

H₂RPIN₃S

#19
(July/Sept, 89)

Published by The Filk Foundation
Mail: PO Box 45122
Little Rock, AR 72214
Phone (501)327-8272
CompuServe 71525,1372

Published every other month as a filk newsletter. Deadlines for news are Jan. 1, March 1, May 1, July 1, Sept. 1, and Nov. 1.

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.

ER,AAAH

The good news is, we are moved.
The bad news is, I didn't get this issue out before we moved.
At least I'm only two months late this time around: maybe I can actually get the November issue out on-schedule...

AN OBSERVATION ON AN OVERSIGHT

The letter about gasmasks by Mercedes Lackey was reprinted from the Texas SF Inquirer, in case the dateline at the bottom of the sheet did not copy in your copy. The fillo on that page was also by Lackey and when I re-lettered the caption I missed re-lettering her signature on it.

IT ALWAYS HAPPENS THIS WAY...

Just after H18 was mailed I received a postcard from the Coulsons with news thusly:

The OFFICIAL PRICE GUIDE TO SCIENCE FICTION AND FANTASY COLLECTIBLES, edited by Don & Maggie Thompson, is now on the market, and includes a chapter on filk tapes and records, written by Buck. It's not up to date; cutoff date for inclusion of material was Dec. 1987 and deadline for information was June 1988, right when nobody including Firebird knew what was going to be kept in their catalog. But it's a start. The book is a trade pb, \$12.95, published by House of Collectibles, distributed by Ballantine, and a very useful volume, particularly for the new collector.

Also, Juanita's LEGACY OF EARTH, third in her science fiction series "Children of Tomorrow", appeared in April. ((hallelujah! I enjoyed the first two greatly and was afraid she would never get to finish the tale. msm)) At the same time, the first two books in the series, TOMORROW'S HERITAGE and OUTWARD BOUND, were reprinted. (From what we've seen, very few bookstores got all 3 titles, but they're all available somewhere.) #4, THE PAST OF FOREVER, is scheduled for October, and she's working on the 5th and final volume now.

FOOT IN MOUTH TIME...UP TO THE HIP
by yer ed

Last issue I suffered a total collapse of editorial judgement in the handling of the Bayfilk report story. There are several ways I could have done that piece better, and I didn't think of any of them. Several of you called or wrote to slap my wrist about it and I deserved that.

About the only halfway reasonable excuse I can offer for not contacting other folk for alternate viewpoints is, that when Teri first called the story in I was already in the early stages of the "how bad is ROC*KON's financial shortfall going to be this year" panic, and by the time I got #18 ready to print it was 4 months late and I was suffering from a bad case of get - it - printed - itis.

BOB LAURENT'S LETTER on this:

I was quite disappointed in this article because it is one sided and misleading. I'm surprised that you did not contact the individuals named in it for additions or corrections. First, I would like to point out that Teri approached me about taking on future Bay Area filk cons on Friday, before the party. Secondly, the Savitskyus had talked to Teri or Andrea about renting the suite. The party was better attended than the con -- Teri & Co. had lined up endless concerts & people got bored & went looking for real filking. I was certainly among those. Also, many of us wished to see our

friends who were, at the very least, not welcome at Bayfilk (I don't know if they would have been refused memberships or not - it wasn't worth putting it to the test.) Among these were Catherine Cook MacDonald, Carolly Hauksdottir, Jordin Kare, Mary Kay Jackson, Cynthia McQuillen, and Jane Robinson. Teri had certainly made it clear that she did not ever want to be near Jordin & the party certainly made this practical. Some of the others were or are involved in lawsuits against or mediation with OC/FAMI, which would have been uncomfortable for all concerned had they chosen to attempt to attend the convention. (By the way, how does Colleen's non-convention-sponsored party violate Teri's contract -- what right does she have to sign agreements binding private individuals staying in the same hotel? It may have violated hotel policies, but it shouldn't have impinged on the convention contract!) ((I don't recall Teri elaborating on this when she called back in March. I know some hotels are real stuffy about conventions bypassing their food and beverage services, though. msm))

