

The Filking Times

December 1989

The Official Filkzine of Con-Chord

Issue 11

Another View Of Tolerance

by Nick Smith

To the editors, and to Mr. Robert D. Coleman:

The article entitled "A Plea for Tolerance" (*TFT* #10) made a number of valid, well-reasoned points. That is why the *rest* of the article annoyed me so much.

You're right, Mr. Coleman, intolerance and bigotry are ugly things. You have lived through some fine examples of them, from your statements. You have, however, apparently lived through them from the relatively safe viewpoint of a witness to events, not a victim, and perhaps that difference led you to make the statements that I found less reasonable. I have been on the down side of intolerance and bigotry more than a few times, apparently due to my choice of ancestors. It isn't fun, and frankly, a few filksongs are absurdly mild by comparison. See Letter on Page 7.

Con2bile, British FilkCon Planned

Flying Filk Fund Slated For Future Filks

by Rick Weiss

Contabile, the first British Filkcon, apparently had quite an effect on its attendees. Some of the survivors have gotten together and laid plans to do it again. A "Progress Report" (that's what we'd call it here, anyway) just received gives lots of information on Con2bile (Con-2-bil-lay), the second British Filkcon, to be held on February 2-4, 1990. The ConCom consists of: Peter Allcock, Chairman; Anne Rundle, Membership Secretary and Hotel Liaison; Bill Longley, Treasurer; Ben Brown, Ops; Valerie Housden, Programming; and Chris "The Magician" O'Shea II, Publications.

Lawsuits Filed In Off Centaur Breakup

Dissolution of Partnership, Payment of Debts Sought by A. Mitchell

Counter Complaint Filed by J. Kare

by Rick Weiss and Deborah Leonard

Nearly three years of increasingly bitter contention have resulted in the filing of a complaint and a counter complaint in Alameda County Municipal Court. The complaint, brought by Andrea Mitchell (plaintiff) against Jordin Kare and Cathy Cook MacDonald (defendants), seeks the dissolution of Off Centaur Publications, a final accounting of its financial operations and a judgement against the defendants for their share of any outstanding debts. Off Centaur was a partnership founded in 1981 by Jordin Kare, Teri Lee and Cathy Cook.

In his reply, Mr. Kare denies that Off Centaur Publications still exists as a partnership in the form alleged by the plaintiff. He has also filed a counter complaint against Andrea Mitchell, Teri Lee, Off Centaur Pub-

lications, Inc., Firebird Arts and Music, Inc., and other unnamed parties asking for actual and punitive damages for personal and business property which was allegedly taken from him improperly. The counter complaint has been filed solely by Jordin Kare. Cathy Cook MacDonald is not a party to it, nor is it known if she has been served with notice of Ms. Mitchell's suit.

The dispute appears to center on two key points: 1) whether two alleged transfers of ownership in 1987 were legitimate, and 2) the accuracy of the profit/loss accounting performed by the plaintiff. The ownership changes in question are 1) the buy-out of Cathy Cook in February 1987 and the conversion of OCP to a 50/50 partnership owned by Teri Lee and Jordin Kare, and 2) the sale by Teri Lee of her 50% interest in OCP to Andrea Mitchell in See Off Centaur on Page 8.

TFT Address List To Be Published

Deletions or Additions
Deadline December 20

The (current) subscription list - names and addresses - of *The Filking Times* will be published in the *next* issue. This is intended as a public service for you, the filkers, and not for use in any commercial application. Your name and mailing address will be printed unless a deletion is requested. Your telephone number will only be printed only on request. Non-subscriber additions are also welcome.

The British GoH and FoN (Filker of Note) is Mike Whitaker. Mike is the first British Filker to do a solo tape, "The Oak, the Rowan and the Wild Rose", which is now available by mail order in England.

Of more importance to Americans, however, may be the return/continuation of the Flying Filk Fund. I quote from the Con2bile PR:

The flying filk fund was set up in 1988 with its main purpose to bring American filkers over to the UK to take part in British filkcons. Leslie Fish came to Contabile in February 1989, and our mystery guest will be coming to Con2bile in February 1990.

See Con2bile on Page 5.

