

# The Filking Times

February 1990

Issue 13

## Issue 14 Of *The Filking Times* Will Be Delayed

Articles Needed For Next Issue

By Rick Weiss

For the first time since Issue 3, the backlog of articles for publication in TFT is reduced to Zero. Your articles, letters, reviews, whatever are needed desperately to keep *The Filking Times* going. The LAFA flyers for the next two filksings are being included with this issue to allow more lead time until the next mailing deadline - which is now pushed out to the end of March. Consonance will happen by then, so everyone can at least do a convention report! Please write something and send it or Issue 14 may not pub until April !!

Other Ideas for possible articles:

- Review a new (or old) filk tape release.
- Describe how you got into filking.
- Do you think releasing live recordings has influenced filking and filk conventions?
- What one thing would you change in filking if you could?

**How to submit articles:**

1. Mail in hardcopy (see Editorial Policy on Page 2 for address).
2. Mail in your article as an ASCII file on a 3.5" mini-floppy in Atari ST or IBM 720k format.
3. Upload an ASCII file to the DAG BBS by going to the transfer menu (command T) and then using the command Z: File to Sysop.
4. Hand something in person to Rick or Deborah at a filksing, a convention (we will be at Consonance and may be at CostumeCon) or anywhere else you see us.

## Consonance 1990 Arrives March 2

Latest Con Info From PR #2

### ConCom

Consonance 1990 will be held on March 2-4, chaired by Bob Laurent and Wall Songs, P.O. Box 29888, Oakland, CA 94604, 415/763-6415. Also on the ConCom are Gary Anderson, Alta Brewer, Eric Gerds, Mary Kay Jackson, Heather Jones, Cindy McQuillin, Jane Robinson and Paul Willett.

### Guests

The Guests-of-Honor are Barry & Sally Childs-Helton. The Toastmaster is Chris Weber. Other confirmed performers include Heather Alexander, Gary Anderson, Dominic Bridwell, T.J. Burnside Clapp, Jim Burrill, Mitchell Clapp Burnside, Julia Ecklar, Leighann Hussey, Karen Jolley, Heather Rose Jones, Jordin Kare, Dawn Martin, Cynthia McQuillin, Tera Mitchell, Carol Poore-Roper, Barb Reidel, Jane Robinson, Steve Savitzky, Joey Shoji, Tom Smith, Mike Stein, Beth Stevens, Peter Thiesen and Janet Wilson.

### Hotel

San Jose Airport Radisson, 1471 N. 4th Street, San Jose, CA 95112. Telephone: 408/298-0100. Rates: Single/Double, \$52/night; Triple/Quad, \$62/night. Be sure to mention Consonance when you call to make reservations. The Con will be blocked on the second and third floors, which have only a limited number of double double rooms.

Be sure to register early. A free room night will be awarded to one lucky person registered with both the hotel and the Con.

### Directions

From Fwy 880 (either north or south): Take the 1st Street exit. Turn north onto 1st Street (left from 880 Northbound, right from 880 Southbound). Go two blocks north on 1st,

past Rosemary to Gish and turn right onto Gish. Go two blocks on Gish, past Kerley to 4th and turn left onto 4th. The hotel is on 4th between Gish and Koll Circle.

From Hwy 101 North: Take 880 South and see directions above.

From Hwy 101 South: Take the 1st Street exit and turn left after passing under the freeway. (You are now going south on 1st.) Turn left on Gish. It's the second left, but a long way past Archer, the first left. Go two  
**See Consonance on Page 5.**

## Windbourne Plans Charter Bus To Consonance

Reservation Deadline  
Friday, Feb. 16

As reported in the last issue, Windbourne is planning on chartering a Greyhound bus to travel to Consonance. The plan is to depart San Diego at about 7:00 PM on Thursday, March 1, stop for a pickup in LA at about 9:30 or 10:00 PM, and continue north to San Jose, arriving early on Friday. The return will depart San Jose by 7:00 PM Sunday (earlier if everyone on the bus has finished their concert gigs and is willing to leave) and arrive back in LA/SD early Monday. Greyhound calls the trip an 11- to 12-hour drive for a big bus.

