

The Filking Times

March 1989

Issue 3

Part II of a Series:

The Business of Music

As presented by Eric Harris and *The Learning Exchange*
A Report on an Adult Education Class
by Rick Weiss

On 8 Dec, 1988, I attended a course called "The Business of Music", presented by Mr. Eric Harris at *The Learning Exchange*, a local adult education center. This course covered the basics of music publishing and producing with an emphasis on how to start your own music publishing business. Although the course was aimed at a mundane, commercial music genre, much of the information is of interest to the Filk community. Part I, in Issue 2 of *The Filking Times*, covered the Publishing Company, the Publisher, the Producer, and Registering Copyrights.

READER'S CAVEAT: The information presented here consist primarily of the personal opinions of Mr. Harris as transmitted through the author (Rick Weiss). The accuracy and completeness of this information should be checked before taking any action based on it.

Royalties and Payments

Royalties are earned from two main sources: recording sales (records, cassettes, CD's) and radio (TV, etc.) airplay. Sales royalties go to the writer, publisher, producer, and recording artist. Airplay royalties go to the writer, publisher and producer. The recording artist does NOT get royalties from airplay.

Typical royalty payments per play/sale may be:

	Producer	Publisher	Writer	Artist
Airplay	\$.10 (?)	\$.04	\$.04	--
Sales	10%	\$.05	\$.05	\$.04

The publisher can often make more money than the songwriter on royalties. This can happen if the publishing contract (as it frequently does) gives the publisher 57% to the writer's 43%, rather than a 50/50 split. The Publisher's extra 7% is to cover bookkeeping and accounting costs.

Although the recording artist receives no royalties from airplay, the artist can profit from a big hit by increased personal appearances and concerts. For a major concert, the publisher and writer will earn regular royalties of \$.04 each for a public performance, but the artist stands to make several thousand dollars (at least) from the gate receipts/appearance fees.

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BayFilk Season

From a Telephone Interview with Andrea Mitchell
by Deborah Leonard

Well, it's that time of year again--BayFilk time! Are you ready?

Firebird Arts and Music, Inc. is presenting BayFilk V on Friday through Sunday, March 3-5, 1989 at the Oakland Airport Hyatt Hotel.

First things first--Attending memberships are \$25 to March 1; \$35 from then and at the door. Hotel rates are \$62 for a single, \$66 for doubles (one bed or two), and \$10 for each additional person.

Now for the good stuff--concerts. Concerts will be held Friday and Saturday evenings and Sunday afternoon. A partial list of concert performers includes Joe Haldeman (GoH), Leslie Fish, Juanita Coulson (Special Guest), Frank Hayes, Diana Gallagher-Wu, Ceclia Eng, and Heather Alexander, plus a rock group called "The Elephant Men" (of which their pressman is the lead singer and various members have performed backup in studio).

Of particular note is the new location of the con--at the other end of the hotel AWAY FROM THE DISCO!! It seems Teri and Andrea were able to secure the entire ballroom for us music-lovers, which can (and will) be subdivided into separate units for the concert, huckster's room, and open filking.

A new item will be the Collated Songbook, a sort of APA for the convention. Just bring 150 copies of your new song and it will be inserted and collated into the songbook "on the spot" (to quote Andrea). And it follows that the more songs you bring, the more new music we have to sing and enjoy!

Panel programming is still being worked at this time. However, Juanita Coulson has been lined up to give a panel on "The History of Filk"--a definite must for those connoisseurs of good stories as told by a master (mistress?) storyteller,

Of sad note is that Golden Bough will not be attending BayFilk this year due to a conflict in their performance schedule. It seems they will be singing in Southern California. (See the article on Page 3 for dates and places.)

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QUICK NEWS

Gary (the Grim) Anderson is in charge of Filk Programming and Filk activities at Conosaurus, Westercon 42, to be held this July in Los Angeles. Gary's plans aren't definite yet, but a concert is in the works, as are panels on filking during the day. If you have any ideas or suggestions, let him know.