To the best of my knowledge, Kathy Mar did not have crashers at her house during Bayfiulk weekend. She often does provide places for wayward filkers, but she didn't do so that weekend. The hotel rates were excessive for the quality of hotel: it is in desperateneed of renovation. For comparison, Consonance's rates will be \$17 a night cheaper than Bayfilk's for a single room!! I actually regret staying at the hotel at Bayfilk, given that I live 15 minutes away -- I actually came home one night in preference to staying at the hotel. I don't know that the party was or was not suggested by a third party, but Lady Colleen has a history of throwing good parties at cons going back as far as I can remember. The popele helping Teri and Andrea run the con were actively going around the hotel taking down signs for the party. I've heard of hotels doing this, but never a concom attempting to sabotage a party. In spite of the removal of signs, when their GoH got bored with the long concerts, he managed to find the party and settle in quite nicely. Without the party, there would have bene very little filking at that filkcon!! I feel that Colleen deserves a vote of thanks for providing that.

Overall, Colleen's birthday party was a great success, and she did a great job. Without it, I think Bayfilk 5 would have been the worst filkcon I had ever attended. Colleen provided a haven for fun, hassle-free filking (as opposed to concerts with a rather limited performer list). Largely as a result of the outstanding job she did, Consonance has asked her to run our cons uite (something that Bayfilk sorely lacked).

GARY ANDERSON'S BAYFILK REPORT by Gary Anderson

I came, spent a lot of time at the party, listened to some good stuff in concert, assaulted the dealers' room, worked on tech stuff in the room too much, ate at the (ecch!) coffee shop, saw a lot of folks I don't get to see very often (Buck & Juanita Coulson chief among them), and had fun. Good Surprise department was Bill Sutton showing up courtesy of HP. Without the party, the con would have been a bit more boring. Programming was not very interesting to me, but I probably could not have attended anyway.

Disappointments: Missing a large chunk of Juanita's set because they started it early on Friday night (!) again, so those of us who can't take all of Friday off are zapped. Even with my lead foot, it takes time to get from LA to SF. Leaving too early to get Janet and my Bob Kanefsky songs in on Sunday. (If this was the case - since we couldn't stay was it just Leslie doing Bob filks, or were others up there later?) Saturday night programming - Friday's was better, and we were late. Schedule was not published in advance, so we didn't know.

West Coast filkcons are decreasing in attendance year-to-year, a bad sign. We are discussing revitalization procedures. Ideas anyone? Of course, now that we've stolen Mitch and TJ, and Cindy is healthy again... ((you asked for ideas: I wonder if the market can really stand twice-a-year filk cons even in California? Especially with one of them practically on top of the Midwestern filkcon. A return to the north/south alternation on a Spring weekend -- not necessarily the "traditional" Bayfilk weekend -- should be at least considered, I think. msm))

LITTLE BOXES FULL OF... by yer ed

As a byproduct of recent acquisition of a laptop computer (to-where Morris and I do not have to fight for time on the Kaypro anymore), I have been inventorying everything in sight. Including the Filk Foundation's accumulation of equipment and publications. It is nowhere near ready for publication yet, as there are 7 or so boxes over in the radio shack which I have still to excavate.

Now that we are moved to this larger house we are buying, I finally have a single room in which to keep all of my fanac supplies. A major priority is now to finish the excavation of the FF boxes and work up a coherent report on the material status of the FF. A printout is planned to be included in one of the winter issues of *Harpings*.

In a related article in *The Filking Times*, Sally Childs-Helton, who has just finished

a PhD in ethnomusicology, reports that the Popular Culture Library at Bowling Green State U, has expressed interest in archiving filk material as a part of its folklore collection. Once I find out what-all the FF has, I plan on making a sizable shipment to these people.

