

# HARPINGS

# 18  
MAR/MAY '81

Published by The Filk Foundation  
\*\*//NEW ADDRESS//\*\*

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If you want to send pasteup-ready copy, type it on a 10-pitch machine on a 43-character line. Dot-matrix print if done with a fresh ribbon is acceptable. Text will be reduced to 75% of original size during pasteup. Current availability is to Filk Foundation members, contributors-of-news, and on Editorial Whim.

## UNDERSTANDING YOUR MAILING LABEL

Besides the basic address-lines, there are two code-marks; one alphabetic and the other numeric. The A or C indicates why you are getting this issue. A=active member, C=contributor. (If neither appears, you may assume Editorial Whim). The numeric code is YY/MM for your expiration date. If YY/MM falls between 30 days before and 60 days after the postmark date on this issue, you need to renew NOW to be sure of getting the next issue. Foundation membership remains \$15 per year.

## NEW(\*) AND CORRECTED ADDRESSES SINCE LAST ISH

Emily Epstein, 430 Bluemont, Manhattan KS, 66502

\*Susan Frank, 2508 Pine St., Philadelphia, PA 19103

Mary Kay Jackson, Jordin Kare; 4125 Moller Dr., Pleasanton, CA 94566

\*Bob Laurent, PO Box 29888, Oakland CA 94604

Margaret Middleton, PO Box 45122, Little Rock, AR 72214

Mike Stein's zip code is 22210, not 22120 as printed in the roster.

\*Carol Poore, Bill Roper; 1724 Oakton St., Evanston IL 60202

Peter Thiesen, 1304 Todd St., not 1204 as printed in the roster

Paul Willett, PO Box 4128, Panorama City, CA 91412-4128

## LETTERS TO THE EDITOR

Marie Garrett  
Tulsa, OK

Thank you very much for the fine articles in *Harpings*. Unfortunately, I was not able to get enough response to the charter membership subscription offer to make it worth while to publish *Filk Fax*. So, for now, there will not be any *Filk Fax* published. I hope that some time in the future I will be able to start my magazine again.

*((Sorry to hear about that: there is plenty of room in the field for more filk zines and I hope you can manage a fresh start soon.))*

Tim Ryan  
Plymouth, MI

Before receiving non-issue #16, I was sure the Filk Foundation was dead. After receiving #16, my opinion did not change. If missed issues, late news, and non-news is to be commonplace for *Harpings*, this renewal will be the last one.

Here are [my] suggestions to increase participation in *Harpings* and hopefully increase membership.

[1] For reviews, con-reports, and other long narratives, extend contributing members by 1 issue. (add 2 months to expiration date) *((good point. It would be simple enough to add a field to the mailing list database to flag for sending "delayed contributors copies" after the official expiration date of the membership.))*

[2] For letters of comment and news items, extend contributing members by 1/2 issue (add 1 month to expiration date). *((harder. I will probably treat all contributions the same regardless of length))* This way after buying a membership, one can contribute and receive the same benefits as non-members who contribute.

[3] Remove that inhibiting paragraph about typing contributions on 10-pitch machine, ready for paste-up. I have yet to see copy you have not set-up. *((It only looks the same because it all comes out of the same printer. Gary Anderson's and Frannie Mullen's recent contribs were both sent to me via CompuServe))* Why scare off handwritten or poorly typed contributions? *((That was not the intent: reduction of opportunity for typos was the intent. Not everyone prints as legibly as you do.))*

I want to catch news about personalities in addition to news about products in *Harpings*. Maybe a sentence or two about something or someone will generate an article in response. *((so send me more gossip information. My con-going has been rather constricted the last few years and I am not as connected to the grapevine as I used to be.))*

PEGASUS WINNERS (supplied by Tim)  
For those of you who, like me, live  
inaccessible to filk cons and haven't been  
to enough other cons to catch up on the  
gossip.