Another Filkish wedding soon! Peter Thiesen, author of such gems as "Wishful Thinking" and "Alferd G. Packer", is officially engaged to Alta Brewer. The wedding is planned sometime soon, the exact date unknown as yet.

The first NESFA Hymnal has been out of print for several months now, despite NESFA's statement that it would keep it in print. In fact, at Boskone I learned that NESFA has not yet even gotten around to discussing appointing someone to oversee reprinting it. Filkers are urged to write NESFA at P.O. Box G, MIT Branch Post Office, Cambridge, MA 02139. *Contributed by Lee Gold.*

Bruce Pelz's four Filksong Manuals were originally published in the 60's and early 70's, but have been out of print for years. They contain a lot of otherwise unavailable material, including Bruce Pelz's setting of four songs from *Silverlock*. If you see Pelz at a convention or a LASFS meeting, you might tell him that you'd like to see them back in print. *Contributed by Lee Gold.*

Wall Songs is starting work on an anthology songbook and is accepting contributions and suggestions. Contact: Bob Laurent, Wall Songs, P.O. Box 29888, Oakland, CA 94604. Wall Song's Fall/Winter Catalog runs 26 pages. *Contributed by Lee Gold.*

Continued in next column.

UPCOMING EVENTS

Conventions:

BayFilk 5, March 3-5, 1989. Firebird Arts and Music, Inc., P.O. Box 453, El Cerrito, CA 94530 (see article on Page 1 for additional information).

Con-Chord V, October 6-8, 1989. Paul Willett, Chairman, 1810 14th Street #102, Santa Monica, CA 90404. Attending membership: \$18 till March 15; supporting: \$8.

OVFF V, October 1989. P.O. Box 211101, Columbus, OH 43221. Annual Midwest Filkcon.

Westercon 42, June 30-July 4, 1989. Conosaurus, P.O. Box 8442, Van Nuys, CA 91409. Gary Anderson, Filk Chair (see *Quick News*). Memberships: \$45 now and \$60 after June 15 and at the door.

MAXI-FILK IS COMING

August 5 at the LASFS Clubhouse.

Mark your calendars now!

Quick News (continued)

I-Con Filk Contest, P.O. Box 550, Stony Brook, NY 11790: Deadline 3-1-89 for songs at least partly original, not published before 1-1-88. Contest winners from previous cons are OK. Lyrics must be typed; original music requires a written score; audio tapes are also useful (and will be returned if a SASE is provided). All entries may be included in the upcoming (RSN) Stony Brook SF Forum's filkbook, so please provide copyright info and any relevant notes. *Contributed by Lee Gold.*

THE FILKING TIMES Editorial Policy--TAKE HEED!

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SUBSCRIPTIONS: \$4.00 per one year or 12 issues, whichever takes longer. 1st class mail. Sample copies and back issues are available for \$0.50 each. Send cash, check or money order payable to: Rick Weiss, 13261 Donegal Drive, Garden Grove, CA 92644-2304, 714/530-3546 (no later than 10:00 PM, please).

DISCLAIMER: The opinions expressed herein are those of the writers and are not necessarily those of the editors. We will try to publish different viewpoints and responses on issues of interest. Do be aware that "No Comment" is a response, albeit rather unenlightening.

REVIEWS: Have you attended a filk in your area recently? How about a filk at a con? Write us a review of the event! What about that new tape/book/song? Tell us what you think/feel about it! We'd like to print and share your view with other filkers.

ARTICLES, COMMENTARIES, LETTERS: We are looking for items on topics of general interest to filkers, be it local news, tips on songwriting, filk history, local filk customs, comments on previous articles, or whatever else you can think of. Please write--our WP program only has so many words in its dictionary! Send your submissions to the above address in hardcopy OR Atari ST diskettes with .DOC or ASCII files OR we can receive the same files via modem. Call or write us for information.

CLASSIFIEDS/ADVERTISING: Classifieds will be published on a space available basis. Free classifieds up to 5 lines for subscribers; all others \$0.05 per word. Other advertising--we have yet to establish a permanent policy; call or write us and ask for details.

