

# The Filking Times

July 1990

Issue 17

## Worldcon Filk Plans

Bob Laurent advises us that Gytha North will be organizing filk activities at Worldcon this year. Any filkers who will be attending are invited to contact her so she can make plans for filk activities.

Gytha can be reached either by mail at 18 Glynde Road, Brighton, E. Sussex, BN2 2YJ, England, or by direct dial telephone from the U.S. at 01144-273679566.

## More Filk Conventions Approaching

Mark Your Calendars And  
Make Travel Plans Now

by Rick Weiss

If you've been wondering what do do for fun and excitement and sleepless nights, how about attending a Filk Con? The upcoming year looks to be a new record for the number and variety of filk conventions. Out in sunny Los Angeles, there will be Con-Chord 6 on October 12-14. It is followed by the Ohio Valley Filk Fest (OVFF) in Columbus, Ohio on October 26-28. Moving into 1991, Consonance '91 returns to the San Francisco Bay area on March 1-3. And then, I've just heard about the first Canadian filkcon, Filkontarlo, to be held on April 12-14 in Ontario, Canada.

Read the Calendar of Events column on Page 2 in every issue of *The Filking Times*, and watch for feature articles on individual cons for more information on these and other conventions. So warm up your vocal chords and start saving your money.

## Convention Reviews

### Filking At Concerto

#### ConCerto: The East Coast Filk Convention

by Mara Eve Brøner

I always like to be around when history is being made, and I feel that I accomplished just that on the weekend of June 8-10, 1990. That was when the East Coast's first filk music convention, ConCerto, became a reality, through the tireless efforts of Carol Kabakjian, editor of the Philly Philk Phlash. The location was the Holiday Inn in Cherry Hill, New Jersey. Carol headed up the committee together with her husband, Rich; Barbara Higgins, who also did the con logo; and Crystal Hagel, in charge of programming. The committee faced a lot of challenges in pulling off the East Coast's first filk con, including acquiring a Guest-of-Honor. Originally, Julia Ecklar had been lined up for this position and Joey Shoji was planning to accompany her, but programming conflicts prevented both of them from attending. In their place, ConCerto had two co-GoH's: Linda Melnick of Technical Difficulties and Kathy Mar.

I have been in touch with Carol and involved with the Phlash since its beginnings; and I even carry the belief that some of the issues only got out due to my contributions of material - that's quantity I'm talking about, can't do too much about the quality at this point. Anyway, when I first heard of this con, it felt in a way like my baby. I bought the T-shirts all the way back at Con-Chord V. My main concern was whether and how I could arrange to attend something in Cherry Hill, New Jersey. As it turned out, the timing was such that I could include the con by stretching **See East Coast on Page 7.**

#### A Concerto Review

by Bob Laurent

Concerto was reasonably successful for a first time filkcon. It has been a few years since the last attempt at an East Coast filkcon (Musecon, which included other things besides filking). They drew 91 people (attending) and had quite a number of supporting members. Their GoH's were Linda Melnick and Kathy Mar; toastmaster was Spencer Love. They said that they ended up in the black and seem to be planning to do another one next year (for more information on that, contact Rich or Carol Kabakjian), although they have not yet announced either dates or guests.

On the whole, the convention felt much like a ConChord. Many of the attendees seemed a little unsure as to what one was supposed to do at a filkcon, but most seemed to be having a good time. There seems to be a little more emphasis on everyone singing along on the East Coast.

In recent years, the West Coast has moved away from group sings and more towards solo performances, a trend which I feel has gone too far. Most of the attendees listened courteously during the concerts; there were only a couple of exceptions. Probably the most annoying exception was the parent who was letting his kid wander up around the stage during other people's performances - this is the sort of thing that caused Paul Willett to want to ban kids from ConChord a couple of years ago. There is enough disagreement as to whether kids should be allowed at filkcons that it is especially important for parents to think about what (and **See Walling on Page 6.**



## Calendar Of Events

### Filksings

#### Los Angeles Area:

**July 14:** Victor and Karen O'Rear, hosts

San Diego, CA

**Aug 18:** Rick Weiss and Deborah Leonard, hosts  
Garden Grove, CA

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

#### San Diego Area:

**July 7, 7 PM** at Barney Evans' house, 8150 Jefferson, Lemon Grove, CA 92045. Usually held the first Saturday of each month. The San Diegans will also host the monthly LAFA filk on July 14. (See

the LA listing above.) Call Barney at 619/697-3844, Rilla Heslin at 619/469-4874 or Karen Rogers at 619/265-0069 for more info.