Upcoming Conventions

Con2bile, the British FilkCon, February 2-4, 1990. Phillip Allcock, Chair. 93A Park Road, Peterborough, PE2 1TR, ENGLAND. Membership: attending £13 until Jan 14, £15 at the door, £5 Supporting. Last year, Contabile was able to accept the equivalent in US Dollars. The announcement for Con2bile 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 Con2bile.

Consonance 1990, March 2-4, 1990. Bob Laurent, Chair, Wall Songs, P.O. Box 29888, Oakland, CA 94604. Membership: \$25 thru 2/2/90; \$30 at the door. 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/DbI, \$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: \$25 thru 1/1/90, higher later. 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/DbI. Free Parking. The Random Realities group ran the LA bid for Westercon 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: \$14 to 12/31/89, \$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: Julia Ecklar. TM: Spencer Love. Memberships: (payable to Carol Kabakjian) \$20 to 12/31/89, \$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 dbI/dbI, \$70 king.

Westercon 43, July 5-8, 1990. P.O. Box 5794, Portland, OR 97228; 503/283-0802. Attending membership: \$25 till July 4, 1989; higher later. Supporting: \$15.

Ohio Valley Filk Fest, Date: TBD. Hotel: TBD. P.O. Box 211101, Columbus, OH 43220. 614/2-MARCON or 614/475-0158.

Upcoming Filksings

Los Angeles Area:

Dec 16: Jane Mallander, hostess
Rancho Palos Verdes, CA

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

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

San Diego Area: Second Saturday of each month at 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 on board a US Navy ship won't happen in December, but is confirmed for January. Call Mike Leibmann at 818/362-1322 for more 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.

THE FILKING TIMES Editorial Policy

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

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Any item 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--pen names may be used for publication.

REVIEWS, ARTICLES, COMMENTARIES, 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 have their subscription extended by one issue.

RATES: \$7 for 12 issues via 1st class mail. Single or sample copies are available for \$0.75. Back issues are available as a set, inquire for current cost. 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 programming.

SUBMISSIONS: Send your submissions to the above address in hardcopy OR on 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 300/1200/2400 Baud) via the Z: upload to Sysop command.

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.

Introducing THE FILKLOPAEDIA

by Rick Weiss

"The proper study of filkdom are Filkers." - Kevin One-Key

This is the start of a project I've wanted to do ever since the birth of The Filking Times: A regular column in TFT giving brief definitions, explanations, biographies and histories of filk slang and in-jokes, BNF's, (In)famous songs, cons, tapes, etc., etc. Someday, when there are enough of them, they could be collected and published as a booklet entitled "The Filklopaedia", a compendium of the assembled knowledge of filkdom. More entries are fervently solicited - only, please, keep it short! The perfect entry would be (much) less than 100 words, somewhat humorous, and informative. What I envision is sort of a cross between a regular dictionary and a desk encyclopedia, with a lot of inspiration coming from Ambrose Bierce's "The Devil's Dictionary" (a basic requirement for any Fan's bookshelf).

Filk n. 1) a filksong 2) a filksing

Filk v. 1) to write a filksong 2) to hold or attend a filksing 3) to sing filksongs 4) to write a parody or pastiche of an existing song

Filksing n. 1) any gathering of fen in order to sing filksongs

Filksong n. 1) a song about science fiction, fantasy, space flight or other subjects of interest to SF fen. 2) any song sung at a filksing

Tully n. 1) an alcoholic beverage of such legendary distinction that its mention in any filksong requires a pause for the reverent contemplation of its memory - and (naturally) a taste of the beverage closest to hand, which ought to be Tully, of course! 2) Tuillamore Dew

Tuillamore Dew n. an Irish Whiskey (Uisquebaugh) once (maybe still) the favorite drink of Bob Asprin and Gordy Dickson, from whom it acquired its legendary reputation.

OVFF REPORTS

From the DAG BBS

From: Rich Kabakjian

Date: Tue Nov 07 18:32:23 1989

Miscellaneous Impressions at OVFF: Carol felt, after her first OVFF, that West Coast filkers were as a group more friendly than the midwesterners. This might be due to the fact that at ConChord IV, she was being urged to move to LA by several people. As for the midwesterners, initial reactions were cool, warming slowly through the weekend. ConCerto seems to have accomplished its goal of being noticed, in any case legitimized ConCerto more than once by including it matter-of-factly along with C o n C h o r d ,

OVFF and Consonance in a discussion of filk conventions during the OVFF panel discussion. In short, the midwest filkers are well aware that there is a new kid on the block. Unfortunately, most of them can't make it, since they seem to be going to Ad Astra on the same weekend in Canada. We DID sell a couple of memberships, anyway... but they were to Peter Thiesen and Alta Brewer! So much for midwest penetration...

