREE CATALOG and UPDATE FLYERS.

**DAG BBS (Electronic Bulletin Board System)**, 213/546-1861 at 300/2400 BAUD. 24 hours/day, Tuesday through Sunday. Filk, costuming, SCA, gaming, books/media, general fannish interest.

**Firebird Arts & Music, Inc.**, P.O. Box 14785, Portland, Oregon 97214-9998. Telephone: 800/752-0494. Andrea Mitchell, proprietor; Teri Lee, executive producer. Write for FREE CATALOG.

**Pegasus Publishing**, P.O. Box 150471, Arlington, Texas 76015-6471. Write for further information.

**Quicksilver Fantasies**, P.O. Box 1660, Post Falls, Idaho 83854. Write for FREE CATALOG.

**Thor Records**, P.O. Box 40312, Downey, California 90241. Telephone: 213/862-1722. Chrys Thorsen and Ralph Mason, music producers. Write for information and flyer.

**Unlikely Publications**, 1741 Eighth Street, Berkeley, California 94710; 415/525-5534. Cynthia McQuillin, proprietor, producer and publisher of Folk and specialty tapes and songbooks.

**Wall Songs**, P.O. Box 29888, Oakland, California 94604. Telephone: 415/763-6415. Bob Laurent, proprietor, producer, and publisher. Write for FREE CATALOG.

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about any of these questions, I don't know why you're reading this 'zine. *The Filking Times* has a purpose in life - to help filkers communicate and improve filking - but it needs your continued input and support!

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## Copyright Information

Continued from Page 3.

### How Can Rights Be Transferred?

There are only two conditions under which copyright can be reassigned: through written and signed contract or agreement; and through process of law, such as inheriting copyrights from a relative's estate. It is a good idea to register all transfers with the Copyright Office, so that the assignee is protected. In the case of collaboration, one partner **cannot** reassign the right to the work as a whole without the permission of the other partner(s).

### Registering Your Work

It is important that the correct form (or NOW a photocopy!) be sent to the Copyright Office in order to protect your work. Form "PA" should be used for registering a song, either as sheet music and lyrics or as the underlying work (words and music) in a sound recording. The first published version of the work should be registered; if the work has not been published at the time of registration, the creator may choose the medium in which he/she chooses to submit the work.

Form "SR" is for the protection of the particular version or arrangement of the song on the sound recording itself, and neither protects nor implies ownership of the underlying work (music and lyrics) except where the owner of the song copyright is also the owner of the song recording rights (in some cases, the producer or arranger).

A work can be registered any time after its creation, and failure to register does not negate or endanger your copyright. However, one cannot take legal action against infringement until a work has registered; and, except where registration has occurred within three months of publication, one cannot collect damages (money) for infringement occurring before registration.

### Copyright Notices

A Copyright notice informs the public that rights to a work are reserved. There are two acceptable versions of such a notice. **c** is the more common, although the word "Copyright" or its abbreviation, "Copr.," may be used instead. On a published work, the notice must also contain the year of first publication (NOT year of creation or registration!) and the name of the copyright owner. (Example: **c** 1987 John Q. Filker.) This notice is used on visually perceptible media such as books, art work or sheet music.

The **c** does **not** need to appear on a sound recording in order to protect the underlying music and lyrics; but it is a good idea to have a proper notice, or the phrase "All Rights Reserved" (implying "by the author"), present on the sound recording to protect your rights and help avoid accidental infringement.

For sound recordings registered on Form "SR", the correct notice is **P**, for which there is no acceptable alternative. Usually, the publisher holds the rights to the version or arrangement on a sound recording; but it is not uncommon for the producers, arrangers or performers (those who have creative input into the execution and performance of the work) to hold such rights. (Example: **P** 1987 Melody Music, Inc.)

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## Filkzines Around The Country

**APA-Filk:** Collated and published quarterly by John Boardman, 234 E. 19th Street, Brooklyn, NY 11226-5302; 718/893-1579. Current copy count unknown. John will mimeo your 'zine for you if you send a him a cut stencil.

**Harpings:** Published by the Filk Foundation, edited by Margaret Middleton. 34 Barbara Drive, Little Rock, Arkansas 72204; 501/666-8466; Compuserve 71525,1372.

**LOOSE NOTES:** A Zine for Filky-Minded Fans. Published and edited by Susan Landerman, 3327 West Luke Avenue, Phoenix, Arizona 85017.

**Na Mele O Na Hoku--Song of the Stars:** Published and edited by Debra F. Sanders, 1415 Victoria Street #206, Honolulu, Hawaii 96822.