#### SF Bay Area:

For Info/mailing list, contact Bob Kanefsky, 415/324-2001, Kathy Mar, 415/481-5736, or Colleen Savitzky, 408/294-6492.

#### Phoenix, AZ:

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).

### Conventions

**Confliction**, (48th World SF Convention), August 23-37, the Netherlands Congress Centre, The Hague, Netherlands. Info: Worldcon 1990, Box 95370, 2509 CJ The Hague, Netherlands. Enclose International Reply Coupons for an airmail response.

**ConDiego/NASFIC**, August 30-September 3, P.O. Box 15771, San Diego, CA 92115. GoH: Samuel R. Delaney. Fan GoH: Ben Yalow. Membership: \$75 in advance, \$85 at the door. Hotel: San Diego Omni Hotel International, San Diego, CA.

**Con-Chord 6**, October 12-14, 1990. c/o DAG Productions, 1810 14th Street, Santa Monica, CA 90404; 213/546-4935. GoH: Julia Ecklar. Toastmaster: Joey Shoji. Memberships: Attending \$25 to 10-5-90; higher at the door. Supporting: \$8. Hotel: The Holiday Inn (LAX), 9901 La Cienega Blvd, Los Angeles, CA 90045 (at the corner of Century and La Cienega). Room rates: \$59 Single, \$69 Double, \$79 Triple/Quad. For reservations call 213/649-5151.

**Ohio Valley Filk Fest**, October 26-28, 1990. More info when we find that !@#\*\$%? flyer again.

**Consonance '91**, March 1-3, 1991. c/o Wall Songs, P.O. Box 29888, Oakland, CA 94604. GoH: Gytha North (British filker and filk producer). Toastmistress: Rilla Heslin (member of Windbourne). Memberships: \$20 thru Con-Chord, then \$25 thru February 1, 1991, then \$30 at the door. Supporting: \$8. Hotel: Oakland Airport Holiday Inn, 500 Hegenberger Road, Oakland, CA, 415/562-5311. Room rates: \$60 single/double, \$70 triple/quad.

**Filkontario**, April 12-14, 1991. Info: 1260 Marlborough Ct, Apt 902, Oakville, Ontario, Canada L6H 3H5. GoH: Bill & Brenda Sutton. Hotel: Holiday Inn, Mississauga, Ontario.

#### THE FILKING TIMES Editorial Policy

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

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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 will be used for publication on request.

**ARTICLES, REVIEWS, COMMENTARIES, LETTERS:** We are looking for items on topics of general interest to filkers, such as local news, pre-Convention filk plans and guests, filk reviews, tips on songwriting, post-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 extended one issue.

**RATES:** \$7 for 12 issues via 1st class mail. Single or sample copies are available for \$0.50 plus postage. 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.

**EVENT LISTINGS:** We will publish information about upcoming filk events and conventions which feature filk artists or programming.

**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.

**SUBMISSIONS:** Send your submissions to the above address in hardcopy OR 3.5" (Atari ST or IBM 720k format) OR 5.25" (IBM 360k format) diskettes 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 also possible - call by voice telephone to arrange.

**CLASSIFIEDS/ADVERTISING:** Classifieds will be published on a space available basis. Subscribers: four free lines/issue. Additional lines and non-subscribers: \$0.15 per line. Other advertising--call or write for rate schedule.

**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 an Epson LX-810 9-pin dot matrix printer.



## Quick News

☞ The Random Cookbook, a collection of SF fans' favorite recipes, is now available from Lee Gold. It contains 54 pages of recipes, a complete index by category and ingredients, and has different sections on color-coded pages. Profits from the sale of The Random Cookbook will be used to provide seed money to organize a future Random-Con 2. The price is \$3.00 each plus postage (\$0.90 in U.S., \$1.34 outside U.S., book rate) for 1-11 copies, or for 12 copies or more, \$2.00 each postpaid. Look for it at your favorite Dealer's table, in the hands of Lee Gold at a Con or filking, or write to Lee Gold, 3965 Alla Road, Los Angeles, CA 90066.

☞ Lee Gold reports that a few days after the last LAFA filk at their house, one of her neighbors came over and said, "We wish you hadn't shut the door at midnight; it sounded so good."

☞ Firebird Arts & Music has sent *FTF* an announcement of their latest releases - a set of six tapes recorded live in concert at Bayfilk 4 (1988) and Bayfilk 5 (1989). Some of the featured performers are Heather Alexander, Juanita Coulson, Cecilia Eng, Golden Bough, Frank Hayes, Michael Longcor, Tom Payne and Cat Taylor. The titles and themes are: Footlight - media; Spotlight - space; Backlight - folk; Limelight - science fiction; Cyberlight - computers & comedy; and Encore - misc. best performances. Each cassette is approximately 60 minutes long. They will be available in July for \$10.00 each, or the set of six for \$54.00.