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GOLDEN BOUGH VISITS SO. CALIFORNIA

Golden Bough, a favorite folk group for many filkers, has several upcoming concert dates in southern California. In addition, they will be traveling to Europe later this spring to record a new album which is planned for a Fall 1989 release. You can contact Golden Bough for more info at: P.O. Box 818, Pacifica, CA 94044, 415/359-5832.

Friday, February 24, 8:00 PM at Drowsy Maggie's, 3089 University Avenue., San Diego. 619/298-8584

Saturday, February 25, 8:00 PM at East Co. Performing Arts Center, Main Street, El Cajon, 619/447-7664. This will be a variety show in which Golden Bough has has a 20-minute set.

Wednesday, March 1, 8:00 PM at Mt. St. Mary's College, Doheny Campus, 10 Chester Place, Los Angeles, 213/746-0450. Per Paul, this concert will be held in a small ballroom with marble floors: very good acoustics -- no amplification needed.

Friday, March 3, 10:00 PM at Celebrity Center Los Angeles, 5930 Franklin Avenue, LA, 213/464-2036. This is also a variety show with a set by Golden Bough.

Saturday, March 4, 8:00 PM, a house concert hosted by Marie Poll, 9737 Oakmore Road, Los Angeles, 213/836-0779. \$8.00 admission.

"Quoth the Filklord. . ."

by Quentin Long

An eccentric column from an off-centered filker

Filker's Bill of Rights, Part Two of Four??? Hey, Rick, you forgot Part One! Maybe you should print out a copy of the "real" first issue and send it along with the 3rd? Just a thought. . .

As should be obvious to everybody, one of the biggest requirements for a filksing is an adequate supply of comestibles. Up here in the Bay Area, we generally take care of this by making our filksings potluck affairs; each participant is expected to contribute *something*, of whatever variety, to the food supply. This is a custom that even I, the FilkLord Incarnate, must needs obey -- and I do. Whenever I arrive at a potluck filk, I arrive with a pancake, or at least the ingredients thereof. Yes, that's a pakcake...one that's about 2 feet across. Fortunately for my continued filking, people like my pancake; heck, sometimes I even get to do an encore! So for this third issue of *The Filking Times*, I present my recipe for a Dutch Baby (and no, I don't know how it got that name, either).

Continued on Page 5.

TICKED OFF

by Duane Elms

I got the October issue of *Locus* in the mail the other day. It contained the vote tallies for the Hugo awards. Charlie Brown also reports that it took only 18 nominations to make the ballot in the Other Forms category. **ONLY EIGHTEEN????** I can name THIRTY (30) people who sent in nominations for Dawson's Christian, all signed, numbered and postmarked properly. So what in the Hell happened?

I called *Locus* to verify that the number eighteen was indeed accurate. Charlie said that it was the number given him by the con committee and to the best of his knowledge it was accurate. I then called Susan Satterfield who was among those responsible for Hugo nominations and voting (Susan was the person to whom the nominating ballots were to be sent) and asked the same question. Susan said that the number reported in *Locus* was correct. I then asked her about the discrepancy between my count and hers. She said that they had received a number of nominating ballots after their deadline for typesetting the Hugo voting ballot. The typesetting deadline was slightly more than two weeks after the deadline for postmarking the nominating ballots. She also said that included in the 'late' ballots was an envelope (postmarked correctly) that contained 'maybe sixteen or seventeen' nominating ballots. According to Susan, the reason Dawson's Christian and perhaps other filk songs weren't nominated was slow mail and a pressing printing deadline.

