

The Filking Times

September 1990

Issue 18

Folk Music for Filkers

By Nick Smith

Hey Rick! Do you mean Quentin's column was supposed to be funny all this time, and I missed it? Silly me...

A lot of otherwise practical advice for filkers seems to ignore a few basic facts of fan-life, to wit:

1. Not everyone can read sheet music on sight
2. Not everyone can play an instrument, or comprehend guitar chords at first glance
3. Not everyone who wants to write, or even enjoy, filk music has a strong musical background
4. Many people fail to understand why their filksongs fail to grab an audience's enthusiasm
5. Many people have trouble finding good sources of music to filk, leading to an "overkill" effect of using the same tune for 500 different parodies.

In this column (and maybe future ones), I will be spouting off on these. See Folk Music on Page 8.

Con-Chord 6 Status:

"Back To The Music"

by Eric Gerds, Chairman

Con-Chord is a music Convention dedicated to science fiction folk music (also known as filk music). You do not have to be a performer to come to this con. Just bring yourself and plan to sit back and enjoy some of the best music around.

Con-Chord 6 is being held on October 12-14, 1990, at The Holiday Inn (LAX), located at 9901 La Cienega Boulevard, Los Angeles, CA 90045, (213) 649-5151.

Our Guest Of Honor is the outstanding Julia Ecklar, who can be heard on "Divine Intervention" from Air Craft Recording Studios and on several (out of print) tapes for Off Centaur. 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 wide and extensive; he can make

you laugh with songs like "Uhura" and then turn around and make you cry with "Cranes Over

Hiroshima". If you haven't heard Joey perform, then you don't want to miss him.

Other Convention Highlights

- ☐ Dealers room
- ☐ Performers Circle
- ☐ Concerts both Saturday and Sunday
- ☐ 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)

Membership Information

Full attending membership is currently \$25.00 thru October 5, 1990. It will be higher at the door. Supporting membership is only \$8.00, anytime.

General Hotel Information

The convention this year has a sliding rate for the cost of the function space. The more sleeping rooms we have the less it cost us. So we want to encourage everyone to get a sleeping room this year. This will help our budget and will help us do more fun things at the convention.

See From The Chair on Page 5.

See Page 5 for more Con-Chord articles.

Cranes Still Fly Over Hiroshima

by Yemi Toure

Los Angeles Times
Monday, July 16, 1990

From Hiroshima: A 10-year-old Seattle boy is spending part of his summer folding 1,000 origami "peace cranes" in honor of a Japanese girl who died before he was born. Bryan Edwards' paper peace messages will be among the 350,000 origami cranes carried by children during the Goodwill Games' opening ceremonies Friday in Seattle. Origami is the Japanese art of

paper folding, and legend suggests a person who folds 1,000 origami cranes is granted a wish. An 11-year-old Japanese girl, Sadako Sasaki, began folking 1,000 cranes in her desire to recover from the leukemia she developed after the atom bomb was dropped on Hiroshima in 1945. She died before she finished, but classmates completed the rest, buried them with her and built a peace memorial in her honor.

Calendar Of Events

Filksings

Los Angeles Area (LAF)

Sept 22: Jane Mailander, host(ess)
Rancho Palos Verdes, CA

Oct 12-14: Con-Chord 6
Los Angeles, CA

Nov 10: Brandyhall
Lee & Barry gold, hosts
Los Angeles, CA

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

San Diego Area: Sep 8(?), 7 PM at Barney Evans' house, 8150 Jefferson, Lemon Grove, CA 92045. Usually held the first Saturday of each month, it's the second Saturday in September because of NASFIC.

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/mailling 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

Con-Chord 6, October 12-14, 1990. c/o DAG Productions, 1810 14th Street, Santa Monica, CA 90404; 213/546-4935. GoH: Julla 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 VI, October 26-28, 1990. P.O. Box 211101, Columbus, OH 43221. Musician GoH: Technical Difficulties. Listener GoH: Mary Frost-Pierson. Memberships: \$18 to 9/30/90, then \$20 at the door. Children \$15, includes free baby sitting for pre-reg attendees. Mid-night Brunch: \$12. Hotel: Hilton Inn North, 7007 N. High St., Worthington, OH 43085. Rates: \$60 flat rate. Call 614/436-0700 for reservations. You don't have to be a member to vote for the annual Pegasus Awards. Ballots must be received (mail or in person) by midnite, October 26.