☞ Rumors have been circulating for some time that Rick Weiss and Deborah Leonard may be planning to actually get married. We know these rumors are out there because we started them. The Editors and staff of *The Filking Times* wish to take this opportunity to finally admit in print that they are engaged to be married in October.

## What I Think I Know About Writing Filksongs

An occasional series

By Lee Gold

What follows are a few more disjointed observations on points I try to remember when it comes to writing filksongs, and some specific examples of several points made in the last column (see *FTF* #14). Of course, I don't always follow them, but the songs are usually better when I do. Maybe someone else will find them handy. Or be moved to write *FTF* with some contrary examples. (I might even do that myself.)

◆ Title the song so people can find it in an index. The best title is one that picks up a key phrase from the song. Or you can parody the title of the song you're parodying.

◆ A filkwriting supply kit should include not just paper and pencil (and eraser), but also:

1. A rhyming dictionary, especially helpful for multi-syllabic rhymes (like warmly and uniformly). You can probably find a cheap rhyming dictionary in most used book stores. Just remember that it won't have most slang words or new words (like hologram or Watergate).
2. A thesaurus, preferably the sort that lists phrases as well as words. Again, check in a used book store.

◆ Don't put cheap laughs or anachronistic references in what you meant to be a serious or semi-serious song. For instance, my "Pegasus" is about a would-be hero who's found a winged horse, but can't get it to fly. Originally I had a verse that complained:

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☞ Just received - Consonance '91 Progress Report, with lots of neat information on the Con (see the Calendar listing on Page 2 for some of it). Also included is a Post-Convention Songbook from Consonance '90, with songs from Michael P. Stein, Nick Smith, Lee Gold, Carolly Hauksdotir, Elizabeth Burnham, Heather Rose Jones, and a group effort from Chris Dickenson, Elizabeth Burnham and Charles Coons.

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"Pegasus, Pegasus, what must I do?  
Fetch you a pitcher of Tullemore  
Dew?

Take you for outings with the S.C.A?  
Can't you say nothing but Nay?"

People giggled -- but the modern fan allusions meant the rider no longer seemed even vaguely heroic. So I changed it to something more folkloristic:

"Pegasus, Pegasus, what must I do?  
Find you a blacksmith who makes  
silver shoes?

Feed you blue roses picked  
Midsummer's Day?  
Can't you say nothing but Nay?"

Here are some specific examples of my songwriting "rules".

◆ "Put the verse with the greatest emotional impact at the end." One of my favorite new songs is Nick Smith's "Indy, We Hardly Knew Ya" (published in last year's temporarily revived *Philk-Fee-Nom-Ee-Non*). Its funniest verse is the one that cries, "But you even lied about your name. Junior, we hardly knew you."

It's the next to the last verse. The last one is good enough in its own way, but not the show stopper the one that precedes it is.

So when Barry and I find we've got an audience that hasn't got a copy of that song, we switch the order of the last two verses.

◆ "Only keep phrases from the original for comic effect. And then only if you're sure they still make sense in the new context."

See Writing on Page 6.



## Filktape Reviews

by George "Lan" Laskowski  
Published in Lan's Lantern #32  
Reprinted by Permission

### Strangers No More, by Brenda Sinclair Sutton

Brenda Sinclair Sutton (Bill Sutton's wife) is a filker in her own right. This is her first solo tape, and a very adventurous start it is. All the songs are by Brenda, two of them in collaboration with another person. Some are serious, some are humorous, like "Don't Ever Call Me Stupid" (based on the movie A Fish Called Wanda), "In the Blood", "Mama's Hands", and "Another Day of Lov-ing", but there is a tinge of seriousness in all of them that evokes strong emotions other than humor. As a songwriter, Brenda manages to pull a mixture of feelings from the listener, no mean feat for even a professional lyricist.

The topics of the songs range from films to books to personal feelings. Brenda's voice is strong and getting stronger, although she still has some trouble shifting from chest to head tones. The production and engineering overcome most of these problems, but I've heard her singing better and better, stronger and "fuller" in person.

As with Bill's tape (Shake The Dust Off, reviewed in *FT* #16), the quality is there. And the best of the songs is the title "Strangers No More". This is a biographical song for any filker, and it builds to a beautiful chorus wherein filkers join in joyous song and becomes friends ("strangers no more"). And, like Bill's tape, the title song alone is worth the price.