Performances at OVFF were simply amazing. Barry and Sally were terrific, performing most of their new songs from "Paradox" and "Escape from Mundania." Saturday night was a jam session, with at least 6 different instruments going at once on several occasions, including Sally on bongos, numerous people on guitar, one on keyboards, and even

Reprinted from *Harpings* #20

by Juanita Coulson

At the "whither OVFF?" session, Van mentioned that the con had around 150 non-committee members and almost sold out the banquet, which pleased them tremendously, as you may suppose. The discussion dealt mostly with the major scheduling problems OVFF will have next year -- when OSU will have back-to-back home games surrounding Hal-lowe'en. Debate is still ongoing whether to keep as close to the general date (which will clash, as it has previous years, with world Fantasy Con) and

move to an outlying hotel or another city ... or to move the date and stay at the same motel. Moving means bumping uncomfortably close to either ConClave in mid-October or WindyCon in early November. There was also some batting around of the Pegasus

See OVFF on Page 6.

a bass at one point. Murray Porath was his usual self, and generally the performance level was excellent. Ya hadda be there. I can't remember many more details at this point, not without some research.

It was my first filk convention. Probably the biggest surprise I got, aside from the level of singing, was the revelation that almost none of the OVFF committee were filkers themselves. This makes ConCerto look a little less unusual.

Pegasus Award Winners

For Excellence in Filking

Best Filk Song

Dawson's Christian by Duane Elms
Arafel's Song music by Kathy Mar (tie)

Best Writer/Composer

Duane Elms and Kathy Mar (tie)

Best Performer

Technical Difficulties

Best Fantasy Song

Wind's Four Quarters by Mercedes Lackey and Leslie Fish

Best Techle Song

Do It Yourself by Bill Sutton

"Quoth the FilkLord..."

by Quentin Long

An eccentric column by an off-centered filker

About last Isk: I see someone pushed Mr. Coleman's buttons. Speaking as an agnostic, I find it amusing that while he's all bent out of shape over a few songs, others of his nominal creed are happily spitting upon, torching the houses of, beating up and generally harassing Pagans. Luke 6:41 and 6:42 in the Revised Standard Version, Bob.

Well, it's been a quiet week here in Filker's Row, the town where all the men are on key, all the woman can carry a tune, and all the children sing beautiful harmonies. Most weeks aren't so quiet; we have ourselves a hootenanny 'most every other day, it seems like. But not this week -- and as you might expect, there's another story behind this unnatural silence. And it's a story about Lug. Now, I haven't told you about Lug before. I haven't told you because I figured some of you might think I was making him up, because no real person could act the way Lug does. But I couldn't make up Lug; no human mind could do that! You see, truth is stranger than fiction, and the reason for this is that fiction has to make sense.

So before I tell you how Lug stopped the singing for a week, I've got to tell you a little background information about Lug, just so you don't get any wrong ideas. Now, Lug's full name is Lorenzo Ulysses Glockensplei, but we call him "Lug" for short. And I would never say anything against any of the inhabitants of our fair town, but I'm bound to admit that Lug is a bit touched in the head. Two bricks shy of a load, you might say. Playing lo-ball with a Pinochle deck, that is.

I remember the week when Lug got it into his head that he had a photographic memory; from 8 o'clock Monday through to 4:30 Friday, you could see Lug through the bubbled-glass windows of the Filker's Row Cooperative

See FilkLord on Page 6.

From the DAG BBS

Bardic Circle Vs. Chaos

From: Charles Coons

Date: Tue Nov 07 17:30:25 1989

I was talking to a friend who attended CC5, and commented that I had been in the "performer's" filk most of the night, while she had been in "the other room." The response startled me, as she replied something to the effect that she resented the idea that there were two rooms running, one for "good" performers, and one for "not so good". Quickly retracting my statement (medium rare shoe leather tastes terrible, by the way), I observed that the "chaos" filks tend to attract some of the more proficient, more visible "BNF's" than do the "bardic" filks; at least at the filkcons I have been to. Why do you suppose this is?