WESTERCON REPORT
by Bob Laurent

Westercon (in Anaheim over the July 4 weekend) had relatively little filking in spite of having a committee member (Gary Anderson) responsible for filking. This was largely due to other evening activities that many of the filkers were interested in. Westercon ran Friday through Tuesday. Friday most people were tired from work + travel. Saturday the masquerade was well attended by filkers as Gary Anderson and Janet Wilson (2 well-liked filkers) had a very impressive costume (which won Best of Show) and Jane Robinson was doing the intermission entertainment. Sunday was the filk concert starting at 6 p.m. (i.e. no dinner break), followed by Dr. Jane & The Primordial Ooze (see "Wackademia" tape from Thor). After that many people needed food & then it was quite late to start filking (at least that was how it felt to those of us who need to be up for our hucksters tables in the morning). Monday evening had some reasonable filking, but many people were tiring as it was the 3rd or 4th day of the con. Filking was, however, well-represented in the dealers room. DAG Productions, off-Centaur/Firebird, Thor Records, Wail Songs, and Quicksilver Fantasies all had tables. There were at least 6 new tapes out: Wackademia (Jane Robinson/Thor), Through My Eyes (Larry Warner/Thor), Shake the Dust Off and Strangers No More (Bill and Brenda Sutton respectively/Thor), On Filkley Moor (British anthology). Firebird had also released the redo of Tape Worm.

OTHER NEW PRODUCTS
by Bob Laurent

((In addition to the tapes mentioned in the Westercon report, Wail Songs has 3 tapes upcoming and the English contingent have more goodies, too.))

Upcoming from Wail Songs are the 3 tapes from OVFF 1988: OVFF the Record, OVFF Beat, & OVFF to the Stars. The last will have a strong space theme. Now that I'm getting sorted sorted out from my first move in nearly a decade, progress should start to be made on the tapes from Congenial (held in March in Wisconsin) and the 2 songbook projects. I am not sure that there was enough material to warrant a tape from Westercon this year -- I'll have to listen to decide. Wail Songs will be recording at Worldcon in Boston and OVFF at the end of October.

The British filkers seem to be doing quite well. They've produced 2 nice anthology songbooks ("On Filkley Moor" and

"Old Grey Wassail Test"), 2 anthology tapes (On Filkley Moor & Wassail Test) containing highlights from the books, and a solo tape by Mike Whitaker, The Oak, The Rowan, And the Wild Rose which is rather nice (yes, the first 4 are available from Wail Songs; I just got a sample of the 5th and will be stocking it soon.)

CONTINUED SIGNS OF LIFE

The Philk Fee-Nom-EE-Non # 57 has arrived on schedule. Paul announces, "'All Good Things Must End...' and free PFNEN's are a good thing whose time to end has come. I'm advertising and getting the zine back on its feet. I'm not independently wealthy. Starting with PFNEN #58 (August '89) I'll go back to asking for something in exchange for PFNEN".

Contributors of material will get a free copy of the issue in which their stuff appears. "A steady stream of material used in PFNEN will get the zine to you every month just as well as a subscription will." 'Material' need not be songs: Paul would much rather not have to write all the reviews and conreports himself...

Subscription price will be \$2.75 per issue, which includes postage. \$33.00 gets you a year (12 issues). Folks who had subscriptions before "The Dark Times" will continue getting PFNEN until Paul gets the bookkeeping retrieved from the black hole. His priority is on publication on time, and tidying up the accounts will proceed as time permits.

The address to send money or contributions of material to is:

Philk Press
PO Box 4128
Panorama City, CA 91412

MORE BAD NEWS FOR FIREBIRD
from Bob Laurent

Carolly Hauksdottir and Cynthia McQuillen have both won their respective legal disputes with various incarnations of OC/FAMI. Carolly had sued in small claims court for plagiarism, altered artwork, unpaid royalties, etc. After losing the original judgement, OC/FAMI appealed and lost the appeal. Cindy had sued via the California Labor Board for unpaid wages. As-of Bob's letter-date (early July) no actual payments had been made by OC/FAMI to either plaintiff. ((Cindy has sent me a lengthy press-release regarding her case, but Bob's report arrived first and summarizes the situation nicely. I will save Cindy's item for nextish pending audience demand. msm))

((Just to show I haven't really learned much from the Bayfilk report experience, here I go sticking my foot into yet another feud. And I haven't even heard the particular rumors Tera is skewering!))