Strangers No More by Brenda Sinclair Sutton, from DAG Productions, 1989, \$10.00, 1810 14th St., Santa Monica, CA 90404

### Paradox by Barry and Sally Childs-Helton

Following up the success of their first tape, Escape from Mundania, Barry and Sally Childs-Helton present Paradox, another selection from their vast repertoire of serious and silly songs. Both musicians of this team hold Ph.D.'s in ethno-musicology (thus the title), and both have studied fandom for a long time and have chosen several of their talented friends to help with the backup vocals, support instrumentation and arrangements. Michael P. Kube-McDowell gets a workout with his synthesizer, and Beryl Rosental (not to mention Barry himself) sound like they were having fun with the various voice characterizations.

Production quality? Need you ask? For the most part, the quality is high, although some words were muddled in a couple of songs, and I had to turn the treble up to highlight the melody line in parts of the "The War-of-the-Worlds Top-40 Radio Musical of 1963". But these are exceptions. The variety and power of the music is almost overwhelming. I was happy to hear that Barry and Sally were going to put out another tape, and after hearing it, I was not disappointed.

Several of the songs tread a fine line between humor and seriousness. "Relativity Paradox Calypso" is about going into space and "traveling at point 9 C." "Body Shop Blues" talks about a UFO abduction, and many the secrets of the government are talked about in "Talkin' Building Q Blues." And "Alphabet Soup Blues" relates the frustration of holding advanced degrees and being unable to get a job.

See Paradox on Page .

## Letters to the Editor

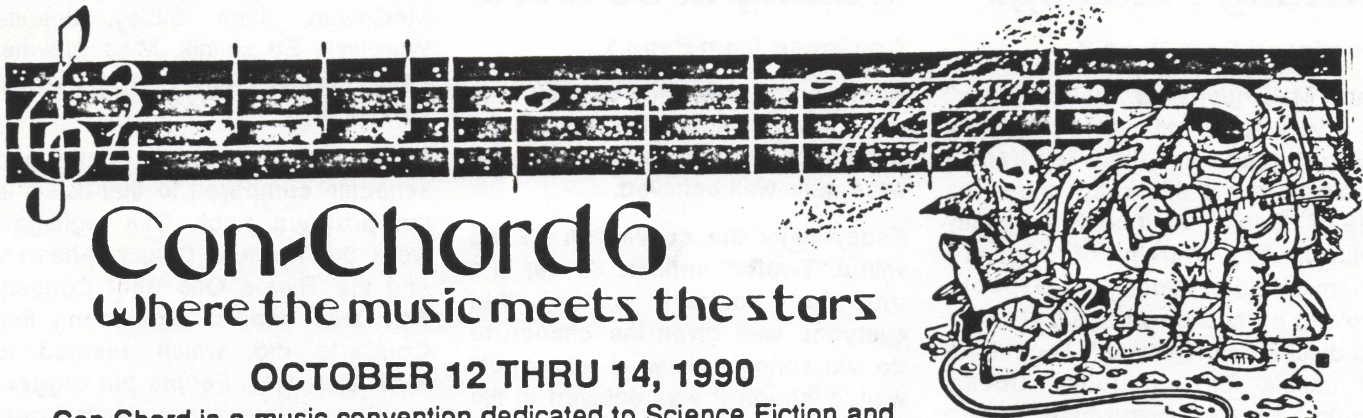
Tom Digby  
Los Angeles

A couple of items. First, I have an idea for another filk format which might be called something like "Two-step Bardic". It runs like a regular bardic except each person's turn has two parts: You must first pick something or someone other than yourself before you are allowed to perform. You can pass as in a normal Bardic, but if you don't pick then neither do you perform. The idea is that everyone still gets a chance to be heard but the more popular performers get heard more often. The main disadvantage that I can see is that it takes twice as long to go around the circle, making it impractical for large groups.

On the second topic, I have nothing against Jesus Christ as a healer and teacher. Some brands of organized Christianity, on the other hand, have become symbols of hypocrisy and oppression to me and many of my friends. Power corrupts, and Christianity has been corrupted by the power it has held down through the ages. Of course, this isn't a uniquely Christian problem, although Christian examples of it are the most visible to most Americans today. I'm drawn to the conclusion that it is bad for any religion, no matter what it is, to become too respectable.

I guess that what this boils down to is that I have no problem with the basic Christian commandment to love your neighbor or with the idea that some Supreme Being cares about us and sent Jesus to live and die among us as a demonstration of that caring. Likewise, I have no desire to offend anyone who sincerely tries to live by those teachings. If, on the other hand, someone were to do a song about Satan offering some preacher millions of dollars, a "Christian" TV program, and the ear of a Congressman I would have no problem with that either.