Included in the thirty nominations I mentioned above was a group of seventeen that came from the Oakland area. These were all tucked into an envelope and hand carried to the Post Office and were postmarked prior to the nominating deadline. These seventeen nominating ballots all nominated three filksongs for the Other Forms award. The three songs were Red Star Rising by Mitchell Clapp, Too Many Years by Bill Roper and Dawson's Christian by Duane Elms. Seventeen nominations for each of these songs were not tabulated, and it took only eighteen to make the ballot. My song had other nominations. I'm sure Bill's song had other nominations, and I'd be willing to bet that Mitchell's song had other nominations as well. Three filk songs legitimately had more nominations than at least one of the Other Forms nominees, but no filk song was on the final Ballot. Thanks, NolaCon.

There is no way that I can prove that these ballots reached the nominating committee before their self-imposed deadline. There is no way that Susan can prove that they didn't. At least she acknowledges that they were received and were postmarked correctly.

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CONTABILE First U.K. Filk-Con

Congratulations to the Filkers of the UK who held their first Filk Convention on February 3-5, 1989 at the Chequers Hotel in Newbury, England. They were mentioned in the February *Analog* Calendar of Coming Events, and I sent in my money (in the form of an IMO) to get a supporting membership. To date, I have received the Progress Report and a delightful letter from Rhodre James, the Membership Secretary. Although I didn't recognize any names in the membership listing or in the ConCom, to my surprise I knew one of the GoH's - California's own Leslie Fish! The other GoH is a local by the name of Gytha North. If anyone is interested in buying a (late) supporting membership, send the equivalent of 5 pounds to: Contabile, 7a Mill Road, Cambridge, CBI 2AB, U.K. They inform me that they do have access to a US dollars bank account, so fancy currency conversions are not needed.

In addition to holding a Filk Con, the ConCom also held a separate fundraising effort for the Flying Filk Fund, which was (is) used to pay for Leslie's air fare. Contributions to this are still welcome and any surplus remaining will be passed on to future Filk Cons to invite more American guests over.

More on Contabile will appear when I receive the program book and hopefully some Con reporting from Leslie.

Bayfilk V - Continued

At the dealer's table, Andrea hinted at possible surprises; for instance, Solar Sails on cassette (formerly available only on LP); Technical Difficulties Station Break (a definite hopeful maybe); plus a new songbook from Sing Out!, the monthly publication of the San Francisco Folk Music Club (1200 pages of wonderful folk song lyrics plus chords--no sheet music). Other possibilities could include the new Concert Series and Leslie Fish' new double album, Firestorm: Songs of the Third World War. Plus other treats as yet un-named. Keep your pocketbooks whetted and ready!

Last, but not least, Mama Colleen Savitzky is hosting the official unofficial Con Suite (aka Mama Colleen's birthday party). Look for the door with the sign saying "Neutral Zone Romulan View - All Politics Stay Outside".

FOUND:-

Amy Carpenter, who was active in LAFA (and LASFS) several years ago and disappeared. She got taken over by the SCA, and has gafiated from Filking and SF Fandom. Her current address is: 169 N. Holliston Ave. #3, Pasadena, CA 91106, 818/449-4391. If you're in the SCA, ask about Lady Alys Meghan.

Ticked Off - Continued

I often caution others not to attribute to malice what can adequately be explained by stupidity. Still, one has heard of more than one instance where the nominating committee 'adjusted' the nominating process to more suite the desires of the committee.

Now I was disappointed when my song wasn't nominated. I would have liked to have had my name on the Hugo Ballot. I would have liked to have had that little place in fannish history for 'First Filksong Nominated for a Hugo'. But I'll survive.

Unfortunately, there was more to this effort than just egoboo for Duane Elms. A filk song on the Hugo ballot would have validated the more than twenty years of work by Juanita and Gordy and filk heroes bringing filking to the fans. A filk song on the Hugo ballot would have legitimized filking as an acceptable creative endeavor within fandom. A filk song on the Hugo ballot would have rightfully presented filkers as contributing fans. We should have been able to read somewhere a headline that said 'Filksong(s) Nominated for Hugo Award'. We earned that right, but for whatever reason it was taken from us. Irrespective of any proffered justification or excuse, I was cheated, Bill Roper was cheated, Mitchell Clapp was cheated, Juanita and Gordy and the filk heroes were cheated, and the filkers and the fans were cheated. I feel like I want to go and hurt someone.