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: *Quest (Grugan)* lyric  
by Martha Keller, tune by Michael Longcor

Best Media Song: *Superman's Sex-life Boogie*  
by Tom Smith

#### MORE GOODIES FROM MY MICHIGAN STRINGER

Barry & Sally Childs-Helton are preparing  
a new studio tape from their Space Opera  
House label. They hope to have it released  
by OVFF 5, where they are this year's Guest  
of Honor. ((Sally has also completed her  
PhD. in Ethnomusicology according to a card  
I received from her in May. The cover was a  
cartoon Xeroxed from *The New Yorker* (I  
think), depicting a "successful defense of  
dissertation" in which the doctoral  
candidate is punching-out one of the  
members of her orals committee.))

T.J. Burnside and Mitchell Clapp were  
married March 4. The ceremony was in Boston  
and many Mid-West filkers were invited to  
attend. Mitchell and T.J. plan to live in  
California.

Up to three tapes from OVFF IV are being  
prepared by Bob Laurent at Wail Songs.  
There was an abundance of well-recorded  
material. Performers scheduled to appear  
(pending final selection and permissions)  
include Murray Porath, Mark Bernstein,  
Robin Nakkula, the Childs-Heltons, and Tom  
Smith.

Pop star and folk-singer of the late  
sixties and early seventies Cat Stevens,  
now known as Yusuf Islam, has announced his  
support of Ayatollah Khomeini's death hunt  
of Salman Rushdie, author of The Satanic  
Verses. Several parodies of Stevens' music  
followed, including one I wrote (the  
original 'I'm Gonna Get Me A Gun' comes  
from a pre-popularity album, "Mathew and  
Son").

#### BAYFILK 5 SABOTAGED by yer ed.

The only report I received personally on  
Bayfilk was a phone call from Teri about a  
week after the event. The following is  
distilled from notes taken during the call,  
with some parenthetical observations sifted  
from printed reports run in *"The Filking  
Times"*

Colleen Savitzky threw an open party at the  
same hotel as Bayfilk 5, which worked-out  
to be a rumpcon. In addition to con-  
attendeess circulating through, Teri  
estimated 25-50 non-con-registrant people  
at the party all weekend. ((*Filking Times*  
reported 10-12)) Colleen had her own  
programming schedule and food, (which food  
violated Teri's contract with the hotel, by  
the way) and generally haunted the place.  
Colleen told Teri afterward that some  
outside (unnamed) person had suggested the  
party.

Bayfilk had only about 150 registrants, the  
smallest count since the first one. One  
concert performance got cancelled, but most  
of the registrants had fun anyway. Some  
folks were also apparently crashing at  
Kathy Mar's and shuttling over rather than  
buying hotel rooms. The con lost \$\$  
largely. If someone had thrown that kind of  
disruptive party at a big regional con, the  
concom would have had them on a plate.

Nobody was being refused memberships this  
year who tried to buy one. ((*"Filking Times"*  
ran a letter from Kathy on this subject, in  
which she clarified that while she was not  
actually refused a membership, the staffer  
at registration did feel the need to call  
convention HQ to verify that it was OK.  
"Why was that phone call made?" asked the  
editor at FT. According to Teri, the  
staffer was a neo volunteer whose  
experienced backup person had been called  
away briefly. The neo panicked and called  
the next rung up the ladder.))

Teri is not going to run any more Bayfilks.  
Bob Laurent will be throwing next year's  
Bay-area filkcon. ((ref. listing in *FILK  
CONS & OTHERS* ))

#### NEW STUFF IN THE WORKS AT FIREBIRD from a letter from Teri

*Solar Sailors* is being processed into a  
tape cassette format, there will be a Meg  
Davis Live tape, and a new Meg Davis studio  
tape. She did it with the Lewis Carroll  
society of England, and it's all songs from  
"Alice in Wonderland". Most of the Bayfilk  
4 tapes were planned to be ready for  
Bayfilk 5 ((but apparently Murphy  
overruled, according to external  
reports.)). "This is the latest they have  
ever come out", Teri writes, "but until the  
rights situation settled down, I didn't  
want to publish anything." Recording has  
started on *Fever Season*, the Merovingen  
tape from C.J. Cherrys Angel With a Sword.  
*Tapeworm*, a tape of Bob Kanefsky parodies  
should also be ready for release soon.  
("Bob is thrilled. I got the original  
songwriters to sing his parodies of their  
songs. This must be seventh heaven for a  
parody writer.") *Oathbound* is ready to  
start recording. "With a bit of luck I  
should have the product line up to  
respectable numbers again in about a year."