# Con-Chord 6

Where the music meets the stars

**OCTOBER 12 THRU 14, 1990**

Con-Chord is a music convention dedicated to Science Fiction and Fantasy Folk Music, which is an unusual cross between music in a coffee house and singing songs around a campfire . You do not have to be a performer to attend this conference, however, new performers are always welcome (check with us if you have questions). All you have to do is bring yourself and plan to sit back and enjoy some of the best music around.

### CONVENTION HIGHLIGHTS

(In no order)

- Concerts both Saturday and Sunday
- Performers Circle
- Music and song writing workshops
- Open Singing room
- The Totally Tasteless and Tacky Concert
- Kazoo Awards
- One-shots (Where anyone can get up on stage and perform one song)
- Dealer's room
- And many surprises

### WHERE:

All this fun is going to take place at the Holiday Inn (LAX), located at 9901 La Cienega Boulevard, Los Angeles, Ca. 90045. That's right off the 405 (San Diego) Freeway at Century Boulevard. For those of you flying in there is a free airport shuttle. For Hotel reservations and information call (213) 649-5151. When you call be sure that you tell them you are with CON-CHORD.

### CONVENTION ROOM RATES:

Single: \$59.00  
 Double: \$69.00  
 Triple/Quad: \$79.00

Since we tend to sing late into the night we highly recomend getting a sleeping room at the hotel.

**OUR GUEST OF HONOR** is the outstanding **JULIA ECKLAR**, who can be heard on Divine Intervention from Air Craft Recording Studios and on many other tapes. Besides her musical talents, Julia is also author of the new Star Trek book: The Kobayashi Maru, now available at better book stores everywhere.

**OUR TOASTMASTER** is no stranger to the west coast; **JOEY SHOJI** is a marvelous performer and can be heard on more tapes than we have room to list here. Joey's material is extensive, he can make you laugh with songs like Uhura and then turn around and make you cry with Cranes Over Hiroshima. You don't want to miss him.

**FULL ATTENDING MEMBERSHIP** is currently \$25.00 thru October 5, 1990. It will be higher at the door.

**SUPPORTING MEMBERSHIP** is only \$8.00 at anytime

If you have a computer with a modem you can call our BBS at (213) 546-1861 - 24 hrs a day (8, N, 1) for current information and comments.

Or subscribe to **THE FILKING TIMES**, the official newsletter for Con-Chord. 12 issues (one year) is only \$7.00. Contact Rick Weiss at 13261 Donegal Dr, Garden Grove, CA. 92644.

For more information write to:  
**CON-CHORD 6 • 1810 14th St. #100 - Santa Monica, Ca. 90404. (213) 546-4935.**



## Writing Filksongs

Continued from Page 3.

Jane Mailander's "B. Dalton Blues" is a very funny parody of Kipling's "Boots" (and when I indexed Xeno, I decided to list this song under the title of "Books" so it could be easily found). The refrain of Kipling's poem is "Boots, boots, boots, boots, moving up and down again. There's no discharge in the war." The refrain of Jane's filk is "Books, books, books, books, everywhere I turn around. There's no discharge from the store."

My guess is that bookstores are just as willing to fire employees as other peoples. And that isn't the horror of the situation, anyway. The poor fan isn't suffering so much from book overload as from a horrible frustration.

So when Barry and I find we've got an audience that hasn't got a copy of that song, we change its refrain to "Books, books, books, books, everywhere I turn around. And I've got no time to read!"

By now you should have observed that it's only safe to partially rewrite a song (especially someone else's song) if it's not very well known by your audience. Otherwise they'll start singing along and then get VERY confused.

If you keep on changing someone else's song long enough, you may eventually get to the point that you haven't just modified it, you've filked it. (For examples, see Kanefsky's "Johnnie's Little Pet" (Bayfilk 3) and my own "Frankie's Little Pet" (Filker Up 2).) But sometimes you only want to change part of a song. A line here, a word there, a new verse over there. And afterwards, you're faced with the frustrating fact that you can't publish it unless you get the original writer's permission.

## Wailing at Concerto

Continued from Page 1.

where and when) they let their kids do. It is worth noting that there were a number of other kids there who were quite well behaved.