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 (tentative) at the door.

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 (213/546-1061 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.

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Note of Thanks

The Filking Times would like to thank Tera Mitchel for helping out with the data entry for issues 17 and 18 of the TFT. It has been greatly appreciated.

Filk Tape Review**Wackademia**

by Dr. Jane Robinson and the
Primordial Oohz

Reviewed by Peter Thlesen

Wackademia is a delightful tape of humorous songs about academia and other bureaucracies, science, and animals. The songs on Wackademia are written by Dr. Jane Robinson, a Ph.D. biologist and former university professor, who knows how to make science fun. (Dr. Jane now utilizes her knowledge of vertebrate anatomy as a masseuse.)

The songs are performed by the "Primordial Oohz", consisting of Jane, Cynthia McQuillin, Kristoph Klover, Patrick "Bear" Breen and Patrick McKenna. This group shows what a couple of years of rehearsals and live performances can do. They achieve a cohesive live band sound that is missing from many other filk records that are arranged in the studio, track by track, by musicians who have not worked together.

The "Oohz" members play an impressive variety of instruments: acoustic, electric, and slide guitar; bass; keyboards; and a variety of percussion instruments, including a paper shredder. Dr. Jane, Kristoph and Cynthia sing. Jane's singing is very expressive, and she is fortunate to have backup singers as qualified as Kristoph and Cynthia. Kristoph has sung opera professionally, and Cynthia is known for her many solo tapes.

In my opinion, the two best arranged songs on the tape are "Drivel" and "Dooda Rock Rock". "Drivel" (Jane's words to a melody by Dave Van Ronk) features a simple but satisfying bass line, tasteful use of percussion (including drips), and fine backup vocals by Cynthia and Kristoph. Although "Drivel" really only uses two chords, I enjoy listening to it over and over. "Dooda Rock Rock" is an energetic rock arrangement of Jane's song about the humorous side of geology.

See Review on Page 8.

From the DAG BBS**Concerto Post-Mortem**

by Rich Kabakjian

Mon June 11

ConCerto is now history. The overall impression we got from just about everybody we talked to (and even those we didn't) was that it was WONDERFUL. Kathy Mar gave it an A+. The East Coast fans were naturally ecstatic, since an oasis had come to their desert, and even the West Coasters seemed impressed. Harry Brener told me it was the best time he's had at a filk con in years (sorry, Eric...). Bob Laurent said that there will almost certainly be a tape forthcoming. He also mentioned that he can't remember a filk con with such a friendly group of attendees... none of whom were involved in any way with the p-word (politics). It was, to paraphrase a Paul Willett innovation, a political-free zone.

There were about 90 people present, with about 9 no-shows. The convention is in the black; I won't have an exact number for a day or two. I should really leave the job of reviewing the convention to others.

Apologia

Issue 15 of *The Filking Times* reprinted an article by Mike Stein from *Harpings* #22 (Con report: Con2bile). Mike had wished to make a correction to his article before publication, but Margaret Middleton, editor of *Harpings*, did not receive it. Therefore, neither the original article in *Harpings*, nor the reprint in *The Filking Times*, was as Mike wanted. *Harpings* #23, just received, included a note on this and said, "The gist of the piece was to be an apology to the Firebird people for his speculation on the reasons for their move to Oregon. He says he was out of line in including the comment in the con report."

The Filking Times wishes to add their apologies to Mike Stein and to Firebird for this mishap.

but the only ones I know of who are likely to mention it here are the Breners, and they're still in this area for a while.

I included in the program book a plug for the DAG board and for the FILK echo. There was interest overheard. Kay, get ready for a few node requests.

Thu June 14 1990

We'd like to get some opinions on when to hold next year's con, so that it would be most convenient for the greatest number of people. At the See Concerto on Page 9.