RUMOR PUNCTURING
by Tera Mitchel

Starting a couple of years ago, the filk rumor mill started up with various rumors about Thor Records. It is past time to set this particular story straight.

I first met Chrys Thorsen at a filksing at Paul Willett's home in September, 1987. It was then that she told me of her interest in starting a record company to produce filk tapes. I immediately introduced Chrys to both Kathy Mar and Eric Gerds. Within two months, even before Thor Records had become a reality, we were hearing rumor to the effect of "don't sign a contract with this new company, they are going to steal your songs". Thor Records response to this was, "We are not interested in publishing songs, we just want to put out tapes." The following July I received a new contract from Off-Centaur which included reassigning my publishing rights to them.

((so did yer ed. 2 versions, in fact: One offered to administer all of my songs, wherever they had originally been published; the other limited itself to only those songs originally published by Teri & Co., either past or future. I selected the second option. It is worth noting that paragraph 7) of this agreement includes language whereby I as the songwriter can instigate termination of the contract before its normal end-point if I get dissatisfied with the way Teri & Co. are handling my material. I don't have any songs originating on Thor releases yet, so I don't have a side-by-side comparison of contracts to offer. msm))

(Back to Tera)

Let us not forget the rumor that a large amount of money (ten thousand dollars) was given to Chrys Thorsen to buy equipment to start her studio. Fact: Chrys Thorsen owned her equipment five years before getting involved with filking and has receipts to prove it. She also had been running her studio doing demos for two years. If someone had been generous enough to give Chrys that much money she would have a lot more and better equipment than she has presently.

Now I am going to skip some of the "hot dirt" that has been going around this last year and a half and get to the latest journey into the realm of the ridiculous. I have been able to track down this rumor all the way to its origins, and I think it is funny and pitiful how a conversation in Northern California about how in the real world a music company can (and does) charge an artist for studio time, as much as 20

thousand dollars (and it could be more), can spread and become distorted. Within three weeks the rumor was going around that Thor Records was charging \$20,000 to their artists to do a tape. In the middle of August we got news from the mid-west that a rumor was being circulated that Thor Records charges \$35,000 to do a tape. Believe me, Thor does not charge anything to its artists to do a tape. Thor Records budget is very modest. The budget of their artists is, if anything, even more modest. \$20,000?? Who do you know among the filk artists with that kind of money to throw around? But (giggling insanely) if someone wanted to invest a large amount of money into a project I am sure that Thor would be willing to talk.

I have heard a lot of rumors. Some are ridiculously funny while others are insidiously destructive. I have countered a few here with what I know to be the truth, verified by Chrys Thorsen of Thor Records. Sometime, we must stop the sniping, weaselly, snide innuendo and get down to truth, and return to filk as fun.

So the next time someone starts off with the latest hot rumor, just ask yourself, "What axe does this person have to grind? And from what I know of the people involved, is this even sane?" And what is their story? Drag the beast out from under the dark corners and let it see the light of day. And then maybe the rumormongers will crawl back into their holes and the filk community will once again be a community.

ON THE BRIGHTER SIDE: INCONJUNCTION REPORT
by Juanita Coulson

Inconjunction was held on the same weekend as Westercon. Barry and Sally (Childs-Helton) were tapped to "run" the filking (a rather late decision by the concom, I gather, and one they accepted with bemusement, since little clout comes with the job -- and outside of twisting arms to get better facilities, there isn't a great deal required to "run" a Midwest chaos sing, as we all know.)

Firday--or even Friday night was fine, except a lot of people either didn't arrive til Saturday or rolled in so late they were in no condition to do any filking. What there was of us had fun, and we had a big room. Great resonance.