Now for the important part. They need 20 people to make this thing work. As of Friday, February 9, they have 10 signed up. If they don't get another 10 confirmed riders by Friday, February 16, they will be forced to cancel. If you're interested, call Rilla Heslin NOW at 619/469-4874.

## Future Filksings

### Los Angeles Area:

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

Mar. 24: John & Mary Creasey, hosts  
Torrance, CA

Apr. 21: Harry & Mara Brener, hosts  
Arcadia, CA

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

**San Diego Area:** March 10, 7 PM at Barney Evans' new house, 8150 Jefferson, Lemon Grove, CA 92045. Call Barney at 619/463-7289, Rilla Heslin at 619/469-4874 or Karen Rogers at 619/285-0069 for more info.

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

**SF Bay Area:** For info/ mailing list, contact Bob Kanefsky, 415/324-

## Upcoming Conventions

**Consonance 1990**, March 2-4, 1990. Bob Laurent, Chair; Wall Songs, P.O. Box 29888, Oakland, CA 94604. Membership: \$30 (?) at the door. GOH's: Barry & Sally Childs-Helton. Toastmaster: Chris Weber. Hotel: San Jose Radisson Hotel, San Jose, CA. See article

2001, Kathy Mar, 415/481-5736, or Colleen Savitzky, 408/294-6492.

**Phoenix, AZ:** Phoenix filkers are planning their first filksings on February 3 and February 24. Contact Charles Coons at P.O. Box 14245, Phoenix, AZ 85063-4245 or on the DAG BBS for more info.

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

on Page 1 for more info.

**Random Realities, The Convention**, a.k.a. Randomcon I, April 13-15, 1990. Keith Williams, Chair. P.O. Box 2690, Bell Gardens, CA 90201, 213/927-3200 (phone 6-10 PM only). GOH's: Frederick Pohl, Bill Conlin. Membership: \$30 thru 4/1/90, higher at the door. Hotel: The Hacienda Hotel, 525 N. Sepulveda Blvd., El Segundo, CA, 800/262-1314 (from CA), 800/421-5900 (from outside CA). Rates: \$49 Sgl/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: \$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: TBD - see Quicknews. TM: Spencer Love. Memberships: (payable to Carol Kabakjian) \$25 to 5/15/90, then \$30 at the door. Supporting: \$10. Hotel: Holiday Inn, Rte. 70 at Sayre Ave., Cherry Hill, N.J. 08034 Phone: 609/663-5300. Rates: \$60 queen, \$65 dbI/dbI, \$70 king.

**Westercon 43**, July 5-8, 1990. P.O. Box 5794, Portland, OR 97228; 503/283-0802. GOH's: Ursula K. LeGuin, Vonda N. McIntyre, Kate Wilhelm.

### THE FILKING TIMES Editorial Policy

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

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

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

**ARTICLES, REVIEWS, 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 be extended 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 price. 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 3.5" diskettes (Atari ST or IBM 720k format) with ASCII files OR upload ASCII files to the DAG Electronic BBS (213/546-1861 at 300/2400 baud) via the Z: Upload to Sysop command. Direct modem transfer is possible by prior arrangement.

**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.

## On the Care And Feeding Of A Home Filksing

Copr. 1983 by Paul J. Willett  
Reprinted from Philk-Fee-Nom-Ee-Non Number 17

About three years ago, a curious thing made its appearance on the Southern California filking scene. A few friends, led by Evelyn Turner, Ron Bounds and Gary Anderson decided that filking at Cons didn't allow us to get together quite often enough. So they started having filksings in their homes every few weeks, giving old filkers a chance to try out new material and to learn new songs from others in the group and letting new filkers break in gently. From this grew what is now Filkers Anonymous.

Because of the rather loose nature of our organization we're constantly on the lookout for new homes to hold our filksings in. A number of people have asked for some advice or guidelines on the art of hosting a filksing, and since Janet and I have hosted a few in our day, this article is designed to pass on a few gems of wisdom. Please don't take it as gospel truth or Iron-clad law, it's all just rambling random comment backed up by experience in a particular situation. Or something like that.