OTHER FILK PUBLICATIONS: JUST WHEN YOU THOUGHT IT WAS SAFE...

I have in hand three copies (#3,4,&5) of *The Filking Times*, edited by Rick Weiss and Deborah Leonard. This is a zine which arose in the L-A area to fill the void left by the faliation of Paul Willett (more about that further down this article). While it does not publish songs, it does cover the newsfront of West Coast filkfandom very well and picks up bits from elsewhere also. Most of the hard news items in all but the June issue are well out-of-date so I won't be quoting from them this issue.

One article I do want to comment on, though. This concerns the "Suggested Bill of Rights and Responsibilities for a Filk". Part 3 of 4 ran in issue #5 (June) and I don't have copies of earlier parts or earlier drafts of the document. What I have seen, though, looks very good indeed. Any chance of a complete reprint (possibly as a booklet for ConChord and/or DVFF distribution? I would love to reproduce it in APA-Filk, also, which has a mostly EastCoast membership,)

*((Ask and ye shall receive... FT #6 just arrived, and the whole back page was taken-up by a complete printout of the R&R's. I have added FT's editorial address at the bottom and will Xerox it as an extra page in this issue of Harplings. I will also zap copies to John Boardman for inclusion in APA-Filk))*

AND NOW, FOLKS, THE ANNOUNCEMENT YOU'VE ALL BEEN WAITING FOR...

TPFNEN LIVES!

I received a copy of issue #56 just after the beginning of June. It is billed as the "Hard System Reset Issue" and includes a report titled "What I Did on my Gafiation".

Paul intends to send the first 3 issues (including this one) of the new incarnation to everyone currently on TPFNEN's mailing list. During this time he will find out whether he can keep a monthly schedule. After issue #58 he will look at official length-remaining on subscriptions and take new subs.

He is looking for songs to print. Criteria are:  
a) not previously published (some exceptions made for items which have seen only very, very limited distribution)  
b) not currently waiting for someone else to publish them

He is also starting a feature column on the subject of "Famous Filkings". The initial subject was a confrontation between filkers and Jaycees at a Westercon (1985 or 86; he is not sure just which).

Target mailing/distribution dates will be the last Monday of each month, with copy deadlines on the preceeding Friday. He says he can read any IBM format diskette, any

size, if you want to send material that way. ("But this isn't a contest, so keep it simple".) He does not mention a connet address, but Eric Gerds' bulletin board should forward mail. That phone number is (213)546-1861.

FILK CONS AND OTHERS

RIVERCON XIV

July 28-30, 1989

Holiday Inn Downtown, Louisville KY

guests: Jack Chalker (pro), Dick Spelman (fan), Arlan Andrews (TM) Reg. 15 til July 15, \$20 afterward. Hotel \$56 single/double, \$60 triple, \$64 quad.  
info PO Box 58009  
Louisville, KY 40258

CONTEXT II

Sept 29-Oct. 1

Columbus Marriot North  
Columbus OH

Guests: Jack Chalker, Eva Chalker Whitley, Roland Green, Frieda Murray, Buck & Juanita Coulson Reg. \$20 til Sept. 1, \$25 at-door. Huckster table \$20, does not include reg.  
Info Fanaco, Inc. 376 Colonial Ave.,  
Worthington, OH 43085  
Hotel (614)888-1885, \$68/nite ((thru how many bodies?))

CON CHORD 5

October 6-8

Quality Inn @ Los Angeles Airport

GoH's Bill Roper & Carol Poore; TM  
Cathy Cook McDonald  
Reg. \$20 thru Westercon (July 4 weekend); \$25 afterward. Hotel room rate \$50 thru 4 bodies. Write for dealers room details.

info 1810 14th St. #102

Santa Monica, CA 90404

SOONERCON 5

Nov. 17-19, 1989

Central Plaza Hotel, Oklahoma City, OK

guests: Walter Jon Williams (pro), Brad W. Foster (artist), Roger Allen (fan), Randy Farran (filk), Brian Thomsen (TM), David Brin (tentative) Reg. currently \$10, more later.

