

The Filking Times

February 1991

Second Anniversary Bonus Issue

Issue 23

Whither *The Filking Times*?

Subscription Rate Increase
Possible Merger With *Harpings*
Separation of the LAFA Flyer

by Rick Weiss

As *The Filking Times* reaches its second birthday, more changes (and hopefully improvements) are appearing on the horizon. First, due the new postal rate, the subscription rate will increase to \$7.50 for twelve issues, effective immediately. This is just sufficient to cover the increased cost of postage (without bothering with odd pennies).

Secondly, in another area, (specifically, the Midwest), Margaret Middleton of The Filk Foundation is considering ending the publication of *Harpings*, the Foundation's newsletter, in order to bring *Kantele* back to life. *Kantele* was the filk fanzine (primarily filksongs with some articles) which the Filk Foundation published several years ago. Deborah and I are discussing with Margaret the possibility of transferring to *TFT* the newsletter subscriptions of the Filk Foundation, allowing Margaret to revive *Kantele*.

Thirdly, we received our first subscription inquiry from England just before New Year's. We sent over *TFT* flyers with overseas subscription information for distribution at Treble (we hope it arrived in time!). Getting some subscribers from the U.K. would really expand our coverage area!

And, finally, to support the above possibilities, as well as for other reasons, we are also considering divorcing the LAFA filk flyer from *TFT*. *TFT* presently has about 75 subscriptions. Only about 15 of them are to frequent LAFA attendees, and 10 more to occasional LAFA filkers. Although *TFT* was started as an adjunct to the LAFA flyer, it has grown to fill a need well outside of the local area. Removing the flyer from *TFT* would thus do several things:

1. Make it clear that *TFT* seeks to serve all filkdom, not one locality only.

2. Free several extra pages for *TFT* news and articles, as the basic size remains governed by the one ounce postage weight limit.

3. Free the publication schedule from being keyed to the LAFA filksings.

Except for the rate increase, these other changes are still only possibilities being considered. Our reader's input is welcome, if you wish to share your ideas or comments with us.

Wail Songs Incorporates

by Rick Weiss

from a telephone conversation with
Heather Rose Jones

Wail Songs, filk publisher, recorder and dealer, has incorporated in the state of California and now has the government's gracious permission to pay corporate taxes. (And you have to pay an incorporation fee for this privilege, too!) The new Board of Directors will consist of Bob Laurent, Heather Rose Jones, Mary Kay Jackson, Paul Willett, Sally Childs-Helton, Mike Stein and Cathy Macdonald. Heather explained that this step was needed to save Bob Laurent from terminal burnout. Corporate status will make it easier to officially distribute the work among the members of the Board (without worrying about minimum wages or overtime). No change in present or future planned projects is foreseen.

Consonance Returns

March 1-3, 1991
Oakland Airport
Holiday Inn

by Rick Weiss

abridged from Consonance Progress
Report #3

Memberships

Thirty dollars at the door, \$8 supporting. Make checks payable to Wail Songs and mail to Consonance c/o Wail Songs, P.O. Box 29888, Oakland, CA 94604. If you want to call to pass along ideas, ask question, or use a credit card to buy memberships, call 415/763-6415.

Hotel

Oakland Airport Holiday Inn, 500 Hegenberger Road, CA. Telephone 415/562-5311. Convention rates are \$60 for a single/double, \$70 for triple/quad. Make your reservation directly with the Hotel, do not use the Holiday Inn 800 number. The convention has arranged for a 3 PM checkout time on Sunday.

Transportation

The hotel shuttle will pick you up from either Oakland Airport or the Coliseum BART station. Call the front desk and ask for the bellman.

By auto, take the Hegenberger exit off the 880 (a.k.a. Nimitz) Freeway and go East. From 880 northbound, the hotel will be right in front of you. From the 880 southbound, cross over the freeway and take the first right turn (but not the on ramp). Keep to the right at the "Y" intersection (Edes Ave.) and the Holiday Inn will appear shortly on your left.

Guests

Guest of Honor Gytha North has been filking for over a decade in Great Britain. On this side of the ocean she is best known as the moving force behind the British filk scene.

See Consonance on Page 7.

Filksings

Los Angeles Area (LAFa):

- Feb 23: Jim & Sue Fox-Davis, hosts
Tujunga, CA
- Mar 23: Prancing Skiltaire
Rod O'Riley, host
Garden Grove, CA
- Apr 20: Brandyhall
Lee & Barry Gold, hosts
Los Angeles, CA

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

San Diego Area: Usually held the first Saturday of each month 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.

Conventions

Consonance '91, March 1-3, 1991.
See article on Page 1.

FILKOntario, April 12-14, 1991.
Info: Office of the Artistic Director,
1260 Marlborough Ct, Apt. 902, Oakville, Ontario, Canada L6H 3H5. Compuserve #75126,2744. Internet #75126.2744 @ compuserve.com. GoH:

SF Bay Area: For general 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).

Bill & Brenda Sutton. Hotel: Holiday Inn, Mississauga, Ontario. Memberships: \$25.00 until 3/20/91, then \$30.00 at the door. Hotel: Holiday Inn Mississauga, 2125 N. Sheridan Way, Mississauga, Ontario, Canada L5K 1A3. Phone: 416/855-2000. Rates: \$75.00 per night (please mention FILKOntario when you call). **Note:** All amounts listed are in Canadian dollars.

Concerto '91, June 28-30, 1991.
Info: Rich & Carol Kabakjian, 17 Lewis Ave. #3, East Lansdowne, PA 19050-2614. GoH: Peregrine. Toastmaster: TBD. Memberships: Attending, \$25 until Consonance, more later. Supporting: \$8 at all times. Hotel: Cherry Hill Inn, Cherry Hill, N.J. Room rates: \$68 sngl, up to \$84 quad, including buffet breakfast.

Westercon 44, July 4-7, 1991 (V-CON 19), Info: WesterCon 44/V-Con 19, P.O. Box 48478, Bentall Station, Vancouver, B.C. V7X 1A2, CANADA. Phone: (604) 433-8817 or (604) 420-3316. Hotel: Gage Residence & Student Union Bldg., University of British Columbia, Vancouver, B.C. Memberships: \$40 until 5/31/91, then \$50 at the door.

Con-Chord 7, September 27-29, 1991. c/o DAG Productions, 1810 14th Street, Santa Monica, CA 90404; 213/546-4935. GoH: Michael Longcor (a.k.a. Moonwulf). TM: Juanita Coulson. Memberships: Attending: \$20 thru 7/10/91. Supporting: \$8. Hotel: The Holiday Inn (LAX), 9901 La Cienega Blvd, Los Angeles, CA 90045, 213/649-5151. (At the corner of Century and La Cienega.) Room rates: \$59 Single, \$69 Double, \$79 Triple/Quad.

Ohio Valley Filk Fest 7, November 1-3, 1991. P.O. Box 211101, Columbus, OH 43221. GoH: Suzette Haden-Elgin. Toastmaster: Robin Bailey. Memberships: \$15 thru 4/15/91, \$18 thru 9/30/91, then \$20 at the door. Children \$15, includes free baby sitting for pre-reg attendees. Midnight Buffet not included in membership. Hotel: Hilton Inn North, 7007 N. High St., Worthington, OH 43085. Call 614436-0700 for reservations.