Also, when in a chaos room, do you think it is (or would be) more intimidating for a lesser known performer to join in? How would a newer person become more comfortable in that situation? Comments, Suggestions? (No rocks, please, I bruise easy.)

From: Rich Kabakjian

Date: Tue Nov 07 18:32:23 1989

The impression I got at OVFF, having spent all my previous time at filks in a semi-bardic situation, was that chaos can ONLY work in an all-star situation.

Bardic circles or modified bardic chaos work very well with a mix of experienced filkers and neos, since the neo knows he'll get his chance eventually. In a midwest pure chaos filk, however, you have a large group of singers and performers (distinction needed) who mostly know each other. In a chaos filk, unless you are somehow noticeable or have a very large voice, you're likely to be stepped on or drowned out. Even Bill Roper got stepped on in the Saturday night filk at OVFF... which was evidently apparent to almost everyone present, since some steps were taken afterward to control the few, the loud, the ... whatever.

Fortunately for all of us, one neo present was not intimidated by the talent she had to face. OVFF was her first filk convention, and this was her first filk. She started with a brief Intro of herself, in which she mentioned the above, and then she started her song, "Peter Pan." You never saw a room get quiet so fast as she sang... and I think this may have been the first time I ever saw a neo get a standing ovation after her first performance. She was promptly adopted by all present, and it was made official by subjecting her to the "Madeira" initiation, which she adapted to rather quickly. I'm willing to bet that the song and its performer will appear on the next OVFF concert tape.

From: Michael Liebmann

Date: Wed Nov 08 22:02:38 1989

Charles, you're right. It seems that most of the "not as good" people end up in the bardic and the performers sequester themselves in the chaos room. I also found that the people in the bardic room were having more fun than those in the performance room (even when I wasn't there).

From: Gary Anderson

Date: Wed Nov 08 22:52:38 1989

Mike, as you say, you weren't there. I had a blast in the chaos room, and everyone I have talked to since did also. So did the people in the bardic room. Whether one was more "fun" than the other I will leave to the folks who like debating how many angels can dance on the head of a pin. And frankly, one of the reasons for the bardic is so that the "not so good" folks will have a place not to get trampled on. But I am sure that people like Leslie Fish, Kathy Mar, etc. will be interested to know they aren't so good.

The idea is to have fun. If you came to sing, and don't want to spend a couple hours waiting for the bardic to get around to you, you do chaos. See Circles on Page 5.

Con2bile

Continued from Page 1.

It has been suggested that since the Flying Filk fund is a fan fund, fans should be consulted before deciding who to invite. So on the assumption that a filkcon will take place in February 1991, we want you to nominate the American Filker or filk act, whom you would like to see at that convention. We will use the nominations received to draw up a short list for final voting at Con2bile.

At Con2bile itself, you will be given a voting slip in your membership pack and asked to vote for one of the names on the short list. The three filkers or filk acts with the highest number of votes will be announced at the closing ceremony and passed on to the committee organising the 1991 filkcon as filk fans' recommendations.

So who would you like to see as American guest filker in 1991? Write your suggestions on the enclosed nomination form and return it to us.

Today!

Now, it's clear that they're looking for input from Con members, and to have "foreigners" (i.e., us Americans) stuff the ballot box may not be appreciated, UNLESS you include some money with your nominations, either for the Flying Filk Fund or as a supporting/attending member of Con2bile.

See the Con Listings on Page 2 of this issue for the address and other info on Con2bile.

Circles

Continued from Page 4.

If you want to hear new stuff, any body's guess which. If you just like to listen, chaos. Bardic was introduced here on the West Coast to develop a cadre of performers, listeners, and singers-along from damn few folks. It worked. We always try to have a bardic setaside room for those who like it that way. But there is also the chaos room, for those whose tastes run to that milieu. And until the development of the Nazi Bardic ("but you GOTTA pick or perform") everything was cool. But that turned a lot of folks against

ConChord 5: Filkers Of The Caribbean

A Review

by Jane Mallander

The ride began bumpily enough, with the satanic visage of the hotel clerk intoning, "Dead fen sing no songs, heh heh heh," and a hair-raising drop through the holes in the hotel's registrar. But one almost comes to expect those things on this kind of ride.