Westercon Report

by Mary Kay Jackson

In spite of the fact that "It's in the other hotel" was the week-end's most popular button, I think everyone had a great time. There were filk concerts Thursday, Friday, and Saturday nights and they were very well attended. I heard that some of the filk panels weren't especially well attended, but the one I was on, "Miss Manners Goes to a Filk", had a good crowd and quite a few neos. I have high hopes for some of them. Jordan had a spot Thursday night and one of the songs he did was a parody he'd only just finished of "Dawson's Christian" called "Dawson's Concom". It was extremely well received (I think it's funny as hell, but I am prejudiced). Even Duane Elms professed to like it.

The only filkly unpleasantness was Friday night. There were concert slots as there were on the other night, but Meg Davis, who also had spots on all the other nights, was scheduled for a long solo concert opposite the others. I have no quarrel with her being given her own long concert, but to schedule it opposite other filk concert slots seemed to be questionable judgment at best.

Quick News

☆ According to Bob Laurent, there are yet another TWO new filk conventions being planned for next year. One will be in Canada (whereabouts not mentioned), and the other will be in Tennessee (Nashville? Could be interesting...). The Canadian con will be held on the second week of April; no date yet on the Southern con, which is evidently still in the "maybe" stages.

☆ Lee Gold notes that she already has 14 pages of songs for Xenofilkia #13 (deadline September 7th or when I get about 20 song-pages). Cost is \$1 plus postage (to be sent to Lee Gold, 3965 Alla Road, Los Angeles, CA 90066. One new subscriber (and I hope someday contributor) is Catherine Cook Macdonald.

☆ Anyone who wants to contribute to programming at ConChord can contact Liz Martin on the DAG BBS by E-mail, or by phone at (213) 670-4715. She is trying to see how many hours there are to fill at the con and what she can use to fill them. Any Volunteers for programming please speak up!

☆ Mary Kay Jackson tells us that there is some good news for filkers if San Francisco wins the '93 World-Con bid. The Marriott has four public lounges and during the convention they will schedule no acts in them. They would be the con's to use as they please and all agree that filking is a natural for those spaces. I hope you voted for SF. It would be really great for filking for SF to win the bid.

☆ John and Mary Creasey are STILL waiting for more nominees for the Kazoo Awards! They would not like to be left open to another charge of ballot-box stuffing - they still can't afford a ballot box! Send them along--deadline is 2 weeks before ConChord (to allow time for tabulation and creation!) Send your nominations to: Con-Chord Kazoo Awards, c/o John & Mary Creasey, 3754 W. 170th St., Torrance, CA 90504-1204, or telephone 213/329-6772 (after 5 P.M., please), or via

From the DAG BBS

Is This Any Way To Run A Filk?

Comments on Filk Circles

From: Michael Liebmann

Date: Wed May 16 1990

Consonance was enjoyable, from the bus ride up to arriving home Monday morning at 2AM! The panels, the workshops, almost everything was wonderful.

I have only one gripe: After dinner Saturday night, I went into the Chaos and dug in for an evening of good music and good interaction (note: I had been led to believe that Chaos works because everyone makes sure everyone is heard from, in one form or another) amongst all. I sat down at 10:30 PM. In the next four and a half hours, I saw the Chaos being monopolized by only a few people (and I'm not counting the GoH's in this). For example, one person came in around 11:30 and stayed until midnight (approximately). In that time, he did four songs, while people who had been there for hours did zero, nor did anyone ask them, "Would you like to see/hear/do something?" At 3:00 AM, the Creaseys asked the gentleman sitting next to me, "We've not heard from you all evening. Would you like to do something?" at which time I said, "Hey, I've not been heard from all evening either." By this time, the crowd had shrunk from about 100 to about 10 or so. One of the remaining people was a person who is a strong advocate for Chaos, and who had told me quite a bit that in Chaos, everyone makes sure everyone is heard from and no one hogs, etc., etc. Well, I'm not sure what this person's reaction was (and out of respect for this person, I will not mention who it is), but I feel I found proof that Chaos doesn't work. Out of the near-100 people

E-mail on the DAG BBS, StormGate Aerie or one of the Filk Fidonet boards, or Compuserve # 70501,872. Let's get those cards, letters & bytes coming in!

who had been there at one time or another during the evening, I'd guess barely 1/6 of them made any input (either by singing, playing or requesting a song) at all.