THE FILKING TIMES Editorial Policy

Rick Weiss, *Publisher* Deborah Weiss, *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 1991 Rick and Deborah Weiss. All rights reserved. All materials bearing notice of prior publication 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 is granted by *The Filking Times* provided the author's permission is also given and 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: \$7.50 for 12 issues via 1st class mail. Higher in Canada or overseas. 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.

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"It's In The Other Hotel"

A Report on Westercon 43

by Jane Mailander

Being the second and final part of the heroic adventures of J.M. Origami at Westercon 43.

Westercon 43 can be summed up in the hit phrase: Whatever it is, it's in *the other hotel*. Ursula Le Guin's GOH speech? The art auction? Vonda McIntyre and Kate Wilhelm autographing? The filking? No matter which hotel you're in, what you want to see right now is in The Other Hotel. Bound to happen when Westercon is split between two hotels, isn't it?

Fortunately, the situation wasn't nearly as bad as I'd pictured it from the con literature. I'd imagined the hotels a block apart, or facing each other across a busy street like NolaCon--not the cozy snuggling on either side of Highway 101's Columbia River bridge. The Columbia River and Jantzen Beach Red Lions share parking space, and at their closest conjunction are a 5-minute walk apart. (Not necessarily where the con activities were taking place, though.)

Let's say you're in the Riverside Wing of the Columbia River Red Lion, second floor, and you really want to have Ursula K. LeGuin autograph your copy of *Catwings*. You look in the program book and discover that Ursula is autographing in 10 minutes, just outside the dealer's room, in the Jantzen Beach Red Lion.

So . . . You go down the stairs, down the corridor, across the lobby, down the corridor, turn right, down the corridor, out the door (**closest point A**) 5-minute walk across the parking lot, little side door (**closest point B**) pass a door, wait for elevator, take elevator up a floor, down the corridor, left, down the corridor, right, down the hallway into lobby, left at the coffee shop, staircase down a floor, find the open doors toward the dealers' room, and there's the line for autographing.

You wait your turn, shifting on your sore feet. Finally Ursula signs your book. You sheepishly ask if you can take her picture; she graciously assents. You reach in your purse for your trusty Nikon, and remember that you left the camera in your hotel room.

Oh well. You didn't want the picture THAT much, anyway.

I will say this. I didn't once feel the need for Steve Barnes' morning tai-chi classes (a neat idea nevertheless); the damn con was exercising me enough as it was. (Besides, the tai-chi classes were in TOH.) I was dreadfully worried that all the walking, stairs, walking, running, and walking would ruin my lovely pear-shaped figure.

See Westercon on Page 10.

New Addition!

Valerie Voigt and Steve Lee of Palo Alto, CA proudly announce the arrival of their daughter, Kala Astarte Lee, on Thursday evening, February 7 after a prolonged labor. Kala weighed in at 8 lbs. 6 oz. and is 21 inches long. Mother and daughter are doing fine; Dad is rather stunned but pleased.

US Snail Attacks

TFT

Two Copies of Issue #22 Chewed Up and Spit Out

Two copies of Issue 22 were returned to us by the Post Awful. Something in the mail system managed to carefully tear out the center strip on the cover sheet containing the address label. Only the return address remained. Our only clue as to whom they should have gone to is that both contained a "Warning! Warning!" expiration notice. We have heard from one of the intended recipients, who received the address label attached to a scrap of blue paper and a note apologizing for "damaged" mail. I'm amazed it got through - it no longer had a stamp!

Anyway, if your subscription expires with Issue 23 and you did not receive Issue 22, please let me know who you are and we will once more attempt to send it out to you.

Con-Chord 6

Convention Review

by Mara Eve Brener

Hard to believe.... Yet another Con-Chord has come and gone. I feel as if I am living in time-warp mode. Anyway, this number six of the of series, once held alternate years in March, now every year in October; landed on Friday, October 12, 1990. The landing site was the Holiday Inn on La Cienega, beside and/or behind last year's location. Hence the McDonald's and AM-PM Minimart continued to sustain; plus the world's slowest coffee shop. The convention's sumptuous accommodations consisted of three medium-sized rooms in a row known as Captains A, B, and C, and a concert-size room with stage by the unlikely name of Concorde. Perhaps all this was meant to be.

The Guest-of-Honor was Julia Ecklar and the Toastmaster Joey Shoji. You may remember that this duo had originally been scheduled for ConCerto. Too bad so many Easterners had to miss them, for they were definitely a hit.

Anyway, it was my notion to sit back and take the con easy, partly because of increased confidence, partly because of the miserable case of laryngitis I brought with me, which threatened to wipe out my voice completely if I forced the issue. Apparently, the con itself was arranged to be pretty relaxed as well, for there was no crush to get into a blockbuster event such as the usual one-shots on Friday night. The first of two voice workshops with Mark Bernstein may have been held at 7:00 PM, but I don't know for certain since my husband Harry, daughter Madeline (4-3/4 years), and I dawdled over a Chinese dinner and wandered in late.

Unfortunately, we also missed the farewell party for Tera Mitchel and, so I'm told, a legendary chocolate fondue. Mostly we visited with people we ran into in the halls while the hotel made feeble attempts to place us in the kind of room we had reserved. (They got it on the fourth try.) Later I sat in briefly on the open singing in the main room. The quality of persons in residence would have led me to call it a "performers' circle," but those around me did See Con-Chord on Page 8.

BBS'ing For The Novice

by Kay Shapero
Part II of II

OK, now you're on the BBS, what do you do? Well, there are many, many types of BBS program, all of them with different instructions (much like there are many telecom and text editor programs). First off, you should know what sort of computer you're using, what sort of protocols your telecom program is using and so on. When you first call up, you will have to give this information to the BBS program along with your name and various other bits of information. (The DAG board asks you if you can handle ANSI characters even before it asks anything else. This is important; if you can't and answer yes, you will have all sorts of garbage all over your screen. Log off and try again!) This will enable the BBS to communicate with you properly (wrong information can leave you with weird symbols all over your computer screen), and enable the sysop to verify that you are who you say you are (sometimes necessary for some echoes; for example, anything limited to adults only will not be available unless the sysop can be sure you are one). So that the computer can know you're who you say you are next time you call the BBS, you will also be asked to provide a password. **Remember this password!** If you forget it, you get to start all over again. Depending on the BBS, you may be limited in what you can see or post the first time you call (for example, until the sysop has verified your existence by phone or something, you can't even see the file section on StormGate Aerie)

Once past all the paperwork (as it were), you will be presented with a menu of choices of things you can do. The DAG board is pretty obvious from inspection (note that * will give you a list of available message areas, F will allow you to write a message to the sysop, and /O will allow you to log off, i.e. leave.)

Here's how it works on the Aerie:

- To leave the main menu for the message board, type **m**.

Annual Southern California Golden Bough Concert Series To Be Held

by Deborah Weiss

Golden Bough is returning to SoCal in late February and early March for their annual concert series before heading out on their European tour. Five dates are currently scheduled at various locations in the Los Angeles, Orange County and San Diego locales as follows:

San Diego:

- Saturday, 02/23, 8:00 PM. San Diego Folk Song Society. Concert at Del Cerro Church, 5512 Pennsylvania, La Mesa. Info: 619/485-9327.

