

# The Filking Times

October/November 1990

Special Double Issue

Issue 19-20

## Folk Music for Filk Singers An Occasional Series

by Nick Smith

In the July issue of *The Filking Times*, Lee Gold explained that one of my songs had more of a punch line if you switched the final two verses. She's absolutely right. But she's also wrong.

As I see it, there are three basic types of filksongs:

1) 'Zine songs - these songs are written to appear in a 'zine of almost any sort, and are written primarily to be read rather than sung in any particular setting. They are to poetry what fan fiction is to regular stuff, but happen to be set to the pattern of a song. There is absolutely nothing wrong with this kind of song, and I often enjoy them. However, be aware that the author of such a song may never have tried to sing it, and it may scan better on paper than **See Filksongs on Page 11.**

## Philcon Filksong Contest

### Entry Deadline October 15

by Rich Kabakjian

The 3rd annual Philcon Filksong contest needs entries! Rules are essentially the same as last year; deadline has been extended to October 15th.

Lyrics must be original; score may be original. Arrangements are not eligible. Open to songs unpublished, or published after October 1, 1989.

Entries set to original music must include an audio tape and should include a written score. Entries set to obscure music should include a tape as well. Songs will not be judged by the quality of the taped

Get Your Memberships and Go

## October Is The Month For Filk Cons: Con-Chord 6 and OVFF VI

### Ohio Valley Filk Fest

Vote for the Pegasus Awards.  
Non-members can vote too!

October 26-28, 1990. P.O. Box 211101, Columbus, OH 43221. Musician GoH: Technical Difficulties - T.J. Burnside Clapp, Linda Melnick, and Shella Willis. Listener GoH: Mary Frost-Pierson. Memberships: \$20 at the door. Children \$15, includes free baby sitting for pre-reg attendees. Midnight Brunch: \$12. Hotel: Hilton Inn North, 7007 N. High St., Worthington, OH 43085. Rates: \$60 flat rate. Call 614/436-0700 for reservations. Vote for the annual Pegasus Awards - see Ballot on **See OVFF on Page 13.**

### Double Issue This Month

**See Page 2 for details.**

### Con-Chord

See Page 4 for more  
Con-Chord Coverage.

October 12-14, 1990. c/o DAG Productions, 1810 14th Street, Santa Monica, CA 90404; telephone: 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.

#### Directions:

By Air: Free shuttle bus from LAX.

By Car: The hotel is located off of the San Diego Freeway (I-405) at Century Boulevard.

From the **Southbound** lanes, take the Century Boulevard exit and get into the right hand exit lane heading toward Century. You will see a driveway before the AM/PM gas mini-mart. This will take you straight into the hotel parking lot.

From the **Northbound** direction, take the Century exit and make a left. Get into the right hand lane and drive past La Cienega. Make the first right after the AM/PM gas minimart.

#### Dealer's Room:

Presently signed up for the Dealer's room are DAG Productions, Thor, Unlikely Publications, Carolly Hauksdottir, Wail Songs and Random Factors.

performance. Any entry may include a tape and/or written score, if you wish... tapes never hurt. Tapes will be returned only if sturdy envelopes and sufficient postage are included with submissions.

Chances of winning are pretty good at the moment; there's only one entry right now. If we don't get a significant number by deadline, the contest will be cancelled.

Mall entries to: Philcon Filksong Contest, c/o Carol Kabakjian, 17 Lewis Ave. #3, East Lansdowne, PA 19050-2614.



## Filksings

### Los Angeles Area (LAFa):

- Oct. 12-14: Con-Chord 6  
Los Angeles, CA
- Nov. 10: Brandyhall  
Lee & Barry Gold, hosts  
Los Angeles, CA
- Dec. 15: House of Perpetual  
Commotion  
John & Mary Creasey,  
hosts  
Torrance, CA
- Jan. 12: Hary & Mara Brener,  
hosts  
Arcadia, CA

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

San Diego Area: Usually held the first Saturday of each month at 7 PM at Barney Evans' house, 8150 Jefferson, Lemon Grove, CA 92045. 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**, see Pages 1 and 4.

**Ohio Valley Filk Fest VI**, see Page 1.

**Treble**, February 1-3, 1991. c/o Gytha North, 18 Glynde Road, Brighton, E. Sussex BN2 2YJ, England. GoH (UK): Zander Nyron. GoH (US): Bill Sutton. Hotel: Sandhurst Hotel, Eastbourne, England.

**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-see *Treble* list above). Toast-mistress: Rilla Heslin (member of Windbourne). Memberships: \$20 thru Con-Chord, then \$25 thru February 1, 1991, then \$30 (tentative) at the door.

**Norwescon**, March ?, 1991. Mary Kay Jackson will be running the filking - see article on Page 4. More information when it becomes available.

**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.

**Concerto**, dates TBD. Guests: TBD. Info: Carol Kabakjian, 17 Lewis Avenue #3, East Lansdowne, PA 19050.

### 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 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.

## From the Editors:

Due to the impending nuptial celebration of the Editors, and the current volume of available material, *The Filking Times* is presenting a double issue this month. The November LAFa flyer is therefore included in this double issue. Publication of Issue 21 is expected in late November (in time for the December LAFa filksing).



## Quick News

☆ Andy and Marjorie Rosen announce with great joy the birth of William Harrison Rosen, 8 lbs. 4 oz., on September 24, 1990.

☆ Rich Kabakjian is announcing the availability of The Filk Index in a new, revised edition, which represents over two years of work by Carol Kabakjian. Volume 1 of The Filk Index has 3500 songs cross indexed by title and lyricist, and is now available from the Kabakjians or your local participating filk dealer (DAG Productions should have some copies at Con-Chord). Volume 2 will be listings by source tune and by first line/key line, for those of you who don't know the title but know how it starts... Volume 3 will be the discography, containing listings by song title, listings by tape, and listings by performer. Volume 1 is now available for \$12.00 plus \$1.50 P & H. Send (checks payable) to: Carol Kabakjian, 17 Lewis Ave. #3, East Lansdowne, PA 19050.

☆ As some of you may know, Nick Smith (of the LA Filkharmonics) is involved with a folk music society that puts on concerts in Pasadena. He has been trying to put together a show of filk music in a concert setting, with certain out-of-town filk performers to remain unnamed at this time. What he wants to know is how many of you would really *pay* (at least small sums of money) to *attend* such a concert. Ticket costs for this type of thing are typically \$8-10. Please think it over seriously, and let him know either directly at 414 N. Mar Vista Ave., Pasadena, CA 91106 or via the DAG BBS or *The Filking Times*.