**Philk-Fee-Non-Ee-Non:** Published by Philk Press. Paul Willett, editor. P.O. Box 4128, Panorama City, CA 91412, 818/893-7397.

**Philly Philk Phlash:** Published and edited by Carol Kabakjian, 17 Lewis Avenue #3, East Lansdowne, Pennsylvania 19050-2614.

**Xenofilkia:** Published and edited by Lee Gold, 3965 Alla Road, Los Angeles, CA 90066, 213/306-7456.

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**Continued next month.**

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## Results of *The Filking Times* Survey

### Results format:

N. Question?

Answer:	Con	OVFF	Chord	Total
<b>1. How many years have you been filking?</b>				
1	2	6	8	
2	2	0	2	
3	2	3	5	
4-6	9	16	25	
7-10	6	10	16	
10+	3	12	15	
<b>2. How many filksongs (words or music) have you written?</b>				
0	9	12	21	
1-5	8	13	21	
5-10	0	8	8	
10-20	1	1	2	
20+	5	12	17	
<b>3. How many times have you attended a Filk Convention?</b>				
<b>Bayfilk</b>				
0	12	14	26	
1	5	6	11	
2	1	3	4	
3	1	8	9	
4+	0	9	9	
<b>OVFF</b>				
0	0	27	30	
1	4	5	9	
2	3	2	5	
3	3	3	6	
4+	10	2	12	
<b>ConChord</b>				
0	17	1	18	
1	1	11	12	
2	0	7	7	
3	1	12	13	
4+	0	14	14	
<b>4. How many SF Conventions have you attended in the last year? At how many of them have you filked?</b>				
<b>Attended</b>				
0	0	3	3	
1	1	6	7	
2	2	6	8	
3	1	9	10	
4	4	5	10	
5	4	9	13	
6+	11	8	19	

<b>Filked at</b>				
0	2	8	10	
1	4	10	14	
2	2	3	5	
3	1	7	8	
4	5	6	11	
5	2	2	4	
6+	6	5	11	
<b>5. In the past year, have you attended convention(s):</b>				
<b>Locally (under 150 miles)</b>				
20	34	54		
<b>Regionally (150-500 miles)</b>				
17	25	42		
<b>Nationally (over 500 miles)</b>				
13	26	39		
<b>6. At a filksing, do you (Rate by frequency 1=Seldom, 5=Frequently)</b>				
<b>Sing a solo performance</b>				
1	8	19	27	
2	1	5	6	
3	1	4	5	
4	1	3	4	
5	6	14	20	
<b>Sing back-up in a duet or group</b>				
1	8	24	32	
2	8	6	14	
3	0	6	6	
4	1	4	5	
5	1	3	4	
<b>Accompany other on the guitar (not singing)</b>				
1	9	26	35	
2	1	4	5	
3	2	5	7	
4	1	1	2	
5	2	3	5	
<b>Lead a sing-a-long</b>				
1	14	24	38	
2	1	6	7	
3	0	6	6	
4	2	3	5	
5	0	1	1	
<b>Join in the chorus or sing-a-longs</b>				
1	2	2	4	
2	0	2	2	
3	4	9	13	
4	7	9	16	
5	9	23	32	

<b>Sit back and listen</b>				
1	2	7	9	
2	0	3	3	
3	3	6	9	
4	2	7	9	
5	15	23	38	
<b>7. Do you play an Instrument?</b>				
Yes	17	35	52	
No	7	11	18	
<b>If yes, what kind?</b>				
6- string guitar	10	25	35	
12-string guitar	3	5	8	
autoharp	0	2	2	
celtic harp	1	2	3	
banjo	0	0	0	
piano	6	11	17	
accordion	0	2	2	
bodhran	1	7	8	
other percussion	2	4	6	
spoons	0	1	1	
other	8	15	23	
<b>Other instruments listed were the lap dulcimer (5), recorder (2), whistle, clarinet (2), woodwinds, kalimba, organ, synthesizer, piccolo, flute (2), kazoo (2), psaltery, omnichord, mandolin, bamboo flute, dobro guitar, cello, fretted bass, keyboards, misc. brass, capo, and "sort of several things".</b>				
<b>8. Rate these filksing styles (1=wouldn't stay long, 5=the only way to go)</b>				
<b>Bardic Circle</b>				
1	7	1	8	
2	5	5	10	
3	6	17	23	
4	3	17	20	
5	0	5	5	
<b>Performer's circle (a.k.a. "Midwest")</b>				
1	0	2	2	
2	1	5	6	
3	2	18	20	
4	8	11	19	
5	11	5	16	
<b>Leader &amp; Chorus (a.k.a. "Eastern")</b>				
1	4	19	23	
2	5	5	10	
3	9	9	18	
4	1	3	4	
5	2	2	4	
Other	6	10	16	