Friday night the convention started with a "Twofer" concert. Similar to a one-shot concert, except that everyone was given the chance to do two songs. This went reasonably well, although it was delayed in the hopes that more people would sign up (part of the problem was probably that the sign up sheet was not available until the starting time). The following people did Twofers (according to the sign up sheet): Claire Maier, Paul Butler and Jennifer McGowan, Seth Weingart, Tom Padwa and Kathy Sands. Then open singing for a while, and then "Meanwhile, Back at the Raunch..." (described as "Bring all your XXX-rated stuff...") which eventually degenerated back into open filking. A second filk room was started at about that time, with Jennifer McGowan and Heather Rose Jones as the performers who stuck out in my mind from the second room.

Saturday opened with Linda Melnick's new trio (Musical Chairs, which consists of Jean Stevenson, Lucinda Brown and Linda) rehearsing, then a "Filk for Kids" concert, followed by a couple of panels. The GoH's had a 90-minute concert slot just before dinner. Dinner was followed by a longish concert, followed by open filking. The concert, in contrast to most other filk cons, was run on a sign-up basis. This actually worked moderately well, although it would have been impractical with a much larger convention. (As it was, the concert was pushing too long . . . the second filk room had started up before the end of the concert.) According to my notes, the following people did concert slots: Jean Stevenson, Jack Carroll, Mara Brøner, Claire Maler, Tom Padwa, Heather Rose Jones, I Abro Cini and Marc Glasser, Mike Stein, Matt Legar and Crystal Hagle, Musical Chairs, Roberta Rogow, Kathy

Sands, Paul Butler and Jennifer McGowan, Jane Sibley, Jeanne Wardwell, Ed Hatnik, Mike Browne, Greg Baker and "The Virtual Orchestra".

Sunday had a much rearranged schedule compared to that listed in the program book. The highlights were the Musical Chairs rehearsal and the Theme One Shot Concert. This was another experiment that ConCerto did, which seemed to work quite well. People put suggested themes into a box for the performers to draw from. Well prior to the concert, anyone who had signed up drew a theme. At the Theme One Shot Concert, they each performed either a new song or an old one that fit the theme. Several people did, in fact, write new songs. This, in my view, was probably the most successful of the experiments at ConCerto. The following people participated in the Theme One Shot Concert: Heather Rose Jones, David Union, Claire Maler, Dave Weingart, Athelstan, Jack Carroll, Greg Baker, Mike Browne, Jennifer McGowan and Matt Leger.

Overall, it was a very enjoyable convention. I will certainly be going back.

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## Decoding Your Mailing Label

Your subscription status is shown on the line above your name. The first "word" indicates the type of mailing received:

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Following this is the issue number that your subscription expires at. Compare this with the current number (#17 for this issue) to see how many issues are left on your subscription.

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## East Coast Filkcon

Continued from Page 1.

our annual visit to family in Pennsylvania a little earlier.

The official start time for the con was 8:00 P.M. on Friday, June 8, although Harry and I got there a little late due to my locking the keys in the rental car. What we missed was a "Twofer Concert": essentially One-Shots, but with two songs apiece. From what I was told over the phone, it was sadly short on participants and even shorter on talent. We walked in during an open filk, back-to-back with a harp workshop by Heather Rose Jones. Available at this time were two sign-up sheets. One was for the Saturday Night Set Concert which, was thrown open to anybody who wanted to participate. While I found this openness and equality to be thrilling, others weren't so sure they wanted to perform. In fact, they really had to coax people to sign up. The other sheet was for Sunday's "Theme One-Shot Concert", an idea which I was hearing for the first time. Signing up for this one entitled the performer to jot down and toss in a hat any number of suggested topics for songs to be drawn by the participants 24 hours before the concert. At 12:00 midnight, the main room degenerated into "Meanwhile, Back at the Raunch..." A warning was extended to those with clean minds and pure hearts ("all five of you" says the program book); one or two others decided "Why should we sing about it when we could be doing it?"; and those remaining got down and dirty. There were bawdy Scottish ditties, variant endings to "Captain Jack and the Mermald", a beautiful little tune whose most prominent lyrics were "Bend over, Greek sailor", and any and every other variety of filk and non-filk filth you can imagine. It was sometime between 3:00 and 4:00 in the morning that things petered out, and Harry and I returned to Philadelphia.