☆ Attention, Attention. Anyone who is in the process of immortalizing Mr. Davis, or any part of the mess that was ConDiego in song: Please Note: Since we are in the process of gathering songs for the Con-Chord 6, program book we are planning a section exclusively on ConDisaster (my own name for it). Feel free to E-Mail any songs for the book to the committee on the DAG BBS.

### Press Release

## THOR Records Announces First Filk CD Project THOR, DAG Productions and Other Publishers Working Together

By Chrys Thorsen, President of THOR Records

THOR Records is pleased to announce the culmination of three years of work and planning. In association with DAG Productions and other filk publishers, THOR is putting together the very first compilation filk compact discs. Volume One will go into production this winter, with a scheduled release at Consonance '91. The CD's will be re-mixes and re-recordings of filk's finest performers. The songs chosen will be ones that will best serve filk artists on radio and in mainstream markets. THOR will promote the CD's with a massive media campaign, putting filk songs on-the-air on the four and five hundred non-payola commercial, public and larger college radio stations, as well as reviews in print media and soundtracks for THOR's upcoming national cable network show. At last, the moment we've all been working

### Get your Con-Chord membership now!

☆ Yes! Yes! Yes! .... there will be Kazoo Award voting at Con-chord!! At least there will be if we can find an unstuffed ballot box. The ballot box and ballot design have not been finalized yet.... See the DAG BBS for further details. The Komittee....

☆ Nick Smith is soliciting submissions for filk zine (not quite a one-shot, but with no plans for a regular publication schedule) called Hip Deep In Heroes. Meg Garrett pubbed the first issue of this a few months ago. Submissions should be songs related to Blake's Seven, although other British SF/fantasy series (Robin Hood, Dr. Who, Red Dwarf, etc.) will be included if space permits. Send your songs to Nick Smith at the address above by November 30 for consideration.

for is at hand. A precise playlist will be announced after all candidate songs are scrutinized for content and technical acceptability.

Filkers, this is your moment. Although THOR will promote by phone and mail (1500 phone calls and 500 postcards in a four-week period), volunteers are needed to personally represent the CD's at radio stations in their regions. A number of filkers have taken it upon themselves to see local DJ's, playing tapes for them and stirring up local excitement for the music. If you are interested in becoming a regional **See Filk CD on Page 13.**

## Robert Coleman

by Deborah Leonard

Recently *The Filking Times* received a nice note from Bob Coleman regarding his enjoyment of the filking community. However, while not saying anything else, his tone seemed to indicate a final farewell. Tera Mitchel read this note and followed it up with Kathy Mar. Kathy was able to give us this information about Robert's situation.

It seems that Robert was diagnosed as having an abdominal aneurysm, a very bad one at that. Apparently given only a 1:2 chance to survive, he elected to go through with the corrective surgery regardless. Robert survived the surgery and is doing well. He is scheduled to be discharged from the hospital in the near future and plans to return to filking when he recovers.

*The Filking Times* and the entire filking community send their best wishes to Robert for a speedy and complete recovery. Get well soon and come back to the filks!



## Con-Chord 6 Program Notes

### Daily Schedule Highlights and Advance Plans

by Liz Martin

Here are some of the programming highlights for Con-Chord. They are subject to change, but will give you an idea of what is going on what day at the convention.

**Friday** will be fairly relaxed with a performer's circle in the main room starting at 8:00 PM and collapsing into Chaos somewhere after 11:00 PM. At the same time we will have one room for open singing and the final room will be hosting a "So long, it's been good to know you" party for Tera Mitchel, who is moving out of the LA Area. If you liked the chocolate fondue at NASFIC, you can look forward to having more of it here. If you were one of the smart people who avoided "ConDigeo", look forward to having your chocolate craving fulfilled.

#### Help Wanted

### Can You Sing In Harmony?

#### SATB's Needed For Group Effort

by Liz Martin,

Con-Chord 6 Programming

Mark Bernstein, who will be teaching two voice workshops, has offered to teach a four-part harmony version of Green Hills of Earth to be sung at the convention.

Since I am a fan of four-part harmony (and sing madrigals elsewhere), I am trying to organize a group of people to sing this at Con-Chord. If you are interested, please contact me ASAP. I have six copies of the music and am willing to make more. We need people for all four parts: Soprano, Alto, Baritone, and Bass. Contact me via Con-Chord, the BBS, or at my home phone number: (213) 670-4715 (before 9:00 PM, please).

**Saturday** will start early with a rehearsal for all those who want to sing the four-part harmony version of Green Hills of Earth at 10:00 AM. Hot on its heels will be the first of two voice workshops taught by Mark Bernstein. If you stayed a little late for the singing Friday, don't worry. You can sleep all morning and still not miss Julia Ecklar being interviewed by Joey Shoji at noon, and if that's still too early, you have 'till 1:00 PM to get ready for the Totally Tasteless Concert and the Kazoo Awards. Other things not to miss on Saturday will be the guitar and recorder workshops, plus (drumroll please) the panel you have all been waiting for... Parody Wars!

On **Sunday** we know you will be sleeping late (or at least we will!), so nothing will happen before the 11:00 AM Synthesizer panel by Chrys Thorsen. You will want to be up in time to catch the Stories Behind the Songs (Lime Jello and Bouncing Potatoes were only the beginning!) at noon when we get some old time filkers to tell us the real incidents behind the songs we all know. Also that afternoon will be the second voice workshop, and three hours of Concert (in addition to the 4 hours of Concert on Saturday night).

If you have any great last minute ideas for programming, let us know. We have space open on both Saturday and Sunday to give you the opportunity to contribute to YOUR convention.

See you at the con!!