Los Angeles:

- Thursday, 02/28, 8:00 PM, Mt. St. Mary's Doheny Campus, 10 Chester Place, Los Angeles. Info: 213/746-0450.

- Saturday, 03/02, 8:00 P.M. Marie Poll's House Concert, 9737 Oakmore Road, Los Angeles. Info: 213/836-0779

Orange County:

- Friday, 03/01, 8:00 P.M. Shade Tree Music Concert, 28062 D Forbes Road, Laguna Niguel. Info: 714/364-5270.
- Sunday, 03/03, 4:00 P.M. Benefit Concert for the Claremont Spring Folk Festival, Bridges Hall of Music, Pomona College, 150 East 4th Street, Claremont. Info: 714/624-2928.

Note: Unfortunately for most Golden Bough fans, there is a major scheduling conflict here in that Consonance is also being held the first weekend in March (see related article). However, if anyone is unable to travel north, getting to hear Golden Bough in person is an excellent consolation prize.

I can personally recommend attending the Mt. St. Mary's concert, having been there for the past two years (I believe Rick and I saw the Rubins and the Breners there, too). The concert is held in the Pompeian Room, a gorgeous salon in one of the mansions on the downtown LA campus. This room is marbled, tiled, Tiffanyed, wood carved, domed, pillared, antiqued ad infinitum. The acoustics are incredible--no amplification needed. This gig is one of Golden Bough's favorites, having returned here each year for the past nine years. The crowd is small, but very dedicated. Needless to say, Rick and I will be attending the Golden Bough concert here again this year. [Sidebar: Rick and I tried to rent this room for our wedding, but the Catholic nuns weren't too keen about the idea. Can't imagine why!]

And in the Recording Department, Golden Bough has a new release this year entitled *The Best of Golden Bough*. This album features 15 cuts of the most requested songs from their seven recordings. What a great way to introduce someone to Golden Bough's music!

Passings

Brian Waters, died Sunday, 13 January, 1991, of AIDS.

Brian was a Denver musician, singer and sound engineer who worked with Kathy Mar on the very first recording she did. His work has been heard on Kathy's tape *Plus ca Change*, where he did the engineering for "Crystal Singer". More of his talents will be heard on Kathy Mar's next tape, for he contributed to the tracks for "Paper Wings" and "Box" before his passing.

Kathy Mar will miss him a lot. His work will live on after him.

- Once you're there, to list message areas available, type **a**.
- When it asks you which message area you want, enter the number.
- Once there, to list messages available, type **l** (lv if you want to see the titles as well as who to and from).
- To read a message, enter the number of the message.
- To enter a message, type **e** and follow the directions given.
- To get back to the main menu, type **m**.

See BBS on Page 8.

New Filk Releases From all Over

by Deborah Weiss

Information courtesy of Random Factors

- "Keepers of the Flame" from Heather Alexander & Phoenix, Seafire Productions.
- "Oathbound" (Misty Lackey) anthology tape from Firebird.
- "St. Elmo's Fire" by Larry Warner from Firebird (Larry sings Duane Elms' material).
- New songbook from Fred Small: Breaking From the Line, includes "Cranes Over Hiroshima", "Peace Dragon", "Big Italian Rose", "Leslie is Different" and many others.
- Two new tapes from Dodeka Records, Ltd., Bill Roper's new label -- "Music After Midnight" by Dave Clement and "Who Let Him In Here?" by Tom Smith.
- Children's anthology tape entitled "Look What Followed Me Home" with songs by Diana Gallagher, Meg Davis, Leslie Fish, Cecilia Eng, Frank Hayes and others. From Firebird.
- New release from Firebird entitled "Border Patrol" (re-do of "Where No Man...").

Quentin Does It Again!

Real Important Press Release-Type of Thing For Immediate Publication (If Not Sooner)

by Quentin Long

Question: Who is *King of Filk*?

Answer: I haven't the foggiest. For my money, however, I think it's Bob Kanefsky -- but I digress.

Question: What is *King of Filk*?

Answer: Now, *that* I know. King of Filk is the name of a cassette that's going to be released Real Soon Now -- in time for Consonance would be nice, but don't count on it. You guessed it, the justly (in)famous Quentin Long is going to produce his own cassette of his own filk music! Can you afford to miss it? Probably, but will you ever be able to live with your yourself if you do?

King of Filk is either a monument to my over-inflated ego or a humble offering by which all of Filkdom may weigh my talents to see how badly they're wanting -- your choice.

Assuming there aren't any major catastrophes between now and the (as-of-yet-undeclared) release date, King of Filk will contain these pieces of music:

- ☆ Paul Willett's "Ronald Reagan Carl Sagan San Diegan Pagan Blues" (with new music composed by myself)
- ☆ Tom Digby's "Little Teeny Eyes" (with new music composed by myself)

- ☆ Shel Silverstein's "The Bagpipe Who Wouldn't Say No" (with music composed by myself)
- ☆ Diana Gallagher's "A Reconsideration of . . ." (a.k.a. "Zero-Gee Sex")
- ☆ Julia Ecklar's "I Hate Little Fire Lizards"
- ☆ Samuel Mize's "Cold Plastic" (as set to my music for Kipling's "Cold Iron")
- ☆ My filk of "You Can't Do That"
- ☆ John A. Carroll's "Chemists' Drinking Song" (with additional verses by Jordin Kare and myself)
- ☆ My filk of Clif Flynt's "Blazon"
- ☆ Chris Weber's "Hear Them Roar"
- ☆ My own "Lepers of Dune" (to the tune of "The Cockroach That Ate Cincinnati")
- ☆ And finally, three instrumental pieces of my own composing: "Regency Cyberpunk" and two others not yet titled.

Obviously, I'll do all the singing on this tape -- the lead vocals, at least, and (through the miracle of multi-tracking) probably all the backup-type stuff as well. You were maybe expecting something else? For the instrumental accompaniment, I'll use my Macintosh 512E with Mark of the Unicorn's *Performer* and *Professional composer* software

See King of Filk on Page 7.

Quick News

☞ From Na Mele O Na Hoku: Leslie Fish has been hard at work since her month-long convention tour in August and September [1990]. Putting her nose to the grindstone and her fingers to the typewriter, she has completed the novelization of the tape "Firestorm." This latest book is entitled The Firestorm Chronicles and it promises to be a good one. Fish fans, make even more room on your bookshelves, because John Carr has asked her to do a novel for his War World series. She has been contributing stories to this anthology (There Will Be War) for a couple of years now. Good work, Leslie!

☞ Roberta Rogow is publishing "a major work on Science Fiction called 'FutureSpeak, the Language of Science Fiction' in which [she] discuss[es] Filk at great length." She has asked our permission to include the Filkers' Bill of Rights & Responsibilities. Of course, we said "Yes!"

☞ If you missed Fred Small in San Diego, take heart--all is not lost! He has a house concert in Los Angeles on Saturday, 02/16, together with Lou and Peter Berryman. Tickets are \$10. Reservations are required. Call 818/342-SONG for more info.

"Copyright Follies"

by Quentin Long

When you're putting together a cassette project as I am [see article on left], copyright becomes a matter of intense personal interest -- particularly if you're trying to acquire copyright permission for things you didn't create. In the (perhaps futile) hope that somebody out there will find this information at all interesting, here are selected bits of an unofficial diary of my expedition into the uncivilized heart of darkest Copyright Law. . .