Other than that, I did enjoy myself, and look forward to going up by Bus next time.

From: Chris Weber

Date: Mon May 21 1990

Chaos filk works... but not in accomplishing the same goals as any kind of "Bardic Circle" or adaptations of them.

See Filk Circles on Page 7.

Vote for the Pegasus Awards. See Ballot on Page 10.

From the DAG BBS

New Projects At DAG Productions

by Tera Mitchel

I just want everyone to know that DAG is working hard on some new projects including "The Adventure Continues". Yes, we are at it again and this time we have drafted the talents of Cynthia McQuillin to act as co-producer along with Kristoph Klover to engineer the project. Of course, they will also be performing on the project. We were hoping to have the project out by Westercon, but you know how deadlines are in the filk industry (they are made to be broken). So maybe NASFIC, and then again maybe not.

Larry Warner, Kathy Mar and I will be on the project. We are hoping to get some more folks.

This is not all, but I can't tell you about all of them. I have promised to keep secret some things that DAG has up its sleeve. Don't worry, we will be making most everything public eventually.

One Shot Concerts

by Maura Young

The idea behind a One Shot Concert is to allow people to "showcase" an old favorite, present a new song or just sing a song they like and seldom hear. These concerts are also an ideal time for a new or shy performer to get on stage and show off.

There are going to be two One Shot Concerts at Con-Chord 6. The first one is going to be after the Totally Tasteless and Tacky Concert on Saturday. This is going to be a "traditional" One Shot Concert where an individual or group can get up and sing ONE song. If there is more than one performer, that song counts as everyone's song.

The second One Shot Concert will take advantage of a new idea. This will start just before Sunday's concert and we are calling it "The Frags". This stands for "Fragments of a Concert". Instead of limiting the performers to one song, we are imposing a time limit instead.

See Frags on Page 7.

Programming At Con-Chord 6

by Liz Martin

Yes, we have concerts!
Yes, we have panels!
Yes, we have workshops!
Yes, we have no bana... Oops!

Back to reality.

We are looking forward to lots of good programs, and we will be scheduling more than one track of programming so be prepared to make choices. Naturally, there will be concerts both Saturday and Sunday. Plus the return of the "Totally Tasteless" and the Kazoo Awards.

This year we are adding a few sign-up-in-advance workshops to the schedule covering such topics as voice, recorder, and guitar. These will all be limited size, so there will be sign up sheets at the convention.

You might want to bring notebooks for some of the panels, what with Chrys Thorsen on Electronic Music, Jane Mailander and Lee Gold battling it out with others on Parody Wars and Gary Anderson and others with shady pasts revealing the

stories behind the songs in Filk-lore (Lime Jello was only the beginning).

Mind you, we aren't going to force everyone to sit and listen all the time. (We don't like lynch-mobs, even when they are composed of friends.) There will be open filking and time-slots left open in case someone (like YOU) gets a great idea and just has to share it with one and all. And for those who want to talk to their friends and still hear the concert, we are providing a Kibitz N' Kids room. This room will be separate See Concert on Page 8.

From The Chair

Continued from Page 1.

If you are getting a hotel room, please make a reservation as soon as you can. In the past we have had the problem of people waiting until the last moment to make their hotel reservation and this has caused the hotel to want more of a deposit in advance. This year is no different from any other, so please make your reservation as soon as you can.

Our hotel is 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. If you are driving in, you will be happy to know that there is free parking. For those of you flying in, there is a free airport shuttle, for pick-up or drop off around the clock.

If you still don't know where it is... The Holiday Inn is right behind the Quality Inn, the hotel we were in last year.

For hotel reservations and information, call 213/649-5151. When you call, be sure that you tell them you are with Con-Chord.

The convention room rates are: Single: \$59.00, Double: \$69.00, Triple/Quad: \$79.00

We look forward to seeing you at the convention.

Child Policy At Con-Chord 6

by Eric Gerds, Chairman

Kids in tow and those not attending programming are free; children attending programming on their own must have full membership.