**Get your Con-Chord membership now!**

**Make your hotel reservations now!**

## Norwescon In '91 Filk Activities Being Planned Now

by Mary Kay Jackson

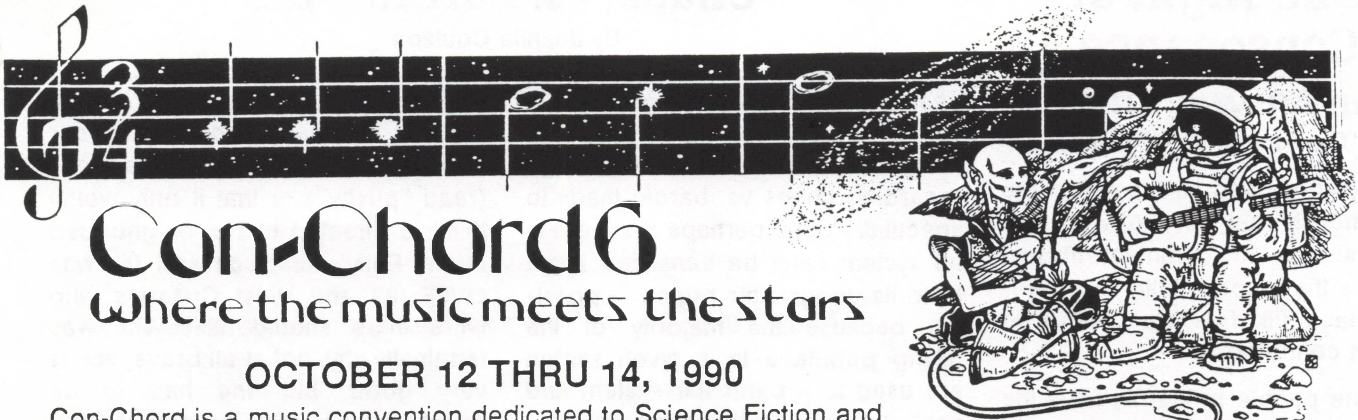
Last March I attended Norwescon for the first time and really loved it. I found both attendees and committee to be warm and friendly and they really made me feel welcome and at home. The only fly in the ointment was that there was no filking scheduled. When I talked to a committee member about this, he told me that it wasn't that they didn't like or want filking; they just couldn't find anyone willing to be responsible for running it.

When I got home I wrote a letter of appreciation to the committee with suggestions for next year, and I volunteered to run filking for them if, in truth, they wanted it. Seems they did because a Norwescon member stopped me in the hall at Westercon and said they were taking me up on my offer.

I don't have any details yet about just what will go on and what it will be possible to do, but I want to get the word out now. West Coast filkers now have another place to filk! Since there hasn't been any filking at Norwescon for several years, filkers may not be accustomed to considering it and I need to change that. Startling right now, I'm trying to get the word out and line up some commitments from folks to show and sing. Naturally, since I'm running the filk, Jordin will be there. It is possible that either Jane or Cindy will be, too - depending on whether Bob gets a table in the dealers' room.

Impassioned Plea: Please consider adding Norwescon to your filk schedule for 1991. I do not yet know for sure, but assume it will be around March. I will supply details as I get them. And I've offered to help these folks out and wish to do a good job for them.





# 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.



Chaos vs. BardicLoC

## One Night at Consonance

### An Answer From "The Anonymous Filker"

Since you've been talking about me anonymously but very obviously, I feel it's time to comment myself. First, it's the responsibility in a well-run Chaos filk for three things to happen comfortably.

1. All the people in the filk have the responsibility to be brave enough to jump in or at least let people know they want a turn. On the night in question, Mike, you sat there quietly all that time without saying a word, then spent five minutes when you got a turn trying to manipulate the crowd into begging you to play. Definitely not fair. If you want a turn, request, or anything else, it's your job to say so, often if necessary and loudly.

2. It's the responsibility of the people who see an abuse of Chaos to point it out and the ones doing the "abuse" to shut up graciously when it is pointed out without acting offended. The Con-Chord previously I saw a small group of LA filkers monopolize among themselves for about two hours, then they turned to me for a turn. At that point, I pointed out that there were good performers who had had no turns at all and conceded my turn. The next night, the same LA group was infuriated when some Midwest filkers decided that turnabout was fair play and did the same exact thing to them.

The young man mentioned in your comment also tends to sing a lot if given the opportunity in the Midwest, but he also deals with it well and graciously when told to shut up. If you didn't point it out to him, it's your own fault if you were forced against your will to listen to him all night.

Sometimes many, if not most, of the people in a room are so caught up in what is happening that they fail to notice such things. If you noticed enough to complain, but didn't add your energy to keep it from happen-

## Chaos Vs. Bardic Vs....

By Juanita Coulson

There were a few bemusing items in *TFT* #18. Sigh-making items, even. From the DAG BBS, the exchange regarding chaos vs. bardic leads to speculation that perhaps a successful system can't be translated intact from its geographic region -- possibly because the majority of the filking populace in a given region are used to a particular system and can't quite get the hang of another.

Certainly bardic is viewed with jaundiced earlobes in the Midwest. I couldn't say how the East Coast might react to it. Chaos developed in the Midwest, of course, built on the nexus of Midwestern branches of SCA, the Dorsal Irregulars, and a lengthy knowledge of each others' styles and material. For a group with a lot of very strong personalities, very strong voices, very large repertoires, etc., it's worked extremely well. There are occasionally dented toes -- generally when a chaos sing runs into what seems (in my limited exposure to the phenomenon) a frequent drawback of bardic sings -- too many singers.

ing, I don't even feel sorry for you. You got what you wanted, i.e., something to bitch about. It's your duty in Chaos to put yourself on the line if you are the only one to notice it and say something.

3. It's the job of everyone in a Chaos filk to focus on creating a peak experience that everyone will remember. If all you want to do is count how many turns you get and make sure it's enough, then stay in your hotel room and sing for yourself. It's obvious your main concern is you. As to Lee Gold's comment, anyone who has seen me at a Midwest Chaos filk knows that I spend most of the time listening until the room is almost empty. Quite often I do only two songs in six hours, which is about par for an oversized Bardic; so I am obviously **See Anonymous on Page 9.**

It's certainly not true, as both Michael Liebmann and Chris Weber state, that chaos is only for the brave (read "pushy") or that it only works if it's a directed chaos or ghodded circle. Folly's first con and filk was OVFF '89 and West Coasters who were there should attest she was terminally shy, not at all brave; she is very good, but she had to be encouraged to take the plunge. And she was encouraged to do so by a number of strong filkers who had never heard her sing before and had no idea how good she was. OVFFs draw the bulk of Midwestern filkers, and as stated above, we're an assertive bunch. Possibly because we are assertive, and know we're in the company of other equally assertive people, we do pretty well in the courtesy department.

Now and then we'll get into long an exchange between a couple of people or a handful, bouncing off each other's inspiration. But we're also reasonably sensitive to crowd mood, and if a consensus is growing that it's been long enough between that handful of singers -- and it's been loads of fun and very listenable but it's time someone on the fringes got a crack -- a good share of the time the performers Mike might accuse of being filk hogs are the first to announce, "Hey, it's time for someone else. How about that guy over in the corner with the keyboard/guitar/lyric sheet? Got something for us?"