First of all you must decide if your place is physically suitable for hosting a filksing. If you're living in an apartment or small house you may not have enough room to host a full-blown area filksing. In the Los Angeles area we get anywhere from fifty to one hundred people at our monthly sings; check the size of the group in your area to see if you really have enough room.

As a rule the crowd is going to be smaller at the first filk at your house. People have a natural tendency to place a higher priority on getting to a filksing at a site where there have been good filks in the past. Unless you've got a good central location **See Filksings on Page 6.**

## Songwriting Symposium Planned

April Event To Be Held At Kathy Mar's Home

Organized By Tera Mitchel

By Rick Weiss & Tera Mitchel

Tera Mitchel is organizing a songwriting symposium to be held at Kathy Mar's home in San Lorenzo, California. This will be a three day event, running from Friday evening, April 20, to Sunday, April 22. Initial plans call for lectures on songwriting techniques followed by one-on-one critiquing of participant's songs. Confirmed "Faculty" members include Kathy Mar, Cynthia McQuillin and Peter Thiesen. Others are being invited to participate, but have not made commitments as yet.

Lecture topics will include:

- How to create a hook
- Matching a tune to your lyrics
- What to do about writer's block
- Parodies - What are the limits of good taste

## Baycon Has Filk Coordinator

by Semi-Active Wonderboy

In order to assure a good environment for filkers, Baycon '90 has assigned a staff member to act as a convention liaison to the filk community. Any suggestions or comments may be directed to:

Semi-Active Wonderboy  
c/o Scott Lee Spence  
422 S. Bernardo Ave. #1  
Sunnyvale, CA 94086

If you are planning on attending the convention and filking there, please send a letter to Scott even if you don't have any suggestions. This gives him an idea of how many people to expect and how much space to arrange for.

Scott would like to provide a comfortable, pleasant experience for the musically inclined. He cannot promise to implement every suggestion, but every one of them will receive serious consideration. **SO PLEASE WRITE!**

The tuition for attending is \$7.00. A complete package including tuition, crash space and meals at Kathy's is available for \$20.00. Total attendance will be limited to thirty students. Two dishwashing scholarships are available which will include the full room and board package for only the tuition fee of \$7.

Contact Kathy Mar at 415/481-5736 for more information and to enroll.

## Quicknews

☐ Windbourne's second tape, *To Touch a Dream*, will be coming out of the Duplicator this coming week and will be available at Consonance. It's only taken seven and a half months to get this tape from the master through duplication.

☐ Barney Evans has moved into a real house in Lemon Grove (the San Diego area) and will be able to host filksings there in the future. The first one will be in March. See the Coming Events column on Page 2 for more info.

☐ *Filking in the Neutral Zone*, a new tape from Thor Records, will be released at Consonance. It was recorded live at Mama Colleen Savitzky's birthday party March 4-5, 1989.

☐ Filking's own Jane Mallander has sold her second SF short story. "The Little Sisters of Hell" will appear in Space and Time Magazine, which is published in New York. She now needs only one more sale to become a full member of SFWA and truly be a "feeltly pro".

☐ Other projects in work from Thor include a tape from Anne Prather (in final mix) and a new tape from Jane Robinson - *Dr. Jane's Fossil Fever*, which is scheduled for release at Westercon.

☐ Golden Bough has just released *Beyond the Shadows*.

# What You Should Know About Copyright

by Cynthia McQuillin

Part 2 of 2

*Cindy Mcquillin is the owner of Unlikely Publications*

Part I of this article (in TFT Issue #12) covered What is Copyright?, Ownership of Copyright, Works for Hire, How Can Rights Be Transferred?, Registering Your Copyright, Copyright Notices and Incorrect or Omitted Copyright Notice.

## Licenses

A license grants authority or permission to do something that would violate an exclusive right (such as copyright) were it not for the specifically granted authority or permission. A publisher must apply for a **mechanical license** from the owner of the copyright for a given work, and may not publish the work until written permission is granted. In return for the privilege of publishing the work, the copyright owner receives monetary compensation, usually in the form of **royalties**.