info PO Box 1701

Bethany OK 73008

TROPICON 8

Dec. 1-3, 1989

Ft. Lauderdale Holiday Inn, Florida

Guests: Lynn Abbey (pro), Leslie Turek (fan), C.J. Cherryh (TM), Julia Ecklar (filk) reg. \$15 til July 31, \$20 til Nov. 1, doesn't say what after that. Hotel \$59 single, \$69 double.

info SFSFS Secretary

PO Box 70143

Ft. Lauderdale, FL 33307

CONTINUITY 1990

Feb 9-11  
Holiday Inn Med. Center, Birmingham AL

guests: Roger McCammon (sf/horror), Jennifer Roberson (fantasy), Charlotte Proctor (TM), Buck & Juanita Coulson,, Bill Bryer, Larry Elmore, Doug Chaffee, Ruth Thomson. Reg. \$10 til Oct. 31, \$15 til Jan. 15, \$20 thereafter. Write for dealer & art show rates.

info PO Box 55302  
Birmingham, AL 35255-0302

CONSONANCE 1990

March 2-4, 1990  
San Jose Radisson Hotel

Guests Barry & Sally Childs-Helton, TM Chris Weber. Reg. \$20 thru ConChord; \$25 til Ground Hog Day, higher at the door. Hotel room \$52 single/double; \$62 triple/quad.

Write for info to Wail  
Songs, PO Box 29888, Oakland CA 94604

NAME THAT CON III: CONFLAKES

April 27-29, 1990  
Radisson Hotel Downtown St. Louis MO

guests: George Alec Effinger (pro), Todd Hamilton (artist), Suzette Haden Elgin (TM) reg. \$12 til 1 Jan, \$16 til 1 March, \$20 thereafter.

info St. Charles SF & F Society  
PO Box 575  
St. Charles, MO 63301

PHOENIXCON 5.0

May 4-6 1990  
Powers Ferry Holiday Inn  
Atlanta, GA

Guests: Piers Anthony (pro), Ron & Val Lakey Lindahn (artist), Steve & Sue Francis (fan). Reg. currently \$15.

info Phoenixcon  
1579 Monroe Dr.  
Box F218  
Atlanta, GA 30324

Bill & Brenda Sutton are on the concom:  
guaranteed filking.

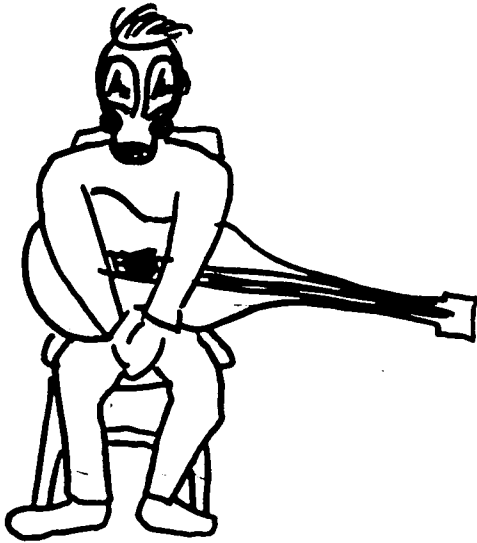
CON DIEGO

1990 NASFIC  
Aug. 30-Sept. 3, 1990  
OmniHotel @ Horton Plaza

Guests: Samuel Delany (pro), Ben Yalow (fan) Reg. currently \$55 (til July 1), \$65 after that (til Jan. 1). Supporting membership \$25

info ConDiego/NASFIC 1990  
PO Box 15771  
San Diego, CA 92115

NON-SMOKING  
SECTION AT A  
FILM WITH  
LESLIE FISH



March 12, 1988

I work for an airline. It probably hasn't escaped your notice that flying seems *dangerous* these days.

You're not being paranoid; it is. We're dealing with an overloaded Air Traffic Control system, *more* planes and *fewer* controllers than before the PATCO strike, and more planes, more borderline companies, and *fewer* FAA inspectors thanks to that grand and glorious partnership of Uncle Ronnie and Elizabeth (Fix It With A Press Release) Dole. Did you know that the fine for an infraction is a whopping whole thousand dollars? Needless to say, that hardly frightens most companies. I also have a few stories which I Cannot Put In Print Or I Will Lose My Job, but buy me a drink sometime.