Saturday evening was another matter. The concom had scheduled the art auction in that big room (perhaps a miscalculation; the one time I peeked in, there wasn't a huge crowd. Unfortunate for the artists hoping for greedy bidders -- I was one such hoping in vain, myselfj).

So we got stuffed into this small room across the hall for the one-shots and the beginning of the filk. That was

definitely a miscalculation. Almost everyone had showed up by the time the filk began, and most of us wanted to get in early for the oneshots as well. Barry and Sally hadn't been able to get out to the con Friday night, but were handling things Saturday -- operating heroically under difficult circumstances. People were remarkably tolerant, if very uncomfortable. When I arrived I counted fifty people in the room. Good thing the fire marshal didn't wander in, or we'd have been closed down.

We had finished the oneshots and were heading into main filk before things got (slightly) better. By that time I estimate there were well over 65 people jammed into the room, and more trying to get in. Maybe the situation had dawned on the concom. They offered us part of the big room across the hall, insisting it was bigger.

It was, marginally. So people packed up and hauled over there. Naturally it rapidly filled to the gunwales, and all the people who had been trying to get into the smaller room now jammed into this one.

Finally the concom said we could move into the main room, since the art auction was done. This caused massive grumbling, since it would be a real pain to pack up, trot back out in the hall, re-enter the adjacent section of the ballroom by another door, and set up yet-again. Fortunately, some muscular males discovered they could dismantle the magical folding wall and give us irect access into the now-available area.

The sad part was, due to all this shuffling around, the close quarters, and general confusion, a lot of people who should have gotten heard probably gave up and said the hell with it. You had to be very dedicated to hang in there under the hassle.

Sunday, though, offered one of Inconjunction's more interesting sidebars. I dunno whose idea it originally was, but last year a jam got started in one of the end-of-hallway alcoves and went on at least a couple of hours. This year the concom gave us a room (I wonder if the hotel mgmt. complained after last year. Oh well.) It takes a while to set up this affair, since it caters to the electronic instruments in particular, but the results are worth it. Last year I had a conflicting program item. This year I was free and could stay until the huckster room shut and we had to pack and leave.

Barry and Sally are mainstays of the jam, of course. They brought one of these monster amps with multiple plug-ins, for the convenience of the other electric people. Jack McKenty was there with his bass. Mike Kube-McDowell has a fantastic new keyboard. Etc, etc. Jams are not limited to electrics, I stress. Wulf and

Clif and all sorts of acoustic players were there as well. I didn't attempt to play but chipped in as an Ella [Fitzgerald] imitation, and Barry was nice enough to give me a few turns. Not to denigrate some of the good people appearing on the non-filk Sunday afternoon program items, but if you're at InConJ then, the jam is where it's at.

One of the pleasant surprises of the con was Janny Wurts, who showed up Friday night and listened and asked to borrow a guitar (the airline does nasty things to her musical treasures and she refuses to let them, very sensibly). She did some great, and rather elderly for most young-stuff filkers points of view, folkie stuff. I may have been the only person there who recognized some of it. Great picking and singing. Cons wanting to combine the facets of writer-guest and filker-guest should take note that she's a quite likely possibility in that department.

FILK CONS AND OTHERS

OVFF V

Oct. 27-29

University Inn, Columbus, OH

GoH Barry & Sally Childs-Helton, TM Joey Shoji. Reg. \$18 thru Sept. 30; \$20 after & at-door. Dealers table \$15 + reg. Hotel rm. estimated \$50-ish for 1-4; res (800)262-7468 [(800)282-3626 in Ohio]. Info PO Box 211101, Columbus, OH 43221-1101.

WINDYCON

Nov. 3-5

Chicago, IL

I haven't seen a flyer on this myself. Info PO Box 432, Chicago, IL 60690. Reg currently \$20; \$25 after Sept. 30

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

Margaret Middleton
PO Box 45122
Little Rock AR 72214



Edith Stern
4599 NW 5th Ave.
Boca Raton FL 33431
09/01 A