Once a song has been recorded on tape, record or compact disk and publicly distributed, it is subject to **compulsory license**. (Note that publishing a song in the form of sheet music or a song book does not subject it to compulsory license!) This means that the copyright owner must grant permission for its use by anyone who applies for the license and meets the fee requirements. Proper application can be made through the Copyright Office via the Harry Fox Agency, the copyright owner or the administrative agency designated specifically by the copyright owner to perform such licensing. As with the Mechanical License, payment is usually in the form of royalties. However, with Compulsory Licensing, accounting practices, service of notices and other obligations are strictly regulated and enforced by the Copyright Office. Mechanical licenses may be negotiated, and therefore offer much flexibility for both the copyright owner and the publisher.

## Contracts

A contract is a transaction between or among two or more parties in which they become obligated to one another, and in which each has the

right to demand performance of what has been promised by the other. We have dealt with two types of contracts above - the Mechanical and Compulsory Licenses, in which the songwriter promises to let a recording company or publisher use the song for a certain project or for a certain period of time in return for payment of Royalties ("rent" paid for use of your material). A "Permission to Publish" form, or any written permission to publish, actually is a Mechanical License and also, since promises and obligations are exchanged, a Contract.

## Copyrights as Property

As a songwriter, artist or writer, you should be aware that your copyrights are considered to be property by law, and as such can be sold, transferred, assigned or exclusively licensed to someone else. They may also be pledged as security for a debt or loan, and may be sold or transferred as assets in the event of bankruptcy. Many songwriters elect to keep their copyrights, and act as their own publisher in granting Mechanical Licenses to others and keeping 100% of the royalties generated thereby. Others, loathing paperwork, will hire an administrative agency to handle the licensing for them, in turn for which the agency takes some percentage of the royalties (somewhere between 10 and 25%). It is also common practice for songwriters to sign a contract with a publisher, who then owns the copyrights and keeps 50% of the royalties earned, but who will market your material to recording companies, make demos as needed, print sheet music or songbooks once the material is recorded, and administrate mechanical licenses on your behalf.

## Contracts With a Publisher

There are two basic types of contracts by means of which a songwriter can assign his/her rights to a publisher.

A **SINGLE SONG CONTRACT** is the more common; it is negotiated on a song-by-song basis, and usually contains a clause stating that if the song is not recorded within a specified period of time (often one year), all rights revert to the songwriter. If the publisher does license the song, royalties are split 50-50 between publisher and songwriter. If, after a year, the song has not been licensed, the songwriter can have the copyright back; then it is his/her option to try to self-publish (i.e. issue mechanical licenses) or to try to sell the rights to another publisher.

The **EXCLUSIVE CONTRACT** is usually offered only to well-established songwriters with a stable of "hits" to their credit. It is an agreement that all songs written by a songwriter during a given period of time must be assigned (sold) to the publisher. The publisher pays for this privilege by giving the songwriter a large up-front sum, weekly payments, a lucrative recording contract or some other consideration; without such compensation, professional writers are not likely to sign such a contract. Advances and weekly payment are considered to be advances on royalties, although if the song royalties do not match their advances, the songwriter is not required to pay them back. In return, the songwriter may be expected to produce a minimum number of songs per year (often 12 or more). The writer/publisher symbiosis can be very profitable for both parties; the publisher has a steady supply of

**See Copyright on Page 5.**

## Copyright

Continued from Page 4.

songs to try to license, and the songwriter is spared starvation.

Should you be offered an exclusive license or contract, do not be afraid to have an attorney check it carefully, and remember that you have the right to negotiate any point - although you may not always get what you want - and to reject any contract that you feel is not in your best interests.

### Resources: Organizations

The Register of Copyrights, Library of Congress, Washington, D.C. 20559. For information: 202/479-0700. For forms: 202/287-9100.

The Songwriters Guild, 276 Fifth Avenue, New York, NY 10001, 212/686-6820.

### Resources: Books

Weinstein, David A. 1987. How to Protect Your Creative Work. John Wiley and Sons, N.Y. This book was written by a prominent copyright attorney, nevertheless, it is very clear and easy to understand, and we recommend it highly.