The things is, we're used to it, in the same way the West Coast is used to the bardic circle. Midwesterners tend to view bardic circles warily and feel it lacks a familiar quality for chaos sings -- the mood. At the few West Coast cons I've attended, I've been conscious of the sheer enormity of the bardic and the rarity of getting in. We have some big filks in the Midwest, but with few exceptions, dedicated listeners far outnumber **See Circles on Page 10.**



## Where's The Filk? A Report On Conquest 21

by Jane Mallander

ConQuest is a small and very well-run convention held Memorial Day weekend at the Kansas City Howard Johnson. (It's been there over 15 years now; the hotel owner's a fan!) Lots of great stuff goes on at ConQuest - from its opening ceremonies where everybody is introduced (including this lowly 2-sale pony) to the tiny, nicely crafted masquerade. On Saturday night you can't take three steps without tripping over a party. (The only rowdiness that caused complaints during the weekend was caused by a teen church group sharing the hotel with us. Figures.)

But, oh, how I wished there had been filking!

Usually ConQuest is a great place to get filked - C.J. Cherryh, Randy Farran, Suzette Haden Elgin, Mark Simmons, Jane Fancher, Robin Bailey and others have loads of stuff to keep the sing rolling and to introduce filking to the newcomers.

This year only Mark Simmons showed up for the filking. (Robin Bailey was at the con, but spent it partying; no one else from the above paragraph was even at the con.) He and I were about the only filkers who weren't brand-new. We wound up showcasing the old standards to introduce a roomful of people to filksinging. The sing petered out before midnight Friday, and there wasn't one at all Saturday night. Talk about filkus interruptus. (One surprising thing that did happen was that Mark and I, to explain the "Drive" song debacle to bewildered newcomers, wound up turning the story into a narrated-and-sung epic, with me as Cindy and Mark as Jordn! I started with "Fuel," then Mark did "Fool," I did "Tool," and then Mark did "Driveshaft." It worked nicely--and it was good to hear the good "Drive" parodies again.)

On all non-filking fronts, though,

## Ad Astra Filking and Etc.

by Joey Shoji

In conjunction with getting to Michigan for the theoretical wedding of Mary Ellen Wessels and Iain Sege-man (which became a reality -- but that's another story), I attended Ad Astra held Toronto, June 8-10, 1990. This was the same weekend as Concerto and will hopefully be avoided in the future as Ad Astra was fun.

Much of my weekend was colored (or "coloured" as they write in Canada) by my "Phantom" adventure. When I was made aware of the fact that the musical, The Phantom of the Opera, was going to be in Toronto the same time I'd be there and that the lead male role was being played Colm Wilkinson, the original Jean Valjean of the London and Broadway productions of LES MISERABLES, I called to get a ticket right away. The show I saw was Friday evening and it was wonderful! It was worth dealing with the downtown traffic and trying to navigate in unknown territory to see the show, and Mr. Wilkinson, in live performance!

ConQuest 21 was its usual fine job. The theme was "Summer of Love"; the con suite abounded in love beads, black lighting, Doors music, black-and-white peace posters, and people flashing the Sign till you were ready to amputate fingers. They take their themes very seriously.

The guest of honor was Melinda Snodgrass, former story editor for Star Trek Lite - oops, I mean The Next Generation. Her GOH speech was a story-outline session involving the entire audience. She stood in front of a chalkboard, took shouted suggestions, and used them to write an outline for an episode ("An Android and His Dog" - Data gets a dog), Next-Genning the story till we couldn't tell our idea apart from any other episode. (My contribution to the outline was the teaser - Picard feeding his fish.) Not only was the session wildly funny, it showed what

(Unfortunately, I had been put on filk panels on both Friday and Saturday at 11 p.m. without prior confirmation or consent. In fact, Duane Elms greeted me with the info as I was going to register, so it wasn't such a surprise. He and I were listed on the program together on Saturday, "What Four Letter Word Starts with F, Ends With K and Means and Activity That's Great Fun?" and on Sunday, "More F\*\*king". Oh, well...)

After the musical, I waited by the stage door and actually spoke with Mr. Wilkinson (briefly) and had him autograph my program!!! Still vibrating from the experiences, I got back to the con, but was pretty much out of it for a couple of hours. Duane was at the filk (it was a performers' circle), but up with him were Cathy MacDonald (ex-Bay Area Canadian), Robin Nakkula, and Dave Alway (both of Michigan). The filking went on until a fire alarm, which was apparently set off by a smoke bomb in a stairwell, caused the hotel to be evacuated. When we were allowed to go back in we were asked to move three separate times, so the last few of us gave up at around 3:00 AM.

**See Ad Astra on Page 9.**

happens when a story is written by committee and Gene Roddenberry pisses on the script. (Troi can't counsel Worf, that's threatening to men; Picard can't confront the villain, that's violence; Worf can't have done something bad in his childhood, our people never do anything wrong; no, the dog can't bite Wesley and give him rables... Ad nauseum.) Melinda was great - and it was a graphic answer to those who asked her why she's not the story editor for TNG any more.

The masquerades at ConQuest are small - invariably less than 15 entries in all - but imaginative stuff, concentrating on the funny. The best ones were The Punk Panther; Captain

**See Conquest on Page 13.**



## Five Days To WesterCon or, Follow the Redwood-Burl Road

by Jane Mailander

Being Part 1 of the saga of the valiant J.M. Origami's adventures to, from, and maybe even at, WesterCon 43.

From the Land of Shooting Waters

To the peaks of the Coeur d'Alene  
-Thimbleberries in the forest,  
Elk grazing on the plain...

----- Fred Small

My favorite Westercons are the ones that require travelling to get to. Not airflight, like next year's con in Vancouver, B.C.; nor yet an absurd little commute like last year's Anaheim con. When I feel that I've taken real time and effort to get to a convention, I savor it more. (For example, one Bayfilk I took Friday off and drove to San Jose with a friend; that 6-hour scenic drive set me in a frame of mind completely unlike the one I was in when I flew in to San Jose for Consonance, after work Friday night, in 70 minutes. Same distance; different trip.)

Westercon 43 was in Portland, Oregon; a five-day drive up Highway 101 that I undertook with two friends, Margaret Castro and Moira McAuliffe (both of whom would have walked to Portland to see GoH Ursula K. Le Guin). Neither of them are filkers; both of them smoke; one of them, I learned at the Torchlight Inn in Santa Cruz, snores like a congested heifer (and she invariably got to sleep first). The car had vinyl seats, and no air-conditioning until you opened the windows.

Sounds like a nightmare? Too bad, Stephen King fans; I had a grand time. Non-filkers in the car ruled out filk tapes, but I wasn't about to risk them warping in the heat anyway. (Both friends brought loads of other tapes to hear, and we were regaled by Donovan, Mozart, lute music, Sinead O'Connor, the Beatles, Mendelssohn...) The rolled-down windows meant I was hardly bothered by second-hand cigarette smoke. Margaret warned us to bring towels to sit on, and she and I brought AM/PM squeeze bottles which we filled with ice whenever we could.