18 July 1990: Want to use *Zero-Gee Sex*, but Diana has allied herself with Firebird Arts & Music Inc.; aside from FAMI's questionable reliability, my Thorish connections may prove awkward. Fortunately, the song has already See Licensing on Page 12.

Ozone Vs. The FilkLord - The Final Battle

by Nick Smith

In a way, Rick, I suppose this whole thing is my own fault. I made the mistake of assuming three things:

1. That Quentin was serious in wanting discussions (as opposed to simple shouting matches and denials) in *The Filking Times*. At least, that's what he said in person at ConChord when he approached me and asked me to debate him in print.

2. That *The Filking Times* was a place for short articles, rather than scholarly, footnoted ones.

3. That Quentin would have the sense to at least look up the basic parts of science that he didn't know, if he was going to argue over them. His reasoning reminds me of a guy on a computer BBS who argued that 0.333333... (ad infinitum) couldn't possibly equal 1/3 because they didn't look the same.

If Quentin had merely stuck to voicing his own opinions, I think I would have let the whole thing die out. However, when he had the overwhelming gall to suggest that I was lying in print, conveniently making up facts to score against him, he went much too far. I do not take such things lightly, and I do take them personally, even from such lackwits as Quentin. Quentin's inflated opinion of himself leads him to believe that people would go to the trouble of making things up just to fool him. Frankly, I don't think he's worth that sort of effort or interested in rational debate, so the rest of this article is aimed at people he confused in "Quoth the FilkLord..." in *FTT* Issue 22.

Apparently, Quentin's primary remaining objection to the idea that the ozone layer ought to be protected stems from his belief that the rest of the atmosphere will provide plenty of protection from UV. In a previous article, I made reference to the figure that without the ozone layer, the UV levels would increase roughly three-fold. For some reason, Quentin chose to assume that I picked this figure out of (dare I say it) thin air, ignoring the rest of the atmosphere's effects. I didn't.

According to measurements made in Australia in December 1987 when there was a 10% "dent" in the ozone layer (basically a chunk of air from the ozone hole drifted north), the **ground level UV** radiation went up by 20% (*Washington Post*, March 16, 1988; April 6, 1989; July 27, 1989; *Discover*, January 1990). There's your 3:1 ratio. That one was better documented than ground-level UV measurements in the middle Antarctica for the simple reason that it was much easier to notice, as well as to measure, from existing ground stations. (If the Antarctica data really concerns you, look at the results of the 1987 Airborne Antarctic Ozone Experiment, which flew numerous measuring missions into and around the ozone hole. That's the expedition that solidly confirmed the chlorofluorocarbons (CFCs) as the ozone-eater.)

Why a net increase at all? Ordinarily, the ozone layer screens out well over 90% of the UV radiation actually striking the earth's atmosphere (World Book Encyclopedia says 95-99%). It *is* true that the greater the amount of UV that makes it through the ozone layer, the greater amount of lower level ozone is created to sop the next wave of UV. The problem seems to be that ozone is too reactive to **stay** ozone for long, given the higher gas pressure at lower altitudes, since it gives the ozone molecules a greater chance to "bump into" other molecules and react. So, when UV comes through the ozone layer, it does create some ozone, which does screen out some UV. The overall effect is much less than the ozone layer itself.

If there was a way to generate enough low-level ozone, it might very well be possible to screen out a larger quantity of UV. Unfortunately, not only would that be difficult, but even Quentin admits that low-level ozone is a bad idea. That means we would have to somehow generate ozone at a high enough altitude to limit exposure of ground level life forms (like people). (Hey! Let's build HUGE UV lamps and mount them on the TOPS of jumbo jets to shine UV upwards and create ozone ABOVE everybody.)

By the way, the Australia ozone leak was not an isolated measurement. For the last decade, measurements have been taken at roughly 3,000 meters' altitude in the Alps. The UV level at that altitude has been increasing by about 1% per year, after eliminating variations in solar radiation and weather (*Science News*, April 14, 1990; *Science*, April 13, 1990). This effect has been mitigated at ground level, especially in areas with high levels of air pollution (containing ozone).

What is the actual impact of a 20% increase in ground-level UV? What's the big deal? Well, tests have shown that such an increase, over a 2-week period, is enough to kill fish eggs down several feet into the water. Further, studies have shown that smaller species of phytoplankton are more susceptible to DNA damage from UV than larger ones, altering which species survive best under ozone layer holes (*Science News*, August 11, 1990). These two revelations mean that excess UV can AT LEAST alter the balance of species at the small end of the scale.

Furthermore, remember that's only with a 10% reduction in the ozone layer causing that effect. That same amount of long-term reduction, with its corresponding radiation increase, is projected to be sufficient to cause a 40%-60% increase in incidence of skin cancer (see *Global Ecology Handbook*, edited by Walter H. Corson, pg. 228 [by the way, a good source of excerpts from the "non-eco-freak" publications as well as the kind Quentin so abhors]).

The bad thing about all this is that the absolute elimination of CFCs will NOT cure everything, or even close. In actuality, the ban on CFCs signed in Montreal was aimed at *reducing the rate at which damage was increasing* (see *Business Week*, June 12, 1989). Several other chemicals, including commonly used carbon tetrachloride and methyl chloroform, are also causing ozone damage. So why single out the CFCs? Two very good reasons: 1) most of the CFCs could be replaced fairly soon by other chemicals that don't do **See Atmosphere on Page 11.**

Consonance

Continued from Page 1.

Toastmistress Rilla Heslin is a singer and songwriter currently performing with Windbourne. Before forming that group, she has been an active filker in San Diego and Los Angeles for many years, as a scan of older filk books and tapes will show.

Programming

Programming will be like last year, only more so. The Convention will officially run from noon Friday to 8 PM Sunday. Planned activities include a Friday evening party, concerts, panel, one-shots, performers' rendezvous, a possible children's concert and of course, open filking. There may be a hands-on songwriting workshop if sufficient interest is shown. If you are interested in participating in the proposed songwriting workshop, or on other panels etc., or if you have ideas or suggestions to contribute, call Elisabeth Waters at 415/845-7250. **Do not call after 8 PM.**

Group Song Event

Consonance will be providing songwriters a chance to showcase their abilities to write songs for group singing, especially as GoH Gytha North describes herself as "suitable to lead the drunken rabble" in singing group songs. Both new and experienced writers are encouraged to demonstrate their talents at this craft. A collection of songs will be published after the convention if sufficient interest is shown. Please consider giving us a copy of your song to include.

Open Filk Room Styles

Three rooms are (tentatively) planned for Saturday night. The main room will start off with group songs and degenerate into "Midwestern" or "chaos" style. Another room will have the rendezvous/performers' circle going until midnight or later. The performers who have signed up will dictate the style and do most of the singing. The third room will be open for a "pick-pass-play" style bardic circle.

Convention Policies

Smoking: All convention function space will be non-smoking.

Weapons: As the focus of this convention is music, not costuming, please

leave your weapons behind for this weekend.

Pets: The Holiday Inn informs us that they do allow pets. As with kids, if the pet detracts from other people's enjoyment, please remove it from the function space. (Remember, many of us have allergies.)