Next we sailed past the ghastly relics of other filkers' brave attempts to harry hotels: a costumer perched on a huge pile of bangles, forever sorting them into different boxes; a poor fan condemned to drive through the parking structure till the end of time; the skeletons of people stabbed for parodying Ecklar songs. The ghostly hull of a hotel bar (undergoing refurbishment) hosted the wraiths of Gordy Dickson and Robert Asprin, forever chugging down cheap Thunderbird.

But then the real ride began. Cap'n Paul, brandishing his cutlass and wearing his GHOD hat, shouted and cursed at his minions as they lined up for registration, firing volley after volley at the helpless Continental Suite.

Then began the pillage! Hapless wenches lined up for One-Shot Night, followed by the hair-raising Concert chasers through the corridors of the hotel after hours (with a comic reversal of roles when Bob Kanefsky was chased by eager fans wanting his autograph).

Bad songs were sung in abundance by the revelers (giddy-drunk on AM/PM Slurpees and wacked out on McDLT's), as well as some delightful ones. Schticks appeared right and left (as the practice seems to be gaining acceptance in Southern California).

For sheer carnage, however, nothing topped the Totally Tasteless and Tacky Revue, as filker after filker stood up and performed songs guaranteed to warp tender minds and further warp warped ones. This one could have made Leonard PInth-Garnell puke. The general consensus is that we can't wait for the next one.

The ride ended on a somber note, ending early Sunday afternoon as the last few sleepy-drunk fen chatted and mumbled drinking songs while waiting for their airport shuttle-buses to spirit them up and out of the Quality Inn meeting rooms, while the glowing beady eyes of con-rats looked on.

All in all, it was a fanciful ride and well worth the wait in line; but a better attention to people's reservations by the hotel would have been greatly appreciated.

Excuse me, which way is it to "It's a Small Worldcon"?

(Author's Note: A new feature this year, besides the TTTR, was the Kazoo Awards for various filkers. Since the con is an L.A. area one, a Southern California bias in the awarding of the kazooos was not surprising. But come on--me winning the Parody award over Kanefsky? Fix! Fix!)

LAFa Filk Flyer Now Available

The monthly LAFa Filk Flyer is now available separately. Subscriptions cost \$4 for twelve issues by first class mail. *The Filking Times* will still include the LAFa Flyer. You now have the option of receiving only the Flyer at a lower rate.

the Bardic, and the after taste remains.

But since you apparently had fun in the bardic, leave it at that. We who spent a lot of what time was available there had a lot of fun. In the chaos, we sing more, and more often, and hear more new or new-to-us stuff. It was fun. 'Nuff said.

FilkLord

Continued from Page 4.

Community Lending Library and Bookstore, madly reading every set of lyrics they had. Lug let it be known that he had a photographic memory, so he was going to memorize every last song in the Lending Library and Bookstore! This lasted until the Saturday Evening Singalong at Barry Cerney's house. Now, you must realize that Barry has installed a quarter-megawatt hi-fi with a dynamic range of 216 decibels; it's the only sound system I know of that needs a Congressional exemption from the Strategic Arms Limitations Treaties.

Well, by the time Saturday rolled around, everybody in Filker's Row had heard about Lug's photographic memory. The Countess had gathered up some very obscure collections to test Lug with, some songs that were old when Juanita Coulson was a pup, and I hear a few other folks did likewise. But nobody needed to do anything, because as soon as the bardic got around to Lug, he stood up and had the worst attack of Frank Hayes' disease ever suffered within living memory!

Lug stood right up there in front of the entire population of Filker's Row, and he opened his mouth to sing, and not a word came out of his throat. Not a peep of a sound! Poor Lug; took him months to get over the embarrassment. And that's not the only time Lug has displayed a certain deficit in the common sense department, not by any means at all.

Why, I remember the time when Lug stood in the center of Shape-note Square, screaming at the top of his lungs, "I hate Barrie Cerney, but nobody tell her because I don't want to hurt her feelings!" Everybody within a 450-yard radius of the Square heard Lug yell, which means everybody in Filker's Row, never did figure out what Lug thought he was doing. But now it's time for a word from our sponsor: Brownian Weavers, the makers of Gless-Endo™ brand of titanium tea-cozies...