(But no matter how bad the heat got, Moira never drank water; she didn't even leap into the pool the second we reached the motel the way Margaret and I did. Something in her Australian desert-rat metabolism, I guess...) We all enjoyed my mom's oatmeal cookies - the big bag lasted all the way to Portland.

We took Highway 101 to the very tiptop of California, hung a right on 199 to Grant's Pass, then got onto I-5 and leaped Oregon in half a day, arriving at the Red Lions by 1:00. (We drove around in Washington a little bit too - not my fault the damn map didn't show the street name for the exit...)

We did this strictly on the cheap - motels and coffee shops - but had some fine surprises at every turn of the journey.

For instance, who would have guessed that the rough and rugged exterior of the Trinidad Shadow Lodge - carved wooden grizzlies and all - hid lace-edged pillows and sheets, and home-grown flowers tucked into the niches of the room? The woman at the desk was the owner, and this lodge was obviously her labor of love. (As I recall, her room confirmation was a handwritten note on lined paper.) Another milestone in the morning; outside our room, I saw and photographed my first banana slug.

Just north of the Golden Gate (to her delight, Moira drove over the bridge on the way back, and made me take lots of pictures of her driving over the Golden Gate to send to her father in Australia), we bought salami, cheese and fresh sourdough and detoured to Muirwoods for a few hours - we were finally and truly in redwood country. Moira and Margaret took the Muirwoods path, mouths and shutters agape; neither of them had ever seen a redwood

From the DAG BBS

## A Potential Future Convention

### Would A Star Trek Con Interest Filkers?

By Michael Liebmann

Some friends of mine from the days of the "Vulcan Embassy" (going back to 1976) are beginning to seriously talk about putting on the convention we had talked about back in 1985. All I know at this point is: it'll be mainly a ST/STTNG con, at or near Ontario Airport, probably in about 2 years. There will be filk programming and at least one filk room (it helps to have a filker on concom). Since I have an input, what I might try to do if there is a masquerade is to have Windbourne (or someone else, if available) do a short set between the end of presentations and the beginning of judging, and maybe have a full-blown concert as part of the package. What I'd like to know is who'd be interested in going to the con, participating in a concert set, etc.?

Readers may respond via the DAG BBS, c/o The Filking Times, or directly to Mike at 13144-9 Bromont Avenue, Sylmar, CA 91342-4309.

before. We saw thimble-berries in the forest, not quite as ripe as the blackberries. We ate at a scenic stop and watched turkey vultures cruise over the valley.

The Ukiah Motel 6 had a jiggling bed - 35 cents for 15 minutes - and all three of us flopped down for a ride. We foreswore the local Denny's for dinner, opting for something called the Green Barn a block from the Motel 6; seemed appropriate for Sunday dinner. Margaret loved the scallops, the salads were green and fresh, and the clam chowder I had was marvelous.

On July 2 we took the road less traveled and passed through a fairy country, a dark and curving road through a land where ancient giants walk - or, to be precise, stand. On **See Giants on Page 10.**



## Ad Astra - After *The Phantom*

Continued from Page 7.

Happily, this didn't happen Saturday evening. Well, I complained and Robin pursued the con folks (I think) until we were informed that we would have to move one time (at 1:00 AM), but the second room would be ours until we were finished. Duane didn't make it to the filk that night, but I was mostly coherent by then. During the course of the con and filking I met Allison Drury (finally!) and Pat Cook, both from the Toronto area. Pat mentioned that there was a group that gets together once a month to sing and had been doing so for a while. There's also going to be a filkcon next year in Ontario, so filk is thriving up there.

As far as individual performances go, I can't recall many that stand out only because I can't recall. There were some sing-alongs (including "Golden Eyes"), but most were solos. Dave provided dulcimer instrumental on several occasions (in addition to singing and playing) to fill in between songs as others (okay, me) scrambled to look for requests. Allison sang several by recording artist Chris De Burgh and even one from the musical version of "The War of the Worlds". She has a lovely voice and is a devoted Star Trek fan (hooray!). Actually, I can't even remember the songs Cathy and I did together, but I know there were a couple. And Duane, and Robin and others... On Saturday night a concert was put on by Martin Springett, the artist who did the covers of the Guy Gavriel Kay "Fionavar Tapestry" series. He sang and played 12-string acoustic and was accompanied on electric bass by Ted Campbell. The sound system was a little loud for the room used, but allowed for interesting textures in Mr. Springett's musical creations, both instrumental and vocal. His voice sounded surprisingly like Paul McCartney, especially on the high notes. The selections were from his upcoming album, "The Moon and the Mermaid", as well as other songs based on or "inspired by"

Kay's above-mentioned series and "The Lord of the Rings".

The panels I attended were well-attended and the con seemed to have run fairly well. I was mainly disappointed in not having seen Kevin Davies (who was there, I understand), Dave Clement, and Debbie Ohi, all of whom live in that part of Canada. Perhaps I'll see them the next time I get out that way for a filk!

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From the DAG BBS

### Space Video Project Started Filksong Suggestions Wanted

By Michael Liebmann

Since I've decided to take a leave of absence from working with the kids, I've also decided to work on a project for which I could use some input. What I'd like to do is prepare a 2-hour instructional video for Civil Air Patrol on the space program, both manned and unmanned, using not only narrative and NASA footage, but filk as well. The songs I'm considering using (after getting permission, of course) so far are "Starfire," "Beep Beep," "Luck of the Pioneer," "Voyager," "Mercury," "Hope Eyrie" and that's about as much as I've thought about. What I need are songs regarding things like the early unmanned probes, the Gemini program, Skylab, ASTP, stuff like that. Any and all help would be appreciated.

Responses on the BBS to date include:

"Fire in the Sky", Mary's Hubble Song--"Eyes To See With" - *John Creasey*

"Twentieth of July" - *Lee Gold*

Look at the material McQuillin and Kare have. Also Bill Sutton, Kathy Mar and myself. What about Diana Gallegher-Wu? - *Tera Mitchell*

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## Anonymous Reply

Continued from Page 6.

not in love with Chaos because I get so many chances to sing. If you don't believe me, get Bob Laurent to run you off a copy of his raw tapes from an OVFF sometime and see how often you hear me. Too many filkers too close to Hollywood buy into the star system entirely too much. Music in a Midwest Chaos is joy, not ego!

As to the comment from Chris Weber that such filks can't work, he has clearly never been to a standard Midwest Chaos filk. They function just the way I've talked about, primarily because there IS no distinction between the "good" performers and everyone else. When you care more about making a really special musical experience than about how popular you are, you can spend all night quiet and still have a super time.