Children: Same as last year. Kids in tow and children not attending the programming are free. Children who attend programming on their own must have a full membership. Colleen Savitzky will be coordinating a "children parking" area in conjunction with the consuite. Note that Consonance is not "providing babysitting" and does not accept any responsibility for the kids.

Logistics

If you will need any sort of special arrangements or assistance to attend or perform at Consonance, contact Dr. Jane Robinson ahead of time to make arrangements.

Loaner Instruments

If getting both yourself and your instrument to the convention seems like an overwhelming problem, contact the Con Committee before the convention to make arrangements about borrowing one for the weekend. Preference will go towards those travelling substantial distances or going through customs. (If you require anything more exotic than a guitar or a harp, the committee will try but can't guarantee anything.)

Food

There is the hotel coffee shop and other fast food and real restaurants within one block (including a 24-hour Denny's).

The Committee

Bob Laurent - Chair, Dealers' Room, Pre-Reg

Mary Kay Jackson - Vice-Chair, At Con Reg

Heather Rose Jones - Publications

Jane Robinson - On-Site Logistics

Colleen Savitzky - Consuite, Children's Activities

Elisabeth Waters - Programming

Advisors - Gary Anderson, Eric Gerds, Jordin Kare, Cynthia McQuillin, Steve Savitzky, Paul Willett

King of Filk

Continued from Page 5.

pumping out MIDI through Austin Development's MIDIface II interface.

For all practical purposes, King of Filk is a one-man (magical) show. The cover art will be a Quentin Long original and I'll handle all the typography and color separation for what's technically known as "the J-card insert." As for publicity, well, I wrote this little essay (minor editing courtesy of *TFT* - Ed.) for just that purpose, *witz-wahr?* Oh, yeah -- I've hired a couple of anonymous nonentities to work on the less creative aspects of this tape, but I'm sure you don't care who the printer and suchforth are. And King of Filk won't be a THOR tape, nor DAG, nor Wail Songs, nor will it appear on any other existing label; it's a Q.G. Long production, pure and simple. Something of a vanity tape, I suppose, but so what? No matter what label it appears under, I promise that King of Filk will be the **best** damned tape I can put together. After all --since it's just my sticking my neck out all by my lonesome, I'd damned well **better** make it good.

Over the past few years, I've made something of a reputation for myself by telling every other filker where to get off. When King of Filk goes on sale, **you'll** finally have a chance to tell **me** where to get off! How can **any** red-blooded Filker possibly resist the temptation?

A Topic for Discussion

Mike Leibman has mentioned on the DAG BBS the idea of running a hypo-allergenic filksing opposite the official LAFA filk whenever the LAFA filksite has cats, dogs etc. in residence and thus is off limits to Mike and others with severe allergies. Any comments on this notion from *TFT* readers?

BBS and Filk

Continued from Page 4.

- To leave the main menu for the file section, type **f**
- Once there, to see a list of file areas available, type **a**
- When it asks you which file area you want, enter the number.
- Once there, to list titles of files available, type **f**.
- To download a file, type **d** and follow the directions given.
- To log off from anywhere (except inside a message you are writing), type **g**.

A few points - to finish communicating with the BBS, enter whatever character is required to log off. Never just hang up; this is seriously rude and repeated practice of it can get you thrown off when the sysop finds out. There may even still be a few programs about that hang the system when someone does this (or line noise dumps them out involuntarily), though most can handle it these days. (If you're in a big hurry on the DAG board, just type **/O** and it'll drop you out immediately.)

Politeness is very important, in some ways even more important than when talking to someone face to face. If you want someone to consider the content of your post (message) try not to sound angry or abusive. Read your message over first and think how you'd feel if it were addressed to you. "Flaming" may be fun, but is almost guaranteed to have folks attack your style and ignore your point entirely. If you're on an echo, this is particularly important, as these things go all over the place and it can be several days before a post made in one place is seen by everyone. As a result, one incautious statement can wind up being jumped on with both feet by half a dozen people, none of whom were aware that the other people were writing at the time they wrote their message. If this happens to you, it is usually only necessary to answer the first message you get in reply. Everyone else will see that too...

If you're posting a filksong, be sure to add a copyright message (even if you wrote it yourself.) Note that the DAG board generally does not have filksongs posted on it, but they're very common on the FILK echo.

Con-Chord 6 - Circles and Singing

Continued from Page 3.

not care for that title, as it was all very friendly and everyone was encouraged to participate. (And please don't anyone misconstrue that as my saying performers aren't friendly!) I turned in unfilkishly early to preserve what voice I had for the rest of the weekend.

Saturday morning was predominantly spent by my party and I in making preparations for the afternoon and trying to get served in the mostly empty coffee shop. While this was going

Relatively few of us are crazy enough to call in every day; expect some time lapse between your posts and responses. This is especially important on an echo, where it can take over a week sometimes!

And above all, as it says on the Hitchhiker's Guide to the Galaxy, Don't Panic! It's fun, and it does get easier the more times you do it.

A few terms you may want to know:

- computer network - more than one computer exchanging information on a regular, organized basis. FIDOnet, GENie, CompuServ, and WWIVnet are examples of computer networks (nets).
- download - receive a file from another computer on your computer.
- echo - a BBS message area found on more than one BBS in a network, all posts in which are passed to other BBSs in the network. Messages entered on an echo are called echomail.
- editor - a program for writing and modifying text files.
- log on, log off - get into or out of the BBS program, analogous to signing in and signing out. Generally you log onto the program by entering your password or providing new caller information, and you log off by entering the appropriate code letter (usually **o** or **g**.)
- netmail - messages sent to a specific individual using one computer by one using another.
- upload - send a file from your computer to another computer.

on, Mark Bernstein held his second voice workshop and then organized his choir to perform a four-part harmony version of "The Green Hills of Earth." I think there was a guitar workshop, but it might have been canceled. At 12:00, a very popular event was the interview with GoH Julia Ecklar by TM Joey Shoji. I only caught a little of it, but what I heard was terrific. In fact, the chemistry was going so well that they almost couldn't get them to quit at 1:00 when Captains B became the "Kibitz & Kids Room."

This idea, hatched especially for this con, provided a location (during concerts and "child-free" activities) where kids could play, adults could talk, snacks were available and the concert was still accessible over an audio-video monitor. Colleen Savitzky was predominantly in charge. As one of the champions of the kids' rights movements, I'll say that this invention was definite big step forward on the road from the concept that babies are a necessary evil best left at home on toward a future in which these little filkers are already beginning to take their places. Speaking for my daughter Madeline, I can say that she was delighted to be among other children, to be where she was not constantly being sat down and shut up, and to be where anyone (everyone?) else had heard of *ElisQuest*. Okay, I'll get off the soap box.

At 1:00 was presented the second annual Totally Tasteless and Tacky Concert. Once again, Quentin Long's alter ego Basil St. John Volesmirth VII choked down his disgust and served as Master of Ceremonies. The talents of Cynthia McQuillin, Kathy Mar, Steven Savitzky, Sandra Kleinschmitt, Barry Gold, Mary Creasey, Nick Smith, Peter Thiesen and friends, Miss Pearly White, Miss Piggy, The Testosterone Woman, and this reporter combined to make yet another utterly forgettable and/or unforgettable performance. Immediately following this debacle was another second annual: John and Mary Creasey's Kazoo Awards. And this time there was actually a ballot box, emblazoned with an admonition to "Vote early and often!" **See Totally Tasteless on Page 9.**

Totally Tasteless Concert, One-Shots and Kazoo Awards

Continued from Page 8.