OVFF Report

Continued from Page 3.

Awards. They drew circa 200 voters, but nominations were terribly thin and the ConCom wants suggestions on how they can increase or encourage the latter. *(Send copies of the forms to me, Paul Willett, Rick Weiss, Lee Gold, John Boardman and anyone who has a fanzine and is at all involved with filk perhaps especially as an avid listener and request us to circulate them with the approximately March issues of our publications. -- Margaret Middleton)*

There was very good representation at the con from the West Coast. Apparently there was a sudden price war on the airlines, making it easier for a larger than usual contingent to make the trip. Their presence was welcomed with great enthusiasm. Just off the top of my head...we had Joey Shoji, of course, as TM; Cindy McQuillin, Bob Laurent, Kathy Mar, Tera Mitchel, Chrys Thorsen, Jordin Kare, etc., etc. Spencer Love of Boston WorldCon was there from the East, along with others of that area. Big Midwest contingent, as predictable. A good time had by all, so far as I could see, and if we, as hucksters, are typical of the batch, no complaints on that score either. I believe there were eleven tables in use.

Only glitch was not getting the function space until 5 P.M. Friday, but after that good cooperation from the Hotel. One big room for main filking. A smaller room for spinoff filks and rehearsals for one-shots and concerts. Big Con Suite. Lots of comfy chairs. Newly decorated rooms and so forth. Too bad OSU insists on playing football right in that area next year. Rats.

Concerts by Joey, Mark Bernstein, Naomi Pardue, Peter Thlesen, Cindy McQuillin, Barry & Sally Childs-Helton, and Duane Elms. I didn't get a list of all the one-shots.

On a personal note, I was delighted to see that people seemed to park fannish politics at the door. The Midwest has no particular axes to

grind and fervently hopes to stay on good terms with everybody as much as possible. Being a neutral (and forget wimpy) zone, this made for an easygoing and laid back con. It was Midwestern Chaos Filking at its best. I got the impression a few times that some of the West Coasters were a tad startled by some of the results. Leading up to the midnight break for the banquet, Barry and Sally and a bunch of us nuts got into the now traditional filk rock mode. Good thing the Hotel staff shut off the Muzak in the hall earlier; it couldn't have competed with the amps and enthusiasm.

I imagine Van and Carol Siegling would very much appreciate input from filkers who didn't attend this year but might be considering attending next year to write with opinions and preferences on what they (the ConCom) should do re the scheduling conflict in 1990. It's tricky enough to try to work around the conflicting cons and dates in this geographical region. Filkers -- potential attendees -- from other regions ought to keep the ConCom apprised of anything that's likely to bump scheduling heads with OVFF in their regions of the country. Maybe if we all cooperate will in advance we can figure something out.

Repeat the address: PO Box 211101, Columbus, OH 43220. Telephone 614/2-MARCON or 614/475-0158.

There was a good array on the freebie table. Ads for Concerto, Julia to guest, Consonance; Congenial (which is a non-declared, very heavy on filk Milwaukee con); surveys; and ads for non-filk conventions hither and yon.

**DAG IBBS
UPGRADED TO
2400 BAUD!
213/546-1861**

Letter

Continued from Page 1.

I strongly agree that filksongs and other forms of creative effort that are designed only to degrade others are unworthy and wasteful. To the best of my knowledge, I have never performed a song deliberately intended to harm anyone, be it followers of a pope, an ayatollah, or a Quentin Long. I do think, however, that there is a difference between making fun of someone and actually doing harm. I've heard several songs that make fun of William Proxmire, but none that seriously advocate his violent demise. I did not hear the songs that so strongly offended you at Westercon, but I wonder, on a scale ranging from "The Vatican Rag" to "All Christians Must Die", just what the content and intent of the songs was.