If that happened more often out here [people checking their egos at the door], you'd all love the Chaos as much as I do. I didn't make me a star. I don't believe I'm anything but just another filker (I even put it on my badge sometimes). Try it. It's really much easier to love yourself enough not to need validation from other people. If you don't already think you are special, all the attention in the world won't help. Ask Janis [Joplin].

Signed,  
Kathy Mar  
(anonymous no more)

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**Vote for the  
Pegasus Awards  
See The Ballot On  
Page 14**



## Giants and Hobbits

Continued from Page 8.

maps it's called The Avenue of the Giants, a 33-mile stretch of the old Highway 101 twined around the new, stiff, industrious highway like a lazy blackberry bramble. The redwoods in that murky forest can remember what they were doing the day Vesuvius blew up. We never drove faster than 30 mph along the avenue, and we stopped every 5 miles or so to get out of the car, take pictures and goggle. We went up little paths to explore other trees; we ducked into hollow-based grandmothers cheerfully putting out new shoots despite their forest-fire-charred interiors. We didn't emerge from the enchanted forest for three hours. As an "are-we-there-yet" veteran of the Redwood Highway, I felt like a proud host introducing my driving companions to these old friends.

We even went to Hobbiton. Swear to God, there's a stop-off place on the Avenue of the Giants called Hobbiton; it's a walking forest tour, the path dotted by scenes and taped narration from *The Hobbit*. Another labor of love; obviously handmade cloth and plaster Bilbos and dwarves and wargs and Gandalfs and Gollums. For me, an immense carved-redwood spider stole the show - even more than the redwood castle, or the 5-foot Smaug snarling down on a genuine river, barrels leading downstream to Laketown. The path was a beautiful nature walk in its own right. (I was pleased to see that the gift shop, besides serving up cutesy hobbit stuff and the usual redwood knickknacks, also sold the Tolkien books. I could see kids getting excited enough about that tour to pester Dad to buy and read for them that web of magic that begins, "In a hole in the ground...")

That night we stayed in lovely little Trinidad by the sea. Trinidad, sadly enough, provided the only bad dining experience of the entire trip. For some reason, the only eating place open on Monday night was a ferociously expensive seafood res-

## Circles - Can Chaos or Bardic Be Moved?

Continued from Page 6.

performers. The impression Midwesterners get of bardic is that everybody wants to participate and does. And the pick, pass, play system means a star system goes to work; a clique can pick indefinitely, from my experience, calling for the performer to keep on doing material while other eager and equally capable singers further along the line wait hours for a chance and get just that one chance.

It depends on what you're accustomed to. When you know the rules so well you don't ever have to think about them, that system seems natural, and any other one odd. I'm uncomfortable with bardic. I'm constantly watching other people and trying to figure out the rules and smothering any urge to jump in with the perfect follow-up to a song that's just been done.

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taurant (whose motto seemed to be "You'll wait two hours and be badly served, and be glad of it"). Oh, sure, the food was good - when it was finally, grudgingly, brought to our table. But we liked next morning's omelettes and refried beans at the Driftwood Cafe much better - the waitress there brought us extra water right away and served us in minutes. (She got the extra tip we withheld from the previous night's sullen waiter.)

The morning of July 3 we drove through Prairie Creek. We stopped on the side of the road opposite a fenced-in meadow and took pictures of elk cows grazing and fawns bouncing around; little purple swallows whizzed through the grass, whirling and veering like shuttles on Arachne's loom. (On the way home, we saw a clump of well-antlered bucks feeding by themselves in one corner of the meadow, well away from the cows' grazing circle.)

We stopped in Crescent City for lunch that day, and went to a tiny cafe called Alias Jones that seemed

I don't have any advice for correcting the problem. I doubt there is a solution. Certainly no easy one. Attempts to import an "alien" system, like the chaos at Consonance, are almost guaranteed to raise eyebrows and generate grumbles; trying bardic in the Great Lakes does the same, though we're more inclined to trade complaints out in the hall rather than commit same to paper or electronic circuits.

(Side note. Please be careful, people, with bulletin boards. When a glitch occurs, it can be much messier than a letter lost in the mail because it happens Right Now, and a lot of people are listening/looking in. Some pros have been hurt by this "zap it off immediately" tendency already. I don't want filking to suffer from the same syndrome. Consider your words well. Maybe sit on them for a few days. Decide whether what you've said is wise before pushing that button, hmmm?)

Addendum to Maura's note on one shots. Some cons restrict a one shot number to only the one shot. By signing up, you agree that's the only time you'll perform that song for that entire con. Cuts down on bludgeoning audiences with the same material again and again and the tendency to hog the spotlight.

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to be run by and for college students. I had a smoked salmon croissant that cured me of my lox-phobia (and set me on a smoked-salmon kick throughout the con); my companions had garlic-and-cheese rolls the size of babies' heads. Moira and I tried their fresh-ground French roast, and we each bought a small bag of chocolate covered espresso beans (both of which melted into solid lumps on the way home). We had no room left for the blueberry cheesecake.

The moral here is simple; when you travel, don't be afraid to try out-of-the-way places for dining.

**See Traveling on Page 12.**



## Filksongs - Different Types For Different Effects

Continued from Page 1.

strung out on a bunch of musical notes. Generally, this type of filksong is written to a tune familiar to the author, who hopes that readers also know it. However, since it's sitting there on paper, the rhythm and rhyme are probably enough to get the lyrical points across. That's why you may see songs in 'zines written to really unfamiliar tunes. I've been "guilty" of this myself, and sometimes find it interesting to track down the songs to which other people's filks are set.

2) Filking songs - songs written to sing while sitting around in a filk room or a group gathering. Many of these are written as sing-alongs, and are often deliberately simplified to permit this. The popular ones are songs that just about anybody can at least try to sing without sounding foolish. This is where folk songs come in handy, since many of them have simple tunes and repetitive choruses, which is what made them easy to remember in the first place (that's what oral tradition is all about).

3) Performance songs - songs written for a specific person or group to sing, live or on recordings. There are often the most complicated songs, since the writer may not really care if Joe Filker can pick up the third harmony on the first try. Don't believe me? Ask the next person you see to sing "God Lives on Terra". Or "One Night in Toontown". Or almost anything of Cynthia McQuillin's. Even if they know the words, this type of song often requires practice. This kind of song often involves original music, or especially difficult tunes.

Please understand that I do not believe that any one of these three types of song is inherently superior. I enjoy all three types, and try to write all three types. Also, it is possible to parody any of the three types. Look at the stuff Bob Kanefsky has written.