All events listed as concerts are considered "Child Free Zones" and all parents are requested to not to bring their children to these events. The current plan is to turn one of the function rooms (next to the concert room) into a Kibitz N' Kids room. This room will have audio from the concert for listening and with a little luck a video hook-up to see the concerts.

Some workshops will also be listed as "Child Free Zones". This will be up to the people running the individual workshops and they will be listed as such in the program book.

Con-Chord accepts no responsibility for anyone's kids. The convention is not able to afford any facilities for babysitting and the Kibitz N' Kids room will not be open full time; it will only be running during the concerts.

Con-Chord is pleased to announce that Mara Brener and Colleen Savitzky have volunteered to organize the Babysitting Co-Op for the Convention. Please contact either one of these wonderful ladies if you plan on bringing your child to the convention.

As always, children, no matter what their age, are required to behave themselves at all time or they will be requested to leave the function area.

We are looking for feedback on this subject, so if you have any questions or comments, please contact the Con-Chord Convention Committee.



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 recommend 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.

ADVERTISEMENT

Filk Circles: Chaos vs. Bardic

Continued from Page 4.

Chaos tends to bring the strongest/bravest performers forward to do a lot of material (e.g. the guy Mike mentioned who came for a half hour and did four songs). People who are very good or very brave tend to like Chaos a lot as they get to sing a lot. People who like to listen quietly without needing to give input also like Chaos as the average level of material tends to be somewhat higher than in a "Bardic."

On the other hand, performers who are less brave and bold (I tend not to do a lot of material in a chaos setting) end up singing about the same amount of time as in a large Bardic -- a song every couple hours if they're lucky. Chaos is not "user friendly" to newcomers and/or the less popular performers since its goal is not any pretense at "keeping an eye out" for everybody. I think whoever told Mike that didn't have a clear concept of how Chaos works in practice... and a rather idealistic one of how it works in theory. It sounds like the person that was talking to Mike was describing more of a "directed chaos or ghooded circle" kind of filk where somebody is actually in charge and trying to keep more of a balance.

It's nice when a con is big enough to support several different kinds of singing so that all tastes are accommodated.

From: Tera Mitchell
Date: Mon May 21 1990

Mike, you are both right and wrong about the Chaos Circle and Chris Weber is very much on the dime. For many years we have been looking for a good alternative to both the Bardic and Chaos circle and we just have not found one that can work all the time.

**Worldcon and
NASFIC Reports
Wanted ! !**

From: Kay Shapero
Date: Fri May 25 1990

One thing you might consider is a variant on Lee Gold's system, whereby each individual is presented with several poker chips in different colors. You start by calling out a color which serves for this round. Each person has the right to toss in their chip of that color when the previous singer has finished and take their turn, i.e., to sing something, or ask someone else to sing. This continues until all chips of that color are in (if you don't want to participate but just listen, just don't pick up your chips in the first place.) Then it is time for the next color. This has a lot of the advantages of a bardic circle (everyone gets a turn) and those of a chaos (you can pick a song to follow the mood, or wait until the mood hits the one you want to sing a song for).

Name: Michael Liebmann
Date: Sat May 26 1990

Didn't realize a lot of people would really start thinking about a different system for filking. I do like the Gold's idea of the (as they call it) non-topological bardic. It ensures everyone will have a chance to contribute. I also like San Diego's version of the bardic, which works (but then again, the most we've had since I've been going is about 18 people, and there is nothing attached to any song - for instance, several people have asked that I do "Toymaker" by Golden Bough, then the next person will do "Banned from Argo", and no one minds!)

Name: Lee Gold
Date: Thu Jun 07 1990

Poker chips are "training wheels". After your people are trained, you just say, "We're now on Round Number Whatever." Incidentally, Windbourne has several shy members who said they felt more comfortable at our non-topological Bardic than in a Chaos at other LA area filks. Myself, I don't mind a Chaos among a small group of people (say

Frag

Continued from Page 5.