My main reason for questioning your judgement was your series of comments about "Lord of the Dance". As part of the L.A. Filkharmonics, I performed that song in concert (ConChord II, recorded on *Dreams & Nightmares* from Wall Songs). Now, my religious beliefs, and those of the group, are normally none of your business, but Mr. Coleman, your assumption that the song is always performed out of some sort of pagan religious fervor is more than a little misguided. Having lived through rehearsal schedules modified to fit around various Judaeo-Christian holidays, I was more than a little put out to hear a beautiful song referred to as a "perversion, and inversion". Your usage implies that you find the song not only different from your beliefs, but somehow *wrong* for being different. This seems at odds with your plea for tolerance. "Lord of the Dance", in both its forms, is a celebration of life renewed, and singing the neo-pagan version is no more anti-Christian than, say, watching the Jason Connerly *Robin Hood* episodes (after all, he and his band are pagans...).

In addition, Christianity has a great history of borrowing music, poetry, holidays and even people from

other cultures, other religions. Look how embarrassed the Catholic Church was when they realized they had made the Buddha a saint, for his legend-laced miracles. How then, Mr. Coleman, did you earn the right to balk at things borrowed *back*?

More seriously, I, and most of the L.A. Filkharmonics, entered organized fandom through The Mythopoeic Society, whose central emphasis was Judaeo-Christian fantasy. My first exposure to filking was "What Do You Do With a Drunken Hobbit?" at Mythcon, 1973. Do you know what the Mythopoeic Society motto is, once you translate it out of bad Latin? It's "Joyful in the Great Dance".

Mr. Coleman, I would never perform or even applaud a song that I thought was truly offensive, by means of being destructively anti-anyone, as described by beliefs, ancestry or sex. My personal feeling is that individuals and institutions (i.e., a Jerry Falwell or a Church of Fred) are fair targets for lampooning, given cause. I have heard *many* songs that would offend *someone, somewhere*. Try to remember, though, that blasphemy, like beauty, is in the eye of the beholder. I wouldn't be surprised if there were a parent or two out there who reacted in horror to the subliminal sexual images in "Dancing With Bears". (Very little about people surprises me anymore.)

My point is that, due to your off-base comments about "Lord of the Dance", and not having heard the offensive material, I have only your word that you weren't being overly sensitive. Or, to put it in terms of a parable:

There was once a man who bought what he believed were a perfect pair of shoes. They were shoes just like those of his father had worn, exactly what he desired in style and form, and at a price that suited him perfectly. They had only one flaw...they were much too tight. The man wore them anyway. He limped on, developing calluses and corns on his feet, but going on because

the shoes were just what he wanted. One day, as he limped along, he stopped and sat down on a bench. He closed his eyes for a moment, and jerked them open when he felt a sharp pain in his right foot. He opened his eyes to see a small boy nearby, playing with a baseball bat. He yelled, "Boy, why did you hit my foot with your baseball bat?" The boy replied, "But I didn't hit your foot!" The man angrily retorted, "You must have! My foot hurts, doesn't it?"

Mr. Coleman, I truly hope that what happened at Westercon was an isolated incident of fans with poor taste. I have found most fans to be more tolerant and flexible than their mundane counterparts, in matters social, ethnic, religious and political. I think it unfortunate that your daughter-in-law's brother was exposed to songs that he found offensive, and hope that, as a Christian, he would be forgiving enough to give fandom another chance. But you do leave me wondering, just a bit, if maybe you aren't too full of corns.

Song Licensing Refused

by Bob Laurent

Firebird Arts & Music, Inc., represented by Andrea Mitchell, notified Wall Songs by telephone on December 7 that all mechanical licenses to Wall Songs have been refused. Licensing was specifically denied on the following songs: "Unreal Estate" and "Passion Flower" by Cecilia Eng, "The Grandfather Clock" by Eng and Work, "Rendezvous" by Sanders and Eng, "Travels With a Friend" by Nisbet, and "In Serpent's Reach" by Simpson and Fish, all of which were to be on the Wall Songs' Congenial (Milwaukee, March 1989) tape. Although Wall Songs has permission from the performers of the above songs to use their performances, release of this tape has been postponed. Please feel free to contact Bob Laurent of Wall Songs for further information.

Off Centaur

Continued from Page 1.

September 1987. Ms. Mitchell presents the above transactions as legal and proper. Mr. Kare denies her allegations and claims that the original partnership was dissolved by the departure of Cathy Cook in February 1987.

Previous settlement discussions have been unsuccessful primarily because the defendants disputed the net worth figures as presented by the plaintiff. In a separate statement, Mr. Kare claimed he has offered to submit this matter to binding arbitration, but this was not found acceptable by the other parties.