What's all that got to do with punch lines? Well, the style of comedy may be slightly different in the three types of song. If a song is meant to exist primarily on paper, it can include puns and word plays that an audience simply wouldn't catch. If it is meant for bardic circles, there can be an emphasis put on the "I can top that!" school of humor. As such, a killer punch line at the end of a song can be huge asset. In a "performance" song, the rules may be different. For example, in "Indy, We Hardly Knew Ye", my basic parody was taking a lament and altering the circumstances to fannish ones. As such, following a rule used in standup comedy, I put the killer punch line second-to-last in order to control the ending mood of the song. That enabled me to end with a more "lament-oriented" verse, the slow "Now all there will be is a trilogy..." phrase. Also, since I was writing for a specific group (The L.A. Filkharmonics) to perform, I knew what kind of things we tend to do with songs and ends.

So, Lee was perfectly correct about the order of the verses, and which one was funnier. I have absolutely no objection to her changing the order. I just did it differently myself for a specific reason. You, too, should be prepared to break the "rules" of songwriting, at least once in a while. For instance, if you are writing a song *about* bad scansion and rhymes, or that has a specific reason to do something weird, just go ahead. But, if you want other people to sing along, you may have problems.

When people are writing songs for *themselves* to sing, they may not notice idiosyncrasies in verse structure. Singers may stretch out words or crowd them together in hideous ways in order to make them fit, but because it fits the *music*, it sounds right. That's great if the songwriter is the only one who will ever sing the song, or can personally teach it to everyone who ever intends to sing it.

In practice, though, weird scansion is a good way to guarantee that people won't sing your song at filksings. For example, to "Captain Jack and the Mermaid":

Robin Hood was an outlaw who lived  
like a king  
All ye brave yeoman, go to Sherwood  
and join,  
There were too many syllables in the  
next line to sing . . .

Actually, with a few minutes of practice, you can sing it. But it sings much easier as:

There were too many words in the next  
line to sing . . .

Because now, of course, there really aren't. Filkers, for some silly reason, don't want to spend all their free time learning the peculiar phrasing of someone else's songs.

Because of that, if you want other people to be able to sing your songs, I have a really radical suggestion for you: ask someone *else* to sing your song back to you, and see where they have problems. (Don't laugh at their errors, or you may lose friends - or vital components of your body.)

Of course, this solution works only if: a) you have friends; b) your friends sing; and c) your friends either know the tune you're using, or can learn it. But, if you can get over these obstacles, *and* if you can get over any ego problems created by your friends saying things like, "I can't sing *that*," then it will probably help the singability of your songs.

If you *have* no friends, or ones who will sing *your* tunes, then another way to test your song is to find *two* or *more* recordings of the tune you are using, preferably by different performers. Then see if your filk lyrics scan to *both* renditions of the tune. If they work to one but not to another, you may have a problem with the way people will know, or perceive, the tune. Time to fix it or learn to sing solo. And, yes, that's a lot of work for "just a filk". Whether it's worth it is up to you.



## Traveling North

Continued from Page 10.

We crossed the border, just, and stayed overnight in Grant's Pass, Oregon. The only noteworthy landmark around the Motel 6 was the blackberry bramble on the fence, which yielded some sweet, ripe berries (and I have the scratches to prove it). And the Baskin-Robbins across the street...

July 3 was also the day we passed our 435th redwood-burl gift shop. Hell, if it wasn't for redwood burls how else could Northern California consistently win the annual Ugliest Clock in America Contest?

On July 4, we crossed 250 miles of Oregon farmland and landed on Hayden Island - Westercon country - in 4 hours. (Don't give me that look - the limit was 65 mph.)

Homeward, starting Monday the 9th, we took 3 days to cover what we'd leisured our way up in 5 days (Moira had to go home early to go back to work). No more offroads, no more photo stops; we took the straight and narrow and not the Avenue of the Giants. After another tiny spate of Washington sight-seeing (damn freeway signs), we got on 101 south and hauled serious ass. We stayed in Crescent City overnight, having been in 3 states in one day. Our motel turned out to be just a block from Alias Jones, and we had breakfast there! Orange-soaked sourdough French toast, and that coffee... Best two meals of the trip, in that little cafe. Four hundred miles from Crescent City to San Jose, in ghastly heat. We passed one for-sure Westerconian - a gold hatchback with the license WIRENTH that I'd remembered seeing in a Red Lion parking lot. But it was going faster than us on a downgrade, and soon passed us by. We had no outside i.d. (sf bumper stickers, license, etc.) that would have made WIRENTH slow down and throw cookies to us. Alas.

Moira gleefully drove across the Golden Gate (in blessed cold fog). We overnighed in San Jose, where

## 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.

someone forgot to tell the Motel 6 manager that air conditioners that work are a real plus with the guests. It was a furnace in the room, even when the air cooled outside; the sluggish hot air inside refused to stir. I woke up around 2 in the morning and took a cold shower, then propped open the door, pulled a chair outside and sat reading and sipping ice-water till the room cooled enough for me to muster the courage to go back to sleep. At least the heat cut down on Margaret's snoring.

We scooted home from San Jose; Monterey was humid, but damp heat beat blistering dry heat. We got into L.A. on Wednesday the 11th - where the weather was just as hot and ghastly as it had been for the trip down. Thanks a lot, L.A.

Mind you, this terrible heat was on Highway 101. We spent a good deal of time shuddering at how close we'd come to choosing I-5 for the trip home...

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

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."

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.

Wail Songs, P.O. Box 29888, Oakland, California 94604. Telephone: 415/763-6415. Bob Laurent, proprietor, producer, and publisher. Write for Free Catalog.

And on Friday the 13th, we realized that the faster pace home was a blessing in disguise, because if we'd taken our time we would have shown up in L.A. the very day 101 was jammed shut because of the Metro fire.

So endeth my tale, "Journey to the Columbia River."

But what of the Convention? I hear you cry. What about Westercon 43 itself?

Ah. Well. That's another story, isn't it? Stay tuned.

*Coming Next Episode. The Other Hotel!!!!*



## Filk CD

Continued from Page 3.

representative of filk's first CD, please contact THOR Records at P.O. Box 40312, Downey, California 90241, telephone: 213/862-1722.

Songs tentatively accepted for this project include: "Vapor Angels" - Kathy Mar, "Crystal Singer" - Kathy Mar, "Graviportal Polka" - Dr. Jane, "The Overflowin' Catbox Blues" - Dr. Jane, "Arise My Love" - Cynthia McQuillin, "Shadow" - Cynthia McQuillin, "Galactic Personals" - Barry and Sally Childs-Helton, "Lies" - Larry Warner, "Rebel Queen" - Technical Difficulties, "Red Star Rising" - Mitchell Burnside Clapp, "Never Too Old To Dream" - Robin Bailey, "Vampire Megabyte" - Steve Savitzky, and "Dust On My Feet" - Bill Sutton.