We were back in the morning, accompanied by Madeline, a suitcase and a one-night hotel reserva-

tion. Starting at 10:00 A.M., there was an informal open rehearsal by the new group "Musical Chairs", composed of Linda Melnick, Lucinda Brown, and Jean Stevenson, practicing some Technical Difficulties numbers plus a few new ones. We arrived just about in time for me to switch my Jekyll-and-Hyde personalities and do a children's concert at noon. Madeline located her old friends, Kathy Mar's twins, Nicholas and Cassandra, who are just about her age (we were both pregnant at Con-Chord II); and the con's three other children arrived as well. One of them, six-year-old Castle Sears, came up on stage and did the best rendition of "Wishful Thinking", aka "The Little Green Bug-Eyed Monster", that I've ever heard. I alternated between kid-oriented filk and school material. A number of young-thinking adults were fortunately there as well, and a few of them volunteered some songs too. After we finished that, I caught a little of the Voice Workshop with Kathy Mar and Linda Melnick, where we learned some interesting exercises like lifting weights with your diaphragm and noticing where the power comes from when you are yelling at someone.

I cut out to the chase the kids and then feed them, and so missed "Publishing and Editing a Filkzine" with Carol Kabakjian and Claire Maler, and "Rhyming and Scansion" with Barbara Higgins, Kathy Mar, and Mike Stein. I further took this opportunity to check out the Con Suite, where there always seemed to be good company, conversation, snacks and even music. The Dealer's Room was very intelligently located between the primary and secondary singing rooms. It was occupied by the two book and tape dealers: Tales of the White Hart and our old friend, Wall Songs; jewelry dealer Crystal Connection; The Last Wyrld, which makes buttons; and Reclining Dragon, with pewter and swords. I then spent a little while jamming with "twelve-string but only ten-finger" guitar-player Jack Carroll, who has written a very interest-

## Paradox Review

Continued from Page 4.

Some are more overtly funny and silly. "Moose and Squirrel" (to the tune of "Duke of Earl") is about Rocky and Bullwinkle. "The War-of-The-Worlds Top-40 Radio Musical of 1963" uses two 60's songs, "Silhouettes" and "Heat Wave", to retell War of the Worlds by H.G. Wells with "Cylinders" and "Heat Ray." In "Galactic Personals" Barry gets to try out various voice characterizations for "famous" SF and horror personalities placing "personal ads" -- like James T. Kirk, Audrey II, Gort, Marvin the paranoid android, and others.

Their rest are more serious. Their idea of future archaeologists trying to make sense of a dwelling found in the desert is depicted in "Motel of the Mysteries" (to the tune of "Hotel California"). "Monorail to Atomland" talks about the current state of society and what the future might hold. Barry writes and sings two songs about evolution: "Alpha-Male Star Pilot" is a humorous depiction of ancient astronauts who influence our ancestry, "Whistling in the Dark" talks about more contemporary evolution.

Paradox by Barry and Sally Childs-Helton. Space Opera House, 1989, \$10.00 5141 Norwaldo Ave., Indianapolis, IN 46205

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ing twist on the old "sailor and maiden" scenario.

At 4:00 P.M., most of the 80-or-thereabouts attending members crowded into the main filk room for the Guest-of-Honor concert. Let me mention at this point that the Master-of-Ceremonies throughout was J. Spencer Love in a rainbow copter beanie, and that he did very well. Kathy and Linda went on stage together and generally alternated songs, bounced ideas off each other, shared related anecdotes, and fielded suggestions from the audience. Many of Linda's selections were nostalgically memorable folk material from the '60's, including the See Concerto on Page 8.



## Concerto Review

Continued from Page 7.

best performance of Dr. Gene Ras-kin's "Kretchma" I have ever heard (and seen). Kathy performed songs silly and serious, by herself and by others, and only drew the line at following Linda's rendition of "Suzanne" with "A Boy and his Bus". The two of them did a number of songs together and harmonized magnificently. The concert received a standing ovation. Before the dinner break, we picked the topics for the theme One-Shots. I got "food". A Take-the-Guests-of-Honor-Out-to-Dinner party had been planned for the Red Lobster that night, but upon hearing the size of the crowd, the Lobster changed its mind and pinched us. I'm not sure what the others did, but we and a few friends took in McDonald's. Then we caught a quick rest back in the room while I figured out the chords for my concert numbers.