Shemel, Sidney and M. William Krasilovsky. 1985. This Business of Music. 5th ed., Billboard Publications, N.Y. The jacket calls it "A practical guide to the Music Industry for Publishers, Writers, Record Companies, Producers, Artists, Agents". Again, the authors are lawyers with extensive careers in the music business. The language is occasionally difficult, but the book is a gold mine of facts. There are samples of various kinds of contracts and forms, bibliographies, lists of organizations and extracts from the 1976 Copyright Law.

Riordan, James. 1988. Making It In The New Music Business. Writers Digest Books, Cincinnati, OH. James Riordan is a songwriter, record producer and concert promoter, agent, performer and manager, and his book represents the point of view of the songwriter and performer trying

## Consonance

Continued from Page 1.

blocks on Gish, past Kerley to 4th and turn left onto 4th. The hotel is on 4th between Gish and Koll Circle.

### Con Facilities

The main function area and Dealer's Room will be on the first floor. On the second floor there will be a fantastic alternate filking space, a small room for workshops, and a Con Suite. The alternate filk room has its own refrigerator, bathroom and wet bar area, and it opens out onto the terrace.

### Programming

Con programming will run from Friday afternoon through Sunday night! The tentative schedule includes Main Concerts on Saturday (3:00-7:30 PM) and Sunday (2:30-4:30 PM), with One Shots before each concert. Other highlights include GoH Intros, followed by Socializing (!) Friday night, various workshops on Saturday, Songwriting Contest performances Saturday, a Jam Session led by the Childs-Helton's after the Concert on Sunday, and lots of open singing.

### Other Programming Notes:

1. Friday and Saturday you can sign up for non-theme performer circles. See Cindy McQuillin.
2. Sign up in advance via the Con P.O. Box or directly to Cindy McQuillin for Theme Performer Circles. Themes include Space, Pagan and Harmony.
3. One-Shot sign-ups will be done at the Con.
4. If you want to enter the song contest, please sign up ahead of the Con. There will be a limited number of slots available at the Con, but sign ups are needed early on to do scheduling.

to make a successful career in a very difficult and often treacherous business. This well-written volume is packed with good ideas and practical advice, even for the amateur songwriter/performer.

5. Hotel cleanup is scheduled for 8:00 AM in the function rooms.

### Song Contest

There will be a song contest at Consonance. Lyrics should be original, and there will be two categories, neo and pro. A neo filker is one who has never been on a tape or had a song published in a songbook. The contest theme will be **Firsts**. First love, first space walk, first con, first contact, first whatever. *Please register your intent to enter before the convention.*

### Dealers

Dealers will include Wall Songs, DAG Productions, Thor Records, Unlikely Publications and Carolly Hauksdotir.

### Julia Ecklar Fund

Joey Shoji is collecting money to pay for Julia Ecklar to come to the Con. Currently, the fund has about \$250. Since about \$400 will be needed, your help is still needed. Contributions should be sent to the Wall Songs Address, with checks payable to Joey Shoji.

### Child Policy

One of the rooms off the con suite will function as a child storage space. Note that Consonance accepts no responsibility for anyone's kids. There will be babysitters present, but your children will be your responsibility. **Children's Rates:** Kids-in-tow and those not attending programming are free; children attending programming on their own must have a full membership.

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## Golden Bough SoCal Tour

Friday, Feb 16, 7:30 PM. Drowsey Maggle's, 3089 University Ave., San Diego. 619/298-8584

Saturday, Feb 17, 8:00 PM. Terussa's House Concert, 6155 Farview Pl., Agoura. 818/884-9118

Sunday, Feb 18, 3:00 PM. Old House Concert, 1817 So. Bronson Ave., L.A. 213/734-9132

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## Filksings

Continued from Page 3.

or some other special circumstance (such as a holiday), look for a crowd that's a little smaller than average simply because your home wasn't tested yet as a filksite. In the Los Angeles area "a little smaller than average" means about forty or so warm bodies.

The main room of your house is where most of the bodies will be during the sing. It should be of comfortable size, but plan on it getting tight if it's anything short of Yankee Stadium in size. Also, how much furniture do you have that can be moved out to make more room? Anything that can move probably should.