## OVFF

Continued from Page 1.

Page 14. You don't have to be a member to vote. Ballots must be received by mail by Friday, October 19, or in person by midnite, October 28. The winners will be announced Saturday evening at the Midnight Filkers' Brunch.

The fun will officially start with an elegant early evening high tea in honor of our Listener Guest of Honor, Mary Frost-Peirson, followed by our traditional Halloween costume party. Awards will be given for the best dressed instrument and best costume. Saturday's lineup includes workshops, the songwriting contest (the subject this year is **Aliens**), concerts (formal and one-shot), and the Pegasus Awards Brunch at mid-night. the grand finale Sunday is the get down & dirty, get the blood pumping and the bod jumping Jam Session. And, of course, there will be **lots** of open filking throughout the weekend. Don't forget the Dealers' Room and our famous con suite with the never-ending supply of home baked cookies.

## Conquest Review

Continued from Page 7.

Video battling Ted Turner, who wants to colorize him (along with the outfit, the fellow wore gray makeup to simulate black-and-white TV reception); and a really good home-made Teenage Mutant Ninja Turtle costume worn by a 12-year-old boy. Robin Bailey and two other musicians entertained at halftime - traditional sixties music rather than filk, but nicely done. All three men were dressed like yuppie lawyers from Hell - black-and-white suits, dark glasses. At the end of the official video program Sunday afternoon, the folks running the video room showed requests, for the fans who missed their favorites because of panels or whatnot. I don't know if that's standard procedure at cons but it should be. (Extremely enlightening to see kids leave the film room in disgust during "Yellow Submarine" because their old-fogie parents were singing along with a corny soundtrack and cheering every defeat of some blue cartoon villains. Paw, we're not where it's at any more.)

One of the side-delights of the KC con was having a Spaghetti Factory a 5-minute walk from the hotel. It almost made up for the lousy coffee shop. I've been in mediocre coffee shops before, but never a truly bad one till this con. The hotel is one block from the delicious-smelling Folgers factory - perhaps someone could explain why the hotel's coffee tasted and smelled like year-old grounds. It turned gray when milk was added - when they provided milk, that is, and not their inexhaustible supply of liquid non-dairy coffee lightener. Compared to that sludge, fresh-ground Spaghetti Factory coffee with half-and-half was like having my threadbare tongue reupholstered in burgundy velvet.

Of course I digress. I didn't get this fat by osmosis, you know...

## Filkzines Around The Country

**APA-Filk:** Collated and published quarterly by John Boardman, 234 E. 19th Street, Brooklyn, NY 11226-5302; 718/693-1579. Current copy count unknown. John will mimeo your 'zine for you if you send a him a cut stencil.

**Harpings:** Published by the Filk Foundation, edited by Margaret Middleton, 34 Barbara Drive, Little Rock, Arkansas 72204; 501/666-8466; Compuserve 71525,1372.

**LOOSE NOTES:** A Zine for Filky-Minded Fans. Published and edited by Susan Landerman, 3327 West Luke Avenue, Phoenix, Arizona 85017.

**Na Mele O Na Hoku--Song of the Stars:** Published and edited by Debra F. Sanders, 1415 Victoria Street #206, Honolulu, Hawaii 96822.

**Philk-Fee-Non-Ee-Non:** Published by Philk Press. Paul Willett, editor. P.O. Box 4128, Panorama City, CA 91412, 818/893-7397.

**Philly Philk Phlash:** Published and edited by Carol Kabakjian, 17 Lewis Avenue #3, East Lansdowne, Pennsylvania 19050-2614.

**Xenofilkia:** Published and edited by Lee Gold, 3965 Alla Road, Los Angeles, CA 90066, 213/306-7456.

Saturday was Party Night, Dance Night, Party Night, Masquerade Night, and Party Night again; ConQuest is the partying-est con I've ever been to. Easy to see why filking shuts down cold if there's no strong hand on the tiller; everyone's dancing and snacking till 2 A.M. There was so much Coca-Cola I needed a gondola to get back to my room. I can filk, sure, but I'm no filk captain; I surrendered and hit the parties.

Next year, if C.J. or Suzette Haden Elgin shows, the filks will definitely have a stronger root at ConQuest.



**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**

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

**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 Aigernon*  
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

**Saturday, November 10, 1990 - 3 PM to ??  
At Brandyhall - Lee & Barry Gold**

**3965 Alla Road, Los Angeles, CA 90066  
213/306-7456**

**DIRECTIONS** See Thos. Bros. page 49, grid E-3

Brandyhall is located southwest of the intersection of the San Diego (I-405) and Santa Monica (I-10) Freeways. If you have time, look for the Space murals on the DMV building on Washington Blvd.

**FROM THE WESTBOUND SANTA MONICA FWY:** Continue west on I-10 from the interchange with I-10. Take the Bundy-South exit. Continue south on Bundy (the name will change to Centinela) past the Santa Monica Airport and Venice Blvd. Turn Right on Washington Place (the next major street after Venice), then see *From Washington* below.

**FROM THE NORTHBOUND SAN DIEGO FWY:** Take the San Diego Fwy (I-405) to the Venice/Washington exit. Turn Right on Sepulveda, then Right onto Washington Place. See *From Washington* below.

**FROM THE SOUTHBOUND SAN DIEGO FWY:** Take the San Diego Fwy (I-405) to the Venice/Washington exit. Turn Left on Sawtelle, then Right onto Washington Place. See *From Washington* below.

**FROM WASHINGTON:** Continue west on Washington Place. Washington Blvd will merge in from the left. The next signal is at Beethoven St. Go another two blocks and turn Right on Alla. Brandyhall is the yellow house on the left about three houses in.

**FILK STYLE:** Non-Topological Bardic Circle, or ad-lib as desired. In a NTBC, everyone gets their turn, but it does not go in a strict rotation. To exercise your turn to pick or perform, you turn in a marker (usually a poker chip). When most of the markers have been used, a new supply is passed out (one to a customer).

## **NOTES**

1. Crash space available.
2. There is a FuzzDog Warning - one Black & White unit on the prowl.
3. Dinner break about 6 PM. Dinner will be a potluck - everyone please bring something to contribute.
4. Bring all of your usual filk stuff.
5. **NO SMOKING -- PERIOD!!** (Except allowed outside.)
6. Two silicon life-forms are now present and working and a mimeograph is available.

## **Next LAF A Filksing**

**December 15 at The House of Perpetual Commotion  
(John & Mary Creasey) in Torrance.**



***The Filking Times***

13261 Donegal Drive  
Garden Grove, CA 92644-2304