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MAXI-FILK IS COMING!
**August 5 at the LASFS
 Clubhouse.**
Mark your calendars now!

WEDDING BELLS

John James (Sean) Cleary III and Linda Charlene Sewell will be married on March 4, 1989. Sean has been an active member of the SoCal Filking community for a number of years, and we're delighted to see him landed by such a fine lady.

Lt. Mitchell Clapp, USAF, and T.J. Burnside, will be married on March 4, 1989, somewhere on the East Coast. As Mitch is currently stationed at Edwards AFB, Technical Difficulties will face an even greater challenge than ever before in getting together for rehearsals.

Business of Music - Continued

The Publishing Contract

Although this article talks about a number of terms as a "typical" publishing contract, be aware that everything is negotiable. The actual terms in any contract will vary from the "typical" examples given here according to the clout the author and the publisher have with respect to each other. Other things which may be included can be advances, royalty payments, guaranteed promotion or recording of a song, release of rights if the song is not recorded and released, etc.

Royalty payments, for example, usually would be paid on a calendar basis (e.g. every six months), with specified accountings of total records pressed and total sales. A good contract (for the writer) will include terms dealing with independent audits, and payments (or non-payment) for promotional copies, free samples, breakage in transit, etc. A songwriter in a powerful position can even get more than 50% of the net royalties. This is known as "keeping some of the publishing".

The Recording Artist/Performer

The major studios view vocalists as a unique commodity, something worth paying for. But musicians generally are seen as interchangeable parts, with the best in the world already on contract and available as studio musicians. Only if the musician has some kind of unique sound to identify him/her would the musician be sought after. Examples: Glenn Miller or Herb Alpert.

Contracts for recording artists are usually for one year with options. It is written as a personal service contract and is designed primarily to protect the recording company.

Performing Rights Companies

There are three performing rights organizations: BMI, ASCAP and C-SAC (sic?) They collect and re-distribute the airplay royalties from the broadcasters to the publishers (or copyright holder). For reasons unknown (*to me, at least RW*), publishing houses and producers may only sign with *one* of these organizations. When working with a separate producer, recording artist and songwriter, coordination is greatly simplified if all the parties involved can work through the same recording rights company. Things can get complicated when a producer who is signed with BMI wants to record a song that is published through ASCAP. Another set of contracts would be needed with BMI and ASCAP to arrange the division of royalties between them.

This is why Eric Harris has three companies - each company is signed with one of the three performing rights groups. Thus, if a writer who publishes through Mr. Harris knows that a particular producer is interested in a new song, it is then possible to select which company and rights group the song will be published with to coordinate with the producer.

"Quoth the Filklord . . ." - Continued

Necessary Materials:

The Pan. You want something shallow and wide with sloping sides. I understand that a paella pan works just great. Make note of how many quarts of water the thing holds.

Eggs. Large and fresh, of course; you want X of them, where X is the number of quarts your pan holds (truncate to integer, please).

Milk. You want X/4 cups -- and we're talking *whole* milk, none of this (yeeech) skim or lowfat crud!

Flour (sifted). I use that bleached white stuff that's had all the food value processed out of it. Again, you want X/4 cups of this stuff.

Butter. I often use Safeway margarine, actually, but to continue... If X is less than 4, use X/4 sticks of butter; otherwise, I use one whole stick.

The Oven. You want one big enough to hold your pan and then some -- say, 1-2 inches of clearance on all sides.

The Food Processor. If all you've got is a hand-cranked eggbeater or electric mixer, that's OK too.