FILKZINES AROUND THE COUNTRY

Harpings: Published by the Filk Foundation and 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.

MetaFilk: Believed to have died. Please send confirmation of this, if you know.

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.

A Matter of Public Record

by Rick Weiss and Deborah Leonard

Our headline story started with two telephone calls from Jordin Kare. When contacted regarding the proposed article, Andrea Mitchell referred all inquiries to her attorney. Her attorney declined to comment, but did fax us a copy of the original pleadings (a matter of public record) as filed with Alameda County Municipal Court. These consisted of the original complaint and the defendant's reply and counter complaint. Using the more complete information in these documents, the article was then completely revised.

Passings

Aaron Becker, age 37
December 1, 1989

Perhaps better known as Strypes Gahaig, his RenFaire name, Aaron was active in both the Northern and Southern Renaissance Faires. His activities also included the SCA, country music and filking -- where he played the fiddle, banjo and mandolin. He was a member of the Household of the Anonymous Bosch. Aaron was a diabetic, and had had a heart attack and a triple-bypass operation last March. He died peacefully at home. The cause is believed to be heart failure.

A memorial service will be held on Saturday, December 16, at 2:00 PM in the San Jose Rose Garden. A wake and jam session will follow at St. Paul's Church. A potluck buffet will be served. Note: this is a dry site. Call Colleen Savitzky at 408/294-6492 for more information or directions. Evening is the best time to call.

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 300/1200/2400 BAUD. 24 hours/day, Tuesday through Sunday. Filk, costuming, gaming, books/media, general fan-ish interest.

Firebird Arts & Music, Inc., P.O. Box 453, El Cerrito, California 94530. Telephone: 415/528-3172. 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 1860, 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.

Lost Filker

Wall Songs is trying to locate Judy Jones, Bill Maraschiello's widow, in order to make royalty payments due her. Anyone knowing her current address please contact Bob Laurent.

L.A.F.A. Filksing
Saturday, December 16
4:00 PM until ???
At the home of Jane Mailander
8 Coveview Drive
Rancho Palos Verdes, CA 90274
Phone 213/377-3901

DIRECTIONS -- See Thomas Brothers, Los Angeles County edition, Page 77, Grid F1.

Take the San Diego Freeway (I-405) to the South Bay area, and get off on Crenshaw Boulevard. Head south towards Torrance. You will pass the scenic Mobil refinery -- stand on your head while driving past and you will see how it looks like a spaceship (don't do this if you're the one behind the wheel!). Heading down a few miles through Torrance, you will cross Torrance Blvd., Carson Street, Sepulveda Blvd., Lomita Blvd., and Pacific Coast Highway (PCH). After crossing PCH, you will start to climb the Palos Verdes hills.

Going up and up and up, you will twist around and pass Rolling Hills Road, Palos Verdes Road, Silver Spur Road, Crestridge Road, and Crest Road. (This is an excellent area to test your "hill stop" ability if you get caught at a red light with a manual transmission vehicle.) At Crest Road, you might be led to believe that Crenshaw ends -- don't buy it. At the stop sign at Crest Road, keep going straight ahead.

You are near the edge. Crenshaw will slip around to the left a bit for a few hundred yards, and THEN it will end. At this point, turn left onto Seacrest Drive. (Your only other alternative is to go through the barrier and over the cliff. Not advised -- strongly.) Seacrest is only a few dozen yards long; when you find the first (and only) left turn off of it, Coveview Drive. Turn left onto Coveview and the filksite will be on your left, about three (3) houses up.

NOTES:

- 1) Crash space available. contact your hostess to reserve a prime spot.
- 2) Lots of parking space.
- 3) Dinner will be a Lentil Barley Pottage (veggie w/meat). Please bring a contribution to dinner: dessert, non-alcoholic drinks, munchies and/or \$\$\$ gratefully accepted.
- 4) There will be NO SMOKING -- PERIOD!!!!
- 5) Sunday breakfast will be a Dim Sum expedition.
- 6) Roger Rabbit video available!
- 7) NO resident pets! - unless you're allergic to goldfish.
- 8) There is no plano; however, there is now a form of silicon life living here (PC clone).

The Filking Times

13261 Donegal Drive
Garden Grove, CA 92644-2304