I expect that the lists of categories and winners will be published separately, so I will add only that the creation of the clever kazoo trophies was clearly a labor of love and that Windbourne's attempt to play its four-way kazoo practically amounted to an unnatural act.

I quickly changed out of my scuzzy pajamas to participate in the next event, which was the first of two One-Shots concerts. The participants had signed up in advance on separate forms at the registration table, so we met briefly with MC Joey Shoji to decide on the order of performances. Once again, everything was nice and laid back; no arguments or hard feelings or "Me! Me!" What a pleasure! Noting the length of the list of names you had to read for the previous event, I won't list all the performers, but please indulge me while I mention that this event marked the musical debut of Madeline Brener. Do remember the name: you'll probably be hearing it again. Unfortunately, the same time slot also contained Parody Wars with Jane Mailander, Bob Kanefsky and other greats, which I hated to miss. Actually, I understand neither event was very heavily attended. Maybe everyone went out for pizza.

The first Concert segment began at 4:00 PM Saturday evening. Mark Bernstein started it off with puns and concluded his set with the fabulous "Green Hills of Earth" choir. Outstanding! Then came Dr. Jane Robinson and Cynthia McQuillin with some terrific paleontological songs from the long-awaited, soon to be unearthed album "Fossil Fever." One of the reasons for the delay, by the way, is that Thor Records is releasing it on compact disc! What do you think of that, high-enders? Anyway, next was Heather Rose Jones and her harp, and the segment was concluded with some songs from the soul by Kathy Mar.

Dinner break was called from 6:00 to 8:00, so a bunch of us dashed off for a Chinese dinner. Apparently the goings-on at the con had attracted the attention of some of the mundanes in the bar and the coffee shop across the hall, for we returned to find a sign reading "Folk Concert \$10.00." Part Two of the Concert began with a performance by Windbourne, and I have never heard them sound better. Then our mellow-voiced and multi-mooded TM Joey Shoji took the mike. His "What Kind of Self-Respecting Faggot Am I?" brought the house down. The L.A. Filharmonics then filled the stage. Literally. I counted nine of them. The final set of the evening was taken by GoH Julia Ecklar, who had previously posted a request sheet by the door and found herself with a whole concert's worth. I think she must have sung for two hours, with the audience hanging right in there. I caught the end from the Kibitz & Kids Room.

After the concert broke up, I sat in on one of the two open filking rooms for a while. It was technically moderated chaos with Gary Anderson as demigod, but once again, everyone was being very polite. The occasional jump-ins were not going head-to-head like sometimes, and Gary would often actually ask specific people if they had a song. Most of the songs during the time I was there were in some way related to rockets and space travel, mostly in a pensive mood. I enjoyed as long as I could keep my eyes open and then turned in at 2:00 AM, just an hour after my husband. He thought I must be getting old.

Sunday morning I made a birthday party run and so unfortunately had to miss the panel entitled "What Really Happened With the Lime Jello: The Stories That Inspired the Songs." I'd like to know. Also that morning were scheduled a synthesizer panel with Chrys Thorsen and a recorder workshop (or maybe that was the one canceled). We returned in time for the second

One-Shots Concert, subtitled The Frags. The idea here was that the amount of time allotted to each performance was in direct relation to the number of performers involved: five minutes for one person, seven for 2-3 and 10 for four or more. As it turned out, I believe there were only single performers anyway, so Joey was not too rigid on the time restrictions.

The third and final Concert began with Mike Stein. Jordin Kare followed, and about that time I drifted out to sing with the kids. Thus all I caught of Steven Savitzky was a little on the monitor. The final performer of the day was Howard Harrison. I had just wandered into get something, but stuck around for his last number. It was a striptease.

Before I get too far afield, let me mention the Dealers' Room, which was intelligently located between the main concert room and Kibitz & Kids. There were tables for Random Factors, Thor Records, Wail Songs, songbook and cassette dealers out the door... One might also purchase original origami creatures on gemstones, graphic art, appropriate software, jewelry, and chainmail head and body wear. I get the feeling a lot sold.

The program book was lovely. As well as having many cheerful facts about the con, the hotel, the policies, the people and filking in general, it brought us a grand total of 37 songs.

To conclude, let me say that I was very pleased to find at Con-Chord 6 much of the same kind of warmth I experienced at ConCerto. At least to my observation, the politics, competitiveness, and personal conflicts which have marred some previous Con-Chords seemed minimal or absent. I brought away with me some most pleasant emotions and memories that I hope to carry for a long time. Maybe even as long as this damned laryngitis.

[Ed. Note: Well, Mara, we cleaned the office and look what we found! Hope you don't still have the laryngitis.]

Westercon - Which ~~is~~ The Other Hotel?

Continued from Page 3.

Normally this situation would set the tone for the con and be the first blow of many that would immortalize it a la "Bouncing Potatoes" or "The Ballad of Three Fans."

But the con committee actually took the physical layout of the con into consideration when they plotted the panels: they allotted an hour and a half to each panel rather than the standard one-hour block, to give people enough time to get there from the other hotel. (The 1.5-hour panel was a lovely idea in its own right--if the panel was way too interesting to stop at the hour mark, we just kept talking. That happened in a couple of panels I was on, and in quite a few cases with other people I heard from.) This meant more panels conflicting with each other, of course; but conflicting panels are a fact of con life anyway.

My own gripe was strictly regarding schedule conflict. I appeared on four panels, two on writing and two on filking. Both filk panels I was on conflicted directly with panels hosted by GOH Ursula K. Le Guin--she's the only reason I wanted to go to this Westercon in the first place! One was her GOH speech. That was painful enough--but the other one was on women's roles in fantasy novels. I wanted to see that one so bad I could taste it--and I had to sit on a filk panel at which I said maybe two sentences the whole time. GRRRRR. Never again will I agree to appear on a filk panel. Bitch, bitch, bitch....

The con was run smoothly and professionally, with lots of little extras that helped set it apart, and both hotels treated us like royalty. So I have no horror stories.

How could you hold a grudge against a con that featured a gourmet chocolate-tasting session? Or a splendid fireworks show literally just outside the window for July 4? How could you fault hotels with cold pools deep enough to dive into? With cheerful, friendly staff and coffee shops with edible food?

The con appropriated two channels of each hotel's TV reception to play

nonstop SF programs, everything from War of the Worlds to Belle et Le Bete to the classic Saturday Night Live Trek parody with Belushi as Kirk. A very neat idea, that, if it hadn't been for the mediocre-to-bad TV reception in my room. I couldn't even get full enjoyment out of the two poorly-acted X-rated films on the cable channels. But then I don't come to cons to watch TV--not even SF TV.

Another nice feature of this con was that Jerry Pournelle was sort of permanently in The Other Hotel if you know what I mean, and I think you do. To be blunt, He Warn't Thar. (I heard that some LA fans went to the Portland Zoo and fed Scotch to an elephant to try to achieve the Pournelle Experience, but it just wasn't the same thing. The elephant was much more coherent.)