1 performer 5 minutes

2 or 3 performers 7 minutes

4 or more performers 10 minutes

These time limits will require that everyone know how long their material takes to perform, and, in order to make this work, we need everyone's cooperation in sticking to the imposed limit. This is subject to change, depending upon reactions, so please let us know what you think.

Anyone (neo, old pro, or group) is welcome to sign up to perform in the One Shot Concerts (sign-up will be at the registration desk) and people may sign up to be in both concerts. If you are going to need any special set-up, we need to know ahead of time so we can make sure it will not cause any problems. We are reserving the right to not allow special requests that we feel will cause problems.

As a general tip, we recommend that if you are planning to perform or get on stage at any time, PRACTICE your material! We cannot say this enough. Too often we have seen talented performers embarrass themselves because they weren't prepared.

up to six) where everyone can note who's holding back and try to make them feel comfortable to sing. However, unless I've come just to listen, I prefer to skip the room with the Big Name Filking Piranhas who leap at a second of silence and burst into song, and go next door or down the hall to a smaller room that's less competitive.

I suspect I know the name of the person who assured Mike how friendly a Chaos could be. Given that singer's wonderful singing ability, wonderful guitar ability, and usually lovely manners, not to mention songwriting talent -- it's hardly surprising he/she felt welcomed in a Chaos.

Folk Music

Continued from Page 1.

and other interesting topics from my vantage point as an "experienced" filker and folk music buff. I'll try not to pontificate, and the first one who calls me a "folklord" gets a biff in the snoot or a vicious satire, whichever will hurt worse.

First, let me explain how I got started in filking.

I honestly didn't mean to. It was all Peter Beagle's fault.

You see, I grew up listening to song parodies like the ones by Sherman, Lehrer and Freberg. They were great. I loved them. I even had vague ideas about writing song parodies a few times. As a kid, I would find pieces of poetry or stories that included song lyrics, and make up tunes for them if I couldn't find the real ones.

Two problems: 1) I couldn't read or write standard musical notation; 2) I couldn't make up a tune without lyrics, or lyrics without a tune to work with. So, for a long time, I gave up. After all, it was just a little hobby.

In college, I was able to indulge in my folk music habit by attending and reviewing performances at a wonderful place called the Ice House (which is now a comedy club). Later, I owned a book and record store a block away from it. It was probably the only science fiction/comic book/record/head shop in L.A. history. While there, fandom forced itself on me, and I found myself selling books at a Mythcon, whose guest of honor was Peter Beagle. At some point, I found myself in a small room with others listening to Peter Beagle sing songs from The Last Unicorn. That same convention introduced me to fannish song parodies, like "What Do You Do With A Drunken Hobbit?"

Review

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Every song on this type is funny. The closest thing to a serious song is "Aria in Ape Flat Minor", which points out in a joking way that apes are often kinder and gentler than their human cousins.

Some of Jane's humor comes from puns and other jokes. In "Dooda Rock Rock" Jane explains how to "be a re-hot lava tonight". In "The Overflowin' Catbox Blues", our feline heroine is spayed and loses "a few screws". "Battle With the Elements", about the periodic table, exists for only one reason: to produce as many puns per second possible.

Yet the true secret to Jane's humor is not found in her jokes, but in her

After that, whenever I was selling books, games, comics and such at conventions, I found myself listening to music related to SF. Having a table next to Nichelle Nichols at an Equicon, or listening to Karen Willson at a con - these were fun things. But I still didn't write stuff. I didn't know that I could.

When the L.A. Filkharmonics got started, I knew all the group, but wasn't sure just what they did. Somehow I got talked into typesetting a songbook, and a light bulb went off over my head. "Hey," I said, "I can write song lyrics to someone else's tunes!" So I went right out and wrote a filk of Elton John's "Indian Sunset". I presented it to the group. They met it with a stunned silence, and pointed out that it needed full orchestral accompaniment to be performed, and all they had was one guitar and a bunch of kazoos. "Oh," I said. I went away and came back with songs done to simpler tunes. They said, "Great, now put on this costume and come on stage with us." The rest, as they say, is filk.