Other styles rated were  
(0 rating lines deleted)

Chaos	3	2	0	2
4	0	1	1	
5	0	2	2	
Modified Bardic	3	1	0	1
4	0	1	1	
Room filk	3	0	1	1
Modified Chaos	4	0	1	1
Jam Session	4	1	1	2
5	1	0	1	
Telepathic	5	0	1	1
Rendezvous (ala Noreascon)	5	1	0	1

9. How many house filksings or filkparties have you attended or hosted in the last year?

Attended	0	14	8	22
1	3	5	8	
2	2	6	8	
3	3	4	7	
4-5	1	10	11	
6-9	0	7	7	
10+	1	5	6	
Hosted	0	18	25	43
1	2	11	13	
2	2	3	5	
3	0	1	1	
4-5	0	1	1	
6-9	1	0	1	
10+	1	0	1	

10. How many people make up a nice-sized filk? How many are too many?

Nice	10	1	3	4
20	12	23	33	
30	4	15	19	
40	2	1	3	
50	2	0	2	
60	0	0	0	
Too many	20	0	2	2
30	1	7	8	
40	4	6	10	
50	5	11	16	
60	2	5	7	
70	3	9	12	

11. Which of these filkbooks do you own personally?

Westerfilk I	11	39	50
Weterfilk II	8	39	47
NESFA I	5	28	33
NESFA II	7	20	27
Crystal Visions	0	13	13
B-B-Q 'd			
Songbook	4	17	21
PFNEN	1	23	24
(10 or more issues)			
Duane Elms			
At The Helm	2	10	12
Unicorn Country	1	15	16
Massteria (any)	3	29	32
Songworm	0	19	19
Songbook Pusher	0	24	24
On Filkley Moor	0	13	13
Minus Ten			
And Counting	11	36	47
Crystal Memories	1	19	20
Filker Up (either)	1	23	24

12. How many other filkbooks or filkzines do you own?

0-4	16	8	24
5-10	7	13	20
11-15	0	6	6
16-20	0	4	4
20+	0	13	13

13. Do you/have you subscribed to or regularly bought filkzines?

PFNEN	2	24	26
Harpings	2	8	10
Philly Philk Phlash	1	14	15
Xenofilkia	1	19	20
Na Mele			
O Na Hoku	0	3	3
The Filking Times	0	22	22
Kantele	5	14	19
MetaFilk	0	0	0
Loose Notes	0	8	8
APA-Filk	1	1	2
Other	0	0	0

14. How many filk cassettes do you own?

0	1	1	2
1-5	3	4	7
6-10	5	5	10
10-20	6	5	11
20-40	4	10	14
40+	5	19	24

15. How much money will you/have you spent at this convention on

Filk tapes/records			
\$0	3	7	10
\$1-20	4	12	16

\$20-40	10	13	23
\$40-60	3	3	6
\$60+	3	8	11

Filk books/zines

\$0	11	9	20
\$1-20	8	25	33
\$20-40	0	8	8
\$40-60	2	0	2
\$60+	3	8	11

Folk tapes/records

\$0	13	16	29
\$1-20	5	14	19
\$20-40	1	4	5
\$40-60	0	1	1
\$60+	0	0	0

Folk books

\$0	17	19	36
\$1-20	2	10	12
\$20-40	0	2	2
\$40-60	0	0	0
\$60+	0	0	0

16. Do you prefer live or studio filk tapes?

Studio	1	11	12
Live	1	5	6
Like both	21	28	49
Don't buy tapes	0	1	1

17. Would you prefer to see more filk tapes or filk songbooks published?

Tapes	9	10	19
Songbooks	3	10	13
Want tapes with accompanying songbooks	11	28	39

18. Can you describe yourself?

Age: (range)	22-48	23-56	
Sex:			
M	11	15	26
F	12	23	35
Yes	0	5	5

Other comments included:

15. How much money...?
- Didn't spend any money yet.
  - Only \$20 on filkbooks more due to lack of time than lack of interest.
  - \$0 - Very low budget right now.
17. Filk tapes or filk songbooks?
- I think the current level is adequate.
18. Age
- Young in body, old in mind, young in spirit.