Trouble here is, SF folk spend a lot of time in planes. Now there isn't much you can do (unless you are VERY good at PK) about losing an

engine over Burbank. But those of you who may have seen the Public TV Nova segment called "Why Planes Burn" will know that in a survivable crash (and a lot of them have been survivable), it isn't the fire that gets you. It's the smoke. Plane interiors are built to flammability standards that would make a mobile home manufacturer blanch. Everything burns, and it all gives off toxic smoke, mostly cyanogen. If you aren't out that door in a few minutes (the FAA figures three) . . .

There is a solution to this problem; it's a kind of non-flammable baggie called a "smoke hood." Scoop it on over your head and you have a couple of minutes of clean air in there, plus the smoke stays out of your eyes so you can see the blamed exit. Fits in the seatback pocket with the magazine and barf bag.

But airlines won't install these hoods — they claim passengers aren't bright enough to stick their heads in a bag in an emergency. Maybe they think Joe Passenger will try to stick his head in the barf-bag, I don't know. I do know this: there are a lot of air personnel in England (including the fellow pushing for installation of hoods over there) who have bought their own and carry them with them.

As an airline employee, I think people who fly frequently are narrowing the odds every time they get on a plane. If you have a line on a smoke hood, buy one. Carry it with you. But if you don't (I couldn't find where to buy one), there is another solution.

For the total of \$15.95 at my friendly neighborhood Army/Navy surplus store, I bought a civilian model WW2 gas mask. It is designed to be used in smoke — exactly the kind of smoke you get in an aircraft fire. It comes with a little pamphlet beginning with the immortal words, "This is your gas mask. It could save your life some day." It took up about as much space in my carry-on as a pair of women's shoes or one man's shoe. And (I made the trial run this weekend, into and out of California) you can get it past the airport X-ray. Ap-

parently the only metal parts on it look like a couple of oversized earrings and a can of hairspray or deodorant. Nobody even gave the X-ray picture a second glance.

I don't want something as stupid as a lungful of smoke taking any of you out. Every single one of the 40-odd folks who bought it in the Air Canada fire in Ohio (including folk singer Stan Rogers) would have survived if they had had smoke hoods or gas masks available. *That* fire was due to somebody chucking a cigarette into the trash receptacle; *some* airlines (but not all) have installed smoke detectors. Well, that's fine — but just last week they caught somebody freebasing in a lavatory; imagine what could have happened if the flight attendant hadn't taken a head count and wondered why there were five people in there. And in this case, the smoke detector wouldn't have helped. It didn't go off since there wasn't any smoke and wouldn't have been any until it was too late — and lav doors open inward. There were *five* people in there. You figure the likelihood of getting that door *open* to use a fire extinguisher.

As I mentioned, I work for an airline — and there's a lot of us picking up the masks now that I know you can get the sucker through airport security. And I might mention that FAA regulations now *require* such breathing aids (as of July) — for crew. But not for you. Gosh, wonder why. *We* don't like the odds, especially lately. This is a reasonable sort of paranoia. It's only going to cost you about \$16, it's equally useful if there's a hotel fire, and if you never need it, you can always use it to make a statement about smoking at parties, use it when you're burning leaves, or get a laugh in the hotel bar. But if the time comes when you *do* need it, well, it's the cheapest life insurance policy I ever heard of — and the payoff is that you live to tell the story afterwards.

And you can't beat that with a stick.