I promise, next issue I'll launch into brutal controversy.

satirical bite. Jane describes medlocre scholars, petty bureaucrats, and frustrated felines with a sharp wit that rings true. In "Drive!", Dr. Jane describes the typical scholarly paper, which contains "a questionable theory ... all dressed up in statistics", and logic that "reasons in a circle". "Song of the Middle Manager" describes the sort of manager we have all met who hides his incompetence behind "memos that descend on us like snow". Be sure to listen to this one over headphones to get the full stereo effect of the "paper shredder". In "Anthem to Bureaucracy", you are told to "enjoy your stay in the Department of Obfuscatory Verblage" while you "stand in line for miles to reapply for things we lost before you ever came". Another one of my favorites is "the nobody loves me, nobody feeds me, overflowin' catbox blues", which expresses the indignities of a cat's life with a ring of truth.

The songs on the tape are all new arrangements of songs from Dr. Jane's earlier, out of print tape, Dr. Jane's Science Notes. I, for one, am glad to have both tapes. The arrangements on Wackademia add a new dimension to Dr. Jane's songs; and Science Notes includes a few songs, such as the delightful "Graviportal Polka", that are missing from Wackademia. For new recordings of "Graviportal Polka" and other old favorites, and for Dr. Jane's newer material (including the delightful "Tyrannosaur's Lullaby"), we will have to wait for her upcoming tape, Fossil Fever.

If you want to sing Dr. Jane's songs, you will probably want the Wackademia songbook, which includes lyrics and chords, but not sheet music.

Wackademia by Dr. Jane Robinson and the Primordial Oohz

Published by Thor Records, P.O. Box 40312, Downey, CA 90241

Concerto

Continued from Page 3.

moment our top choices seem to be end of April and end of June. I understand Westercon would be the week after the latter; would this be a problem? Also, are there any major convention conflicts at the end of April?

Fri June 15 1990

There were 91 people in attendance. All of them had a good time. The hotel staff stayed out of the way, and were effectively invisible the entire weekend. We operated without a sound system, per Paul's recommendations, and it seemed to work extremely well; Bob didn't have to worry about compensating for somebody else's amplifier.

There were four concerts all together: a two-fer concert Friday night (2 songs/person, as opposed to a one-shot), the Guest of Honor concert Saturday afternoon, with Kathy Mar and Linda Melnick performing together on stage, the main Set concert Saturday evening (ran about 4 hours... we'll have to do something about that), and the Theme One-shots on Sunday. The Theme One-shot worked like this: everybody wrote down a particular theme (or themes... no limit on number of entries) on a piece of paper on Friday and early Saturday. Saturday evening, those who wanted a spot in the concert drew one of those themes at random, and had to do a song on that theme. There were a surprising number of original songs heard on Sunday... written overnight, it would seem. This wasn't a requirement, but evidently people seemed to prefer doing so anyway.

Saturday at noon there was a Filking for Kids program/concert, run by Mara Brener. I was still asleep, having stayed up the night with Kathy & Co., so I didn't get to hear it, but I understand it was VERY well received. Madeline Brener was one of many performers... quite a sharp little crowd.

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 300/2400 BAUD. 24 hours/day, Tuesday through Sunday. Filk, costuming, SCA, gaming, books/media, general fannish interest.

Firebird Arts & Music, Inc., P.O. Box 14785, Portland, Oregon 97214-9998. Telephone: 800/752-0494. 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 1660, Post Falls, Idaho 83854. Write for Free Catalog.

Filkers dew it 'till dawn

Date: Sat Jun 16 1990

Yes, there will probably be a ConCerto 2 (ConCerto '91? We can't decide). What we need is a solid date, and a guest who can make it on that date. Haven't heard any opinions yet... Is June 30 too close to Westercon for the west coasters? June 21? And how is end of April for conflicts?

Our #1 priority is to avoid conflict with Ad Astra next year... total attendance from the midwest was zero.

Date: Sat Jun 23 1990

ConCerto's prime target as far as dates go is now 2 weeks before Westercon. As soon as a date is confirmed, the quest for guests begins. We know who we want, but we don't know if they are available.

Random Factors, 3754 W. 170th St., Torrance, California 90504-1204. Telephone: 213/329-6772. John & Mary Creasey, proprietors. Retailers of Firebird filk tapes and other merchandise. Look for them at conventions and local filksings. "We sell filk, not politics."