Don't plan on having everyone sit on couches or chairs; you don't have that many unless you're planning on a very small filk. If the floor is carpeted and comfortable it's fine for almost all filkers. You will need *some* chairs, particularly for anyone with back problems, and your guitar players will probably need chairs. Folding chairs are marvelous for this and can usually be scrounged up among other filkers. Aside from that, pillows, cushions and beanbag chairs are nice, but not a necessity.

Crash space is nice but not always a necessity. Some people will assume that "crash space" refers to "beds"; ignore these ones. "Crash Space" is a spot on the floor where a sleeping bag can be stretched out and the sleeper will have a reasonable chance of getting a couple hours sleep without being stepped upon. If you have a spare bedroom or two and can let people die there, fine. If you don't but you're in a central location it shouldn't be a problem. If you don't and you are situated just this side of West Ghodknowswhere it could be a major inconvenience for people. This will mean they won't come.

Do you have a room which can be used to store guitar cases, coats, suitcases, etc.? A separate room for just this purpose allows you to get a

lot of unnecessary stuff out of the main filking room, thus freeing up that space for more people, or giving the existing people more room to breathe.

Do you have enough room in the kitchen for a buffet to be thrown together? Feeding the masses is not a requirement by any means whatsoever!! On the other hand... If you feel like cooking and want to take on the challenge as some of us do, feel free to charge a nominal fee to cover your costs. If this isn't your thing, is there enough table and counter space for the munchie bar to be set up? How big is your refrigerator? This is vital! You are going to have a lot of people with various fluids that they are going to want to keep cold.

Do you have air conditioning if it will be needed? In the winter, heating a filk is no problem since you'll have a few thousand watts of body heat being generated in the room. In the summer, air conditioning can be a blessing beyond description for the same reason. Or, do you have a lot of windows that can be opened to allow in the breezes?

Do you have more than one bathroom? With a good crowd this may become a non-trivial question quickly if someone has to tie up the toilet for a while.

How many electrical outlets do you have in your main room? Our group has a tendency to be a technically minded lot, and many filkers bring their tapers along. This means that they need power. If you've got only two outlets in the room and the lamps are plugged into them, there may be problems.

Do you have pets? Goldfish are rarely a problem, but some people are allergic to cats and dogs. This doesn't prevent you from hosting a filk by any means since most filkers get along quite well with pets (cats in particular for some reason), but people have to be warned. Looking at it from your pets' point of view, how will they respond to a few dozen strangers taking over the

house? Our dog looks at it as a perfect chance to play with and be scratched by *lots* of fun people, but if your dog is more on the nasty side you might want to make arrangements for the animal to be elsewhere while filkers are present.

How close are you to your neighbors, both physically and socially? If they don't like you and are looking for a reason to call the cops to complain about you, a filksing will provide them with all of the ammunition they could ever hope for. If you're in a condo or other arrangement where you share a wall, floor or ceiling with someone else, consider carefully.

Aside from the sheer physical considerations of your house you should also consider parking near your home. Fifty people means twenty-five or so cars (at least in Los Angeles); is there room for them on the streets nearby? Is there a useable parking lot nearby? If the answer to both questions is "No," is there a parking lot a bit further away from which a shuttle service could be run?

What date do you want to hold your filksing? In the LA area we have a flyer distribution setup that necessitates that we plan a month or so in advance; in other areas of Filkdom it's catch as catch can. One way to the other, pick your date so as to not conflict with any local or major national conventions or any other local events (such as SCA tourneys). Pick your date and go for it.

**Editor's comments:** 1990 update. Very little of what Paul said back in '83 is out of date. LAFA (Los Angeles Filkers' Anonymous) filks have gotten smaller; they're now usually 15-25 people. LAFA flyers are now mailed out with The Filking Times. Information on L.A., San Francisco Bay and San Diego area filks is regularly listed in The Filking Times. About the only point Paul didn't mention in reviewing your home as a filksite is the ambient lighting level in your main room. Lots of light is needed to comfortably read music and lyrics - especially nth generation photocopies. You may need to import more lamps just for the sing. Just remember (in summer) that light bulbs are also very good heaters...