The filking itself was handled very well--the concerts were actually part of the regular programming and given nice big rooms with air circulation. I didn't do too much regular-type filking; it seemed a bit drab. I wanted to see more of what Westercon offered--I hit some parties, did some lobby-flopping and watched the raccoons outside. (I'm doing more of that these days--saving my filking for the filk-cons and doing other things at night during regular cons.)

My only place in the concert was as backup singer for Tera's set. I did, however, get a good response with "History 2001" (you know, "We Didn't Start the Writing"), and got several requests for copies.

The art show was good, if it seemed poorly lit to me. The dealer's room was standard--the usual books and jewelry. But I did buy an adorable stuffed dragon that was also a puppet. Everyone gravitated to it--they'd run over and hug and kiss the dragon and completely ignore me. (And you know, that's why I come to cons.)

The con had a private club (dues \$2 a day), a little more exclusive and elite than the rabble one finds at those dreary common con-suites. The club sponsored the gourmet chocolate-tasting. I never joined the club, but a friend I'd made let me come in, handed me a

spoon and let me mooch off his plate. That man will enter the Kingdom of Heaven faster than the Pope. (Later that day I was on a filk panel with Kathy Mar, who sat with her arms wrapped around two platefuls of chocolate goodies like Smaug rolling in his treasure. She was full, but no one got so much as a carob chip from her. However, I sat downwind of her and had a luxurious time sniffing.)

I didn't take full advantage of the SFWA Suite (as it was in TOH), but it did save my life Friday night. Footsore and weary, I stumbled in, just wanting to sit down and have a Coke--to find that they had a fully-functional hot tub, well stocked with towels and a "Do Not Disturb" sign over the door. So I closed the door, skinned out of my clothes and slid in. I oozed back to my hotel like a banana slug an hour later, having left my bones in the jacuzzi.

Nice masquerade (Westercons always have good 'uns). The mood of the evening was set by hosts Donna Barr and T. Brian Wagner who came in formal attire--Donna wore a tuxedo, Brian wore a gorgeous ball gown. The big crowd favorite was "Newt," a reenactment of a scene from Aliens probably because of the cool Alien costume. My personal favorites were "The Seven Deadly Sins of the Masquerade" and "The Four Basic Con Food Groups" (Salt, Sugar, Caffeine and Alcohol). That one, in particular, was clever--Sugar wore a tiered wedding-cake hat, Caffeine was dressed Carib-bean-style and holding a fan made of flattened coffee spoons, Alcohol was covered in grapes and wearing an upside-down champagne-glass for a hat, and Salt wore two bags of McDonald's French fries over her breasts. Ah, the pageantry.

My origami panel went over well; I honored the convention site by inventing a banana slug in folded paper, and teaching a roomful of people to fold banana slugs. (Actually, the art of folding paper into banana slugs is called Oregon.)

See Oregon on Page 12.

Atmosphere - Oxygen, Not Ozone

Continued from Page 6.

nearly as much damage, and 2) oddly enough, CFCs absorb HUGE amounts of heat (the same reason they're so nifty in refrigerators and air conditioners). That makes CFCs, pound for pound, a much worse factor in a potential greenhouse effect "doom" scenario than carbon dioxide is (the actual ratio of heat-storing efficiency is 10,000:1 in favor of CFCs [see *Global Warming* by Laurence Pringle]). Carbon dioxide at least gets recycled quickly by natural processes. CFCs don't breakdown unless exposed to substantial amounts of high energy radiation, like when they reach the ozone layer and above. The overall result is that the EPA figures show that in the 1980's, about 17% of the greenhouse gas effect (global warming) was due to CFCs.

Let me put a few things in perspective. The ban on chlorofluorocarbons (CFCs) is not a panic reaction by a bunch of "eco-doomsters" manipulating doctored data. It is the result of roughly 15 years of studies initiated in the 1970's that originally postulated a "worst case" scenario of where the CFCs were going in the atmosphere and what they would do when they got there. If you want to read about that research, try *Ozone Crisis: The 15-year Evolution of a Sudden Global Emergency* by Sharon Roan (staff science writer for that leftist eco-freak paper, *The Orange County Register*). It wasn't until about five years ago that the data was solidified and the studies of the Antarctic and (newer) Arctic ozone holes didn't show the mechanics until the late 1908's. Before that time, much of the CFC-banning was based more on public relations that good science (Mennen set up an entire deodorant ad campaign to show how much better solid sticks were than spray cans, for example). Most people didn't even know there *was* an ozone hole until the big cover story in *Scientific American* (January 1988). Before that, people heard vague stories of freon (a trade name for some kinds of CFCs) eating the "ozone layer," whatever that was. I get the impression that many people

still aren't sure where the ozone layer is, even if they know *what* it is -- it's the part of the stratosphere from roughly 15-20 miles up, in which the ozone concentration averages about 10 parts per million. To give some idea of scale, that concentration is roughly 40 times what the Reagan-era EPA said it's safe to breathe on a regular basis.

Overall conclusions:

1) The loss of the ozone layer would be a bad thing.

2) Most civilized nations, Quentland excepted, have realized that keeping the ozone layer would be a good thing.

3) Current measures are not adequate to "heal" the ozone layer or even totally halt damage. They *may* be adequate to buy time for further studies and solutions. I, for one, hope so.

Now for the controversial part: I *almost* agree with one of Quentin's other points. Inflammatory rhetoric aside, he states that no one deliberately sets out to hear bad voices. In various previous articles, he has lobbied for the overall musical improvement of filk. As I understand from other sources, he even practices what he preaches, in that he is himself taking voice lessons, to improve his own filksinging. What I *disagree* with is his self-proclaimed rude (as opposed to arrogant) stand about filk that fails to meet his standards. I've heard a lot of music in my life, produced by pros and amateurs, some good and some bad. In filking, I've heard a lot of voices, some good and some bad. I *have rarely* heard a voice that is so bad that it can totally ruin a good song, although a good voice *can* make it better. I *have* heard good voices fail to save bad songs. In either case, to quote an infamous filksong: "There's one thing more needing mention/Remember, we do this for fun..."

[Ed. Note: Whew! Boy, we really asked for that one! Our profound thanks to Nick Smith for presenting such an in-depth information article on such a timely subject. But for now, that's it for ozone. But we do look forward to future articles on filkish topics from Nick.]

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.

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.

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

Quicksilver Fantasies, P.O. Box 1660, Post Falls, Idaho 83854. Write for Free Catalog.

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

Thor Records, P.O. Box 40312, Downey, California 90241. Telephone: 213/862-1722. Chrys Thorsen and Ralph Mason, music producers. Write for information and flyer.

Unlikely Publications, 1741 Eighth Street, Berkeley, California 94710; 415/525-5534. Cynthia McQuillin, proprietor, producer and publisher of Folk and specialty tapes and songbooks.

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

Licensing Song Copyrights

Continued from Page 5.

been recorded and sold, therefore is suitable target for Compulsory Mechanical License (CML). Sent letter to Diana with CML-required Notice of Intent to Use, explaining that due to her taste in business partners, I'm going to CML *Zero-Gee Sex* rather than politely ask her permission. Sent copies of this letter to other FAMI stockholders.