Space Opera House, 5271 Primrose Avenue, Indianapolis, Indiana 46220. Barry and Sally Childs-Helton, filk tape publishers.

StormGate Aerie BBS, FidoNet Filk Echo, 213/822-6729 at 300/2400/9600 BAUD. General SF, FRP Gaming, Filksinging, *Intercepted* Multiversal Party Line, Furry Fandom.

Thor Records, P.O. Box 40312, Downey, California 90241. Telephone: 213/862-1722. Chrys Thorson 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.

Concert Plans

Continued from Page 5.

from the concert, but will have a audio (and we hope video) feed from the concert. We hope this will allow everyone to enjoy the programming without disturbing someone else.

We haven't forgotten the One-Shots. Please check out the information on them elsewhere in this issue.

If you have a idea for programming that you think we should do please contact me at the Convention address or via the DAG BBS.

FINAL BALLOT
OHIO VALLEY FILK FEST 1990 PEGASUS AWARDS
For Excellence in Filking

Please vote once in each category. The categories for 1990 are Best Filk Song, Best Writer/Composer, Best Performer, Best Fannish Song (song about fandom, conventions, or filking), and Best Literature Song (song based on a novel, short story, etc.) If mailed, final ballots must arrive by Friday, 10/19/90; ballots may also be turned in at the convention up until midnight on Friday, 10/26/90. Mail to: OVFF VI, P.O. Box 211101, Columbus, OH 43221. Please feel free to copy and distribute this ballot wherever you wish. You do not need to be a member of the convention to vote.

BEST FILK SONG

- | | |
|--|---|
| <p><input type="checkbox"/> <i>Cranes over Hiroshima</i>
by Fred Small</p> <p><input type="checkbox"/> <i>God Lives on Terra</i>
by Julia Ecklar</p> <p><input type="checkbox"/> <i>The Library Song</i>
by Gretchen Van Dorn/Bill Roper</p> | <p><input type="checkbox"/> <i>Lullabye for a Weary World</i>
by T.J. Burnside Clapp</p> <p><input type="checkbox"/> <i>Velveteen</i>
by Kathy Mar</p> <p><input type="checkbox"/> No Award</p> |
|--|---|

BEST WRITER/COMPOSER

- T. J. Burnside Clapp
- Barry & Sally Childs-Helton
- Julia Ecklar
- Tom Smith
- Brenda Sutton
- No Award

BEST PERFORMER

- Mitchell Burnside Clapp
- Juanita Coulson
- Kathy Mar
- Murray Porath
- Tom Smith
- No Award

BEST FANNISH SONG

- Cheap Lawyer & Rebuttal*
by Murray Porath et. al/
Bill Roper
- Flying Island Farewell*
by Barry Childs-Helton
- My Thousand Closest Friends*
by Naomi Pardue
- Singing Banned From Argo*
by Bob Kanefsky
- Weekend Only World*
by T.J. Burnside Clapp
- No Award

BEST LITERATURE SONG

- Daddy's Little Girl*
by Julia Ecklar
- Enders' Game*
by Larry Warner
- Flowers for Algernon*
by Kathy Mar
- The Star*
by Larry Warner
- Threes*
by Mercedes Lackey/Leslie Fish
- No Award

NAME _____ PHONE _____

ADDRESS _____

CITY, STATE, ZIP _____

LAF A Filksing

DATE -- Saturday, September 22

TIME -- 4:00 PM until ??????

**LOCALE -- 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, past the scenic Mobil refinery. 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. 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; then turn Right onto Oceanaire. Stay on Oceanaire for about half a mile, then you will 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 something.
- 6) NO fuzzy pets in residence! - anyone allergic to goldfish?
- 7) No piano, but there is one silicon lifeform in residence (PC clone). You touch, you die!

See you at Con-Chord, Oct. 12-14

**Next LAF A Filksing
Saturday, November 10
Lee & Barry Gold, hosts
Los Angeles, CA**

The Filking Times

13261 Donegal Drive
Garden Grove, CA 92644-2304