Mercedes Lackey  
Tulsa, OK

# SUGGESTED BILL OF RIGHTS AND RESPONSIBILITIES FOR FILKERS (Revised Version 1.1)

## I. AS A HOST (at a housefilk):

- A. The right to edit the guest list or to have an open filk and the responsibility to do the dirty work.
- B. The right to ask someone to leave and to ban a person from the household.
- X C. The responsibility to post household rules, if any, in a conspicuous place, i.e., the fridge or front door.
- D. The responsibility to provide advance notice on invitations or flyers to filkers for items E through O below.
- E. The responsibility to alert guests to potential hazards, i.e., fuzzies, rug rats, whatever.
- F. The right to specify "NO SMOKING--PERIOD!".
- G. The right to declare any space "OFF LIMITS", i.e., spare rooms, fridge, etc.
- H. The right to declare an "Adults Only" filk.
- I. The right to specify starting and ending times as desired--you're not locked into "4:00 PM to ?????".
- J. The right NOT to provide a feast or crash space.
- X K. The responsibility to provide the maximum seating space available, i.e., large living room or family room, plus (if available) alternate space for those who wish to converse.
- X L. The responsibility to provide a serving area for food/drink/munchies.
- X M. The responsibility to provide paper/plastic eating/serving supplies.
- N. The right to pass the kitty, if you wish, to help defray food costs (local customs may differ).
- O. The right/responsibility to set the filksing style (i.e., bardic circle, Midwest, host's rules, etc.) and to clearly define/announce the filk rules, especially for the neos (let's avoid interrupting the filk for rule explanations).
- P. The right/responsibility to run the filk and/or appoint demighod(s).
- Q. The responsibility for ensuring that guests who are not crashing overnight depart for home before they become incapacitated by fatigue (or alcohol if there is drinking).

## II. AS A GUEST (at a housefilk):

- A. The responsibility to respect and honor the host's declared and posted houserules.
- B. The responsibility to contribute to the evening's munchies or the kitty in accordance with local customs.
- C. The responsibility to help clean up the filksite both before and after the filk.
- D. The responsibility to get host's OK in advance to bring smalls/minors/pets.
- E. The right to arrive and/or depart at any point during the announced hours.
- F. The responsibility to honor the host's chosen style of filksing and demighod.
- G. The responsibility to depart for home if not crashing overnight before becoming incapacitated by fatigue (or alcohol if there is drinking).

## III. AS A PERFORMER (anywhere):

- A. While performing, the right to the undivided attention of filkers present.
- B. The responsibility to be ready with a song when it's your turn--don't keep the rest of us waiting, please.
- C. The right to entertain the rest of us with your musical talents. If you have something to sing/perform, take your turn.
- D. The responsibility NOT to be a filkhog. Let others have a chance to perform too.
- E. The right to pass or decline a request WITHOUT HARASSMENT.
- X F. The right to choose your form of torture, be it filk, folk, synthesized, accompanied, a capella, instrumental, OSE, bawdy, whatever.
- G. The responsibility to announce any caveats to your performance. Some people are offended/upset by some types of filk, such as OSE, bawdy, etc. This is neither their fault nor yours. Don't let it stop you from performing, but allow them to leave gracefully (see Listener ~~H~~ C).
- H. The responsibility to keep your introduction short and to the point. Your song should stand on its own merits without apologies or long explanations (see Listener ~~H~~ G).
- I. The right/responsibility to define/request your desired accompaniment, i.e., vocals/no vocals (it's a solo, general sing-along, chorus only, etc.) and instruments/no instruments (solo, harmonizing, all together now, etc.). If nothing is said, anything is fair game!
- J. The responsibility not to cut-off or talk over someone else's song or intro.

## IV. AS A LISTENER (anywhere):


- A. The responsibility to give the performer your undivided attention and to respect her/his choice of music (i.e., NO chitchat in the filkroom during the music!).
- B. The responsibility NOT to hog any down time (time between performers), i.e., don't rush in to fill the void with conversation.
- C. The right/responsibility to leave the filkroom if you don't like the song/performer/whatever (see Performer ~~H~~ above).
- D. The responsibility to leave the filkroom quietly so as not to disturb the rest of us who are enjoying the performance. (Hint: If you leave frequently, sit near the exit.)
- E. The responsibility to respect the performer's choice of accompaniment and NOT to join in without invite/consent. (If not immediately clear, ASK FIRST before joining in.)
- F. The responsibility to move to an alternate room/space if you want to converse.
- G. The right as an audience (en masse) to short circuit an unpleasantly long intro (see Performer ~~H~~ above).

The above was

compiled by Deborah Leonard  
13261 Donegal Dr.  
Garden Grove, CA  
92644-2304

?She wants feedback.




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