The Set Concert, scheduled for 8:00 P.M., began only 25 minutes late. The ConCom's persistent begging had paid off, so that there were enough sign-ups for four hours' worth of 12-minute sets. Spencer did an admirable job of keeping them on schedule. The overall effect was marvelous, though space allows only mention of a few high points. Jack Carroll performed Carol Kabakjian's "You Must Have Come a Long Way to the Con", being the only human capable of the instrumental breaks. I Abro Cinli ("Abby" to the timid) performed her own "Droozlin", following a newly written "prequel" to same. Greg Baker did some rousing songs of public transit. Roberta Rogow blew in during the intermission, still wearing mundane clothes, and opened the second half with songs about Quantum Leap and Allen Nation. My own three selections were greeted with

much enthusiasm (I state with no humility whatsoever). The concert ended with Roberta organizing an arrangement of "The Orchestra", with a description of a different type of fan assigned to each instrument. Then we went into the "Hallelujah Chorus" with the original words, which so many people knew so well that it actually sounded terrific. Honest! I missed the beginning of the evening's Chaos by spending an hour or so talking to a folklore-and-mythology major and her tape recorder, whose college sends her to cons because her thesis is on filk music. Oh, wow. I told her all about the various Con-Chords I'd attended, styles of filk circles, and the bulk of my article on how I got into filking (see "A Filker Is Born" in *FTT* Issue 15). Then I joined the Chaos, which was in the midst of a collection of drinking songs, eventually evolving into animal songs. I mostly kicked back to listen, and only tossed in two of my own. (Later Kathy Mar said she would have liked it if I'd sung more.) I came down with the yawns about 4:30 A.M., just as Carol came in to organize a 5:00 breakfast run to the Diamond Restaurant, which is open all night and doesn't care how many you are. I didn't join them, but as I hit the sack, my songwriting wheels were already beginning to turn.

Sunday morning I woke up feeling better than I had any reason to expect to feel after so little sleep. To save time, we grabbed breakfast downstairs while I frantically took notes out of The Autoharp Book by Becky Blackley. So much of Sunday had been changed that a new schedule had been printed, which began with another "Musical Chairs" rehearsal, followed by a Computer Music Demonstration by J. Spencer Love. We didn't reach the con floor until just in time for my "Introduction to Autoharp Workshop" at noon.

Only a handful of people showed up, which was okay because I kept drawing upon a source who knew more about the autoharp than probably anyone else on earth would want to know. I skipped Jack Carroll's Guitar Workshop since I wasn't interested in buying one; bypassed the con suite, where they were recording "Banned From Argo" to some frightfully inappropriate tune; and sat down with a pen, some writing paper, and a menu. The Theme One-Shot Concert began at 2:00 P.M. (moved up an hour), so I got to be in it after all. Much to everyone's credit, the majority of the songs had actually been written within the previous 24-hour period especially for the event, my "food" song among them. Just my luck the nearby 24-hour-a-day restaurant had the same name as a famous whaling ship. Unfortunately, other commitments caused us to cut out in the middle and to miss the Audio Feedback (what you did and did not like about the con), open filking in the con suite, and the final Dead Cat Screech.

As far as my own Audio Feedback right here, this may have been my best con yet. None of the three of us ran into anyone we really disliked. Between my scheduled workshops and my songs in the program book, I really felt a part of things. The music was terrific. Program books and con badges for the Southern California supporting members were thoughtfully sent home with me. I was aware of plenty of warmth and none of the political garbage that is ravaging California filkdom. Perhaps the fact of this con's being a "first" got us back to what filking is, first and foremost, all about: **fun**. Anyway, I definitely hope that Con-Certo becomes an annual event and that I can continue to attend.

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# San Diego/LAFA Combined Filksing

**Saturday, July 14, 1990, 7:00 P.M. to ???  
At the home of Victor & Karen O'Rear  
4289 Avon Drive, La Mesa, CA  
619/697-5071**

**Directions** - see map on back

From anywhere in greater Los Angeles:

Take I-5 South [but put it back so others can use it] past Mission Viejo, Camp Pendleton, etc. to I-805. Continue south on I-805 to I-8. Take I-8 East to the 70th Street exit. Go South on 70th Street. Turn Left on University. Turn Right on Lowell, which is just after a Taco shop, with an imported auto parts store on the other corner. Take the first Left onto Normal. Continue past 5-7 Stop signs. Turn Right onto Avon at a funny intersection where Normal curves to the left. (The street in the middle is Windsor; don't go on that.) Drive up the hill to the filk site, a light brown house on the left.

## **Notes**

1. Parking may be a problem. If you can't find space, stop and ask for an escort to a nearby parking lot.
2. Crash space is available. Ask one of the Windbourne people (Barney, Karen Rogers, or Rilla for information).
3. The R&D Lab will serve as clearinghouse for carpool information. If you can give someone a ride or want a ride, call Rick or Deborah at 714/530-3546.

## **House Rules**

1. No smoking anywhere.
2. Munchies and drinks are OK.
3. The house has NO pets.
4. You **will** have fun.

**Next LAFA Filksing  
Saturday, August 18  
Rick Weiss & Deborah Leonard, hosts  
Garden Grove, CA**