The Procedure

1. Preheat your oven to 375 degrees F.
2. Mix the batter. Since the oven won't reach the desired heat instantly, you've got some time on your hands. Use said time to fuse the eggs, milk and flour into a semi-liquid mass.
(I ordinarily use a food processor; I've also gotten good results with an eggbeater or mixer [here we pause while Chrys Thorsen screams at me about the mess I left on her equipment last time...]. I whip up the eggs first, then pour in the milk, and only then *after* there's a fair amount of liquid in the f'pro, do I add the flour. Since this procedure works, I haven't tampered with it. Other procedures may also work. Feel free to experiment -- just don't ask *me* to help you dispose of the failures...)
3. Grease the pan. Don't bother using any elbow grease. Instead, put the chunk of butter into the pan, which then goes into the oven.
(At 375 degrees F, it doesn't take long for the butter to soften, to melt, and eventually to become a layer of carbon-related substance encrusting your pan. As Jefferson said: "The price of a pancake is eternal vigilance".)
4. Pour the batter into the shallow puddle of molten butter that now inhabits the pan.
(I leave the f'pro running semi-continuously while waiting for this step. It puts lots of little teeny air bubbles into the batter, which probably helps.)

Continued on Page 6.

"Quoth the FilkLord . . ." - Continued

5. Finally, set the timer for 20-25 minutes and wait. You'll want to look in on it from time to time -- not because it needs constant tending, but because a Dutch Baby cooking in the oven in a beautiful sight. To see the sides gradually rise up around the gently billowing central plain... *sigh*

I do not adulterate my Dutch Babies -- I find them quite good enough as is, without adding on any extraneous materials such as whipped cream, bits of sausage, ketchup, etc., etc. If you want to experiment with toppings, condiments and/or other impurities, re-read my note on tampering with the batter-mixing procedure... and let us know if you discover something that works.

(Ed. Note: Gee, Quentin, did we miss sending you the introductory zine? Well, we'll have to do something about that.

As to pollucks, my experience with them in fandom is that you wind up with lots of junk food and little that is very solid [read "nutritious"]. Any suggestions out there?)

UPCOMING EVENTS

Future Filksings

Los Angeles Area:

- March 16: LASFS Clubhouse, No. Hollywood Meeting at 8:00 PM; filk to follow.
- March 18: Lee and Barry Gold's, Los Angeles
- April 15: Rod Stansfield's, Garden Grove

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

San Diego Area: 4th Saturday of each month. Contact Barney Evans, 619/282-2892, for information.

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

FILKZINES AROUND THE NATION

LOOSE NOTES: A Zine for Filky-Minded Fans. Published and edited by Susan Landerman, 3327 West Luke Avenue, Phoenix, Arizona 85017 and printed by Buffalo Chip Press (aka Jim and Melody Rondeau), 1853 Fallbrook Avenue, San Jose, CA 95130. Issues 1 and 2 are still available for \$3.50 from Buffalo Chip Press. Susan is looking for "homeless" filksongs and art for upcoming issues. Write for details/information.

MetaFilk: A new zine from New York. Published and edited by Charles Asbornsen, 2026 East 55th Street, Brooklyn, New York 11234. This zine is so new, the first issue came out for Boskone '89 (1/27-29/89). Look for more details in upcoming issues.

Na Mele O Na Hoku--Song of the Stars: The newsletter for the Hawaiian Filking Society. Published and edited by Debra F. Sanders, 1415 Victoria Street #206, Honolulu, Hawaii 96822. Annual dues are \$5.00.

Philly Philk Phlash: A quarterly zine featuring filks, convention information, filks, games, filk-related articles, and more filks. Published and edited by Carol Kabakjian, 17 Lewis Avenue #3, East Lansdowne, Pennsylvania 19050-2614. \$10.00 for 4 issues, single issues \$2.00 delivered by hand and \$2.75 by mail. Local LA filker Mara Brener has had several songs published here.

Xenofilka: A bimonthly zine printing filksongs and brief articles about filking; also song fragments needing finishing and song ideas for someone else to write, plus lots more! Published and edited by Lee Gold, 3965 Alla Road, Los Angeles, CA 90066, 213/306-7456. Issue price fluctuates at \$0.05 per page, plus postage if mailed. Songs from the previous issues have been lots of fun at LA filks.

Harpings: Published by Margeret Middleton. Information received too late for this issue. Full details next time.