22 July: "Can I use your stuff?" letters sent to Jordin Kare, Paul Willett, Tom Digby, Chris Weber, Julia Ecklar, and Clif Flynt. Was told that John Boardman might know how to get in touch with John A. Carroll, sent him letter asking for Carroll's address.

26 July: Received Certified Letter from FAMI -- they refuse to grant me a voluntary license for *Zero-Gee Sex*, which I didn't ask for. Curious.

27 July: Received letter from Diana; she wished to deny "any license authorizing the use of (*Zero-Gee Sex*) by (Quentin Long) on any recording project. . . I firmly believe such use will severely damage the future sales value of the song."

28 July: 2nd letter to Diana (and FAMI stockholders), this one explaining that her permission isn't required and attempting to reassure her regarding the purity of my intentions.

30 July: Postcard from Chris Weber. He thinks my cassette is a great idea and wants to see the contract.

1 August: Sent Chris a copy of the contract, a bit more info regarding the project.

3 August: Letter from Leslie Fish. Leslie, ignoring my written promise to pay Diana fair market value and give her proper credit and all, somehow believes I want to rip off Diana's song. Attempted to set Leslie straight in my postal reply.

4 August: Chris returned his contract with notes on what additions/changes he wanted made.

10 August: Letter from Samuel C. Justice, FAMI's attorney. Says I didn't

dot my i's and cross my t's in the Notice of Intent I sent to Diana.

11 August: Sent Christ a new contract, complete with all the (minor and quite reasonable) changes he wanted made.

12 August: Sent letter to Samuel C. Justice. Suggested, in part, that he surely had better things to do with his time that this pointless attempt to deny me a Compulsory Mechanical License.

19 August: Letter from Mr. Justice. More of the same.

21 August: Having gotten no replies, send second set of letters to Jordin, Paul, Tom, Julia, Clif and John Boardman.

22 August: Received signed contract from Chris.

25 August: Received letter from Julia, refusing permission. Summary: "Anne McCaffrey is real protective of all things Pernish, and I don't think she's like this idea."

27 August: Sent letter to Ann McCaffrey, explaining situation and asking for Anne's permission to use *Hate Little Fire-Lizards*.

7 September: Letter from Clif. Summary: "Sure, you can use my tune as long as the contract's okay."

20 September: Letter from Jordin. Summary: "Fine, as long as I get proper credit and copyright info."

22 September: Letter from Anne McCaffrey. Summary: "It's Julia's song. If it's okay by her, it's okay by me."

24 September: Sent letters to Jordin, Julia and Clif, with contracts for their perusal and approval.

1 November: Received letter from Julia; she wanted some minor changes to the contract.

4 November: Sent revised version of contract to Julia.

12 November: Received signed contract from Julia.

And that's pretty much where everything stands. I now (thanks to copyright lawyer Hugh Finley) have a valid Notice of Intent to Use that I can

Oregon Convention

Continued from Page 10.

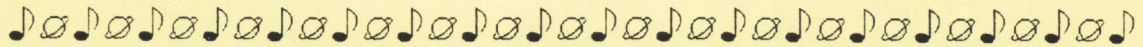
The hotels should have been pushed closer together for the con; I wish I'd seen more of Ursula than I did; and I should have gone on the riverboat cruise offered. Other than that, I have no complaints about Westercon 43. It was a splendid con, well-run, with a good strong filking program, and held in Red Lions, which have always treated sf fans very well. These Red Lions are used to hosting Orycons, so they are expert hands at dealing with sf cons.

I understand that the distance between hotels was the only major gripe at the end-of-con session; it was gently suggested that golf carts would be appreciated next time.

If that Westercon is an indication of how Oregon fans run things, I may just have to scoot on up Highway 101 one of these Novembers and try out an Orycon for size. That was one of the best con experiences I've ever had.

send to Diana, and she'll receive it soon enough. Tom Digby wants to hear my tune for his song before saying yea or nay (I swear I'll send you a copy, Tom!). Some folks have already signed the contract, and some folks I just haven't heard from recently. More news as it happens, to coin a cliché . . .

Latest update: Since Quentin wrote this in December, he reports the following "progress" on licensing *A Reconsideration of . . .* Diana Gallagher claims to have transferred the copyright to FAMI, who claims to hold it. However, in researching the copyright for a Notice Of Intent that will stand up to Mr. Justice's scrutiny, Mr. Finley, Quentin's attorney, found that the Library of Congress has it recorded under Diana Gallagher. It appears that the transfer was not registered. The latest correspondence seems to indicate that Ms. Gallagher may choose to reclaim her copyright from FAMI.



LAFÄ FILKSING
 Los Angeles Filkers Anonymous

Saturday, February 23, 1991
6:00 p.m. until we give up
Jim and Susan Fox Davis'
6557 Day Street, Tujunga, CA 91042
818/352-1236

TYPE OF CIRCLE: Whatever evolves.

COMESTIBLES: Potluck munchies and tourney leftovers. Angels Oriental Tourney is earlier that day, so Wok Madness may strike at any moment. (Basically, this means if you want to potluck, come at 6 - if not, anytime thereafter)

DIRECTIONS: Pick one of the following-or invent your own, it's at cöordinates 11-B3 for you Thomas Brothers jockeys:

1] Take the 5 or 405 to the 118 [Simi] Freeway East to the 210 Foothill Freeway South/East, towards Pasadena. Get off at Lowell, turn north/right off the cloverleaf exit. Head for the hills!

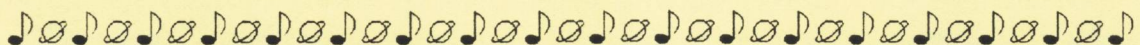
2] Take the 10 from the distant East, from Atlanta to San Dimas. Get on the 210 Foothill Freeway North/West. Get off on Lowell, turn right/north. Head for the hills!

Everyone: Go north on Lowell, uphill all the way, past Foothill. In a couple of miles Lowell ends in a fork. Take Day [left] not Markridge [right]. Follow Day 1/2 mile or so to the corner of Leona. The boring beige house on the northwest corner with the banner in front and odd noises coming out of it is ours.

♪♪♪ **NOTES** ♪♪♪

- 1] Some crash space is available: a queen-size unfolding couch, an old twin bed, a stray cot or two and quite a bit of hardwood floor. Bring sleeping bags.
- 2] Resident pet is Sheila, an Aussie Shepherd dog who is indifferent to music but who loves people, big and small.
- 3] No resident children, but your well-behaved kinder are welcome.
- 4] Please bring munchies. The only dietary law in effect is that nobody may eat anything he doesn't like.
- 5] Naturally, bring your filk stuff, musical instruments, books and the like. If somebody has a decent microphone we can record on the new cassette deck.
- 6] **NO SMOKING INDOORS!!!**
- 7] Silicon-based lifeform - Macintosh SE with MIDI programs. Also, we're trying to get our mitts on a copier for the weekend.
- 8] Outdoor Jaccuzzi open for stewing...swimsuits please, the fence isn't opaque.

Next LAFÄ Filksing - Saturday, March 23, 1991
House of the Prancing Skiltaire, Garden Grove
Rod O'Riley & Mark Merlino, hosts



The Filking Times

13261 Donegal Drive

Garden Grove, CA 92644-2304

FIRST CLASS MAIL