

The Filking Times

July 1989

The Official Filkzine of Con-Chord 5

Issue 6

Marcon 24 Memories (0)

by Joey Shoji

The last few years I've tried to attend one Midwest convention a year. 1989's was Marcon 24, which was held on April 28-30, at the Radisson Hotel in Columbus, Ohio. Of the Midwest cons I have attended, Marcon has had Musician GoH's in addition to its other guests and this year's were Sally and Barry Childs-Helton.

The Musician GoH's

For at least three years, people had been telling me about Barry and Sally. The songs on their tape, Escape From Mundania, were enjoyable as were the live recordings I'd heard. Sources also noted that they were very nice people. I'd like to report that, in person, Sally is mean and Barry is nasty, but that would be lying. The depressing truth is that they are friendly, musically talented, good performers, and both have doctorates (his in folklore; hers just see Marcon on Page 4).

Westercon 42 Filking

Latest Info & Updates

At the Con, be sure to check the easel and poster board outside the main filkroom for the latest information and updates on all filk events.

Room Assignments

We have the original filkroom 24 hours, and another room from 6 PM to 6 AM every night, Friday through Monday. The recording stuff will be set up in the 24 hr. room, and the filk concert will take place there. See "Two Rooms" at right for more info on this.

Concert Lineup

The filk concert is scheduled for Sunday evening at 6 PM. Be sure to check the notice board for any changes. So far, the performers will include Jordin Kare; Kathy Mar; Cindy McQuillan, Dr. Jane Robinson and The Primordial Oohz; Cathy and Paul MacDonald; Duane Elms (if in town); and others.

See Westercon on Page 5.

Filkers Get Two Rooms

by Gary Anderson

Thanks to all those valiant souls who crabbed to the right folk about the Westercon filking space. We got more. That's the good news. The bad news is that it is just down the way from a movie room. This is bad. But I have seen the total space layout and there really isn't any other space which isn't equally bad or worse. (There is this rock band playing near one of the set of rooms, and the Japanimation next to the other.) But it is perhaps survivable, at least until we get there and run someone else out of a more desirable area. So listen up, I need suggestions. We have a quiet room and a not-so-quiet room. I propose to segregate the filk by raucous&nolsey vs. quiet&easy. This is not really a good idea, but just the best I had late this night. So get thinking caps on this one, and feed back to me on the DAG BBS.

The hotel we are using does not really have enough function space for a Westercon. The rooms are either small, or are clustered around a ballroom where nolsey things are guaranteed to happen. We are a tad spoiled by having had much better in the past in LA, but the programming in general is pretty well honked on this one, so far. We will see what the salvage crew (Bruce Pelz) can do in some areas on this.

The current situation is that we have the original filkroom 24 hrs., and the Orange County #3 from 6PM to 6 AM every night, Friday through Monday. The recording stuff will be set up in the quiet room, and the filk concert will take place there. Anything else is subject to our collective ideas.

Con-Chord V Is Coming

Membership Rates Going Up

The next Filk Convention on the West Coast will be Con-Chord V, the Battle for the Planet of the Filkers. Guests of Honor will be Bill Roper and Carol Poore, with Cathy Cook MacDonald as Toastmistress. Conchord 5 will be held on October 6-8, 1989 (Columbus Day weekend) at the Quality Hotel (LAX) on W. Century Blvd., Los Angeles. Room rates will be \$50/nite. Look for Progress Report #1 to be out at Westercon.

If you don't have your membership yet, be aware that they are going up real soon! The current rate is \$20 thru July 4, 1989. After Westercon, it

will be \$25 from July 5 until September 30, then \$30 from October 1 and at the door. Supporting memberships are \$8 at any time and can be converted. Memberships can be bought from any ConCom member (see them at local filks) or at Westercon from the DAG or Wall Songs tables in the Dealer's Room. Remember, you can pay us now, or pay us MORE later.

If you've been wondering, Con-Chord 5 is being brought to you by a lot of the same old gang that you blame for Con-Chords 1-4. Paul See Con-Chord on Page 6.

UPCOMING EVENTS

Conventions

Westercon 42, June 30-July 4, 1989. Conosaurus, P.O. Box 8442, Van Nuys, CA 91409. Attending membership: \$60 at the door. To be held at Anaheim Marriott (across from Disneyland); room rates: \$78 (sgl); \$88 (dbl); \$108 (quad); \$20/extra body. Of special interest to filkers: Gary Anderson is Filk Chair (see Page 1 for further information).

Con-Chord V, October 6-8, 1989. Paul Willett, Chairman; 1810 14th Street #102, Santa Monica, CA 90404. Attending membership: \$20 till July 5; then \$25 until September 30; \$30 at the door; supporting: \$8. GOH's: Bill Roper & Carol Poore. Toastmistress: Cathy Cook MacDonald. Hotel: Quality Hotel (LAX Airport), 213/845-2200; room rate: \$50.00 (sgl/dbl) per night.

OVFF V, October 1989. P.O. Box 211101, Columbus, OH 43221. Annual Midwest Filkcon.

Consonance 1990, March 2-4, 1990. Bob Laurent, Chair; Wall Songs, P.O. Box 29888, Oakland, CA 94604. Membership: \$20 thru 10/9/89; \$25 thru 2/2/90. GOH's: Barry & Sally Childs-Helton. Toastmaster: Chris Weber. Hotel: Radis-

Future Filksings

Los Angeles Area:

July 15: Rick Weiss & Deborah Leonard, hosts
Garden Grove, CA

August 5: Max-I-Filk
LASFS Clubhouse
No. Hollywood, CA

Sept 23: Lee & Barry Gold, hosts
Los Angeles, CA

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

San Diego Area:

4th Saturday of each month. Contact Barney Evans, 619/282-2892, for information.

SF Bay Area: For info/mailling list, contact Bob Kanefsky, 415/324-2001, Kathy Mar, 415/481-6736, or Colleen Savitzky, 408/294-6492.

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

son Hotel (rates to be published later).

Westercon 43, July 5-8, 1990. P.O. Box 5794, Portland, OR 97228; 503/283-0802. Attending membership: \$25 till July 4, 1989; higher later. Supporting: \$15.

Corrections:

The announcement in the Quick-news column in Issue 5 of a vacancy for the Toastmaster position at Con-Chord V was incorrect. Although Cathy Cook MacDonald is moving to Eastern Canada, she is and will continue to be Toastmistress, according to Paul Willett, Chairman.

We apologize for any inconvenience this erroneous announcement may have caused for anyone.

o o o o o
The phone number given last month for Wall Songs was incorrect. The correct number is listed in the *Filk Sources and Resources* column on page 5.

"Quoth The FilkLord..."

Will not appear this month. Quentin called about two weeks ago and said he had this great idea for a column. We told him it was unprintable. He wrote it anyway. It's *still* unprintable. Quentin, you were warned when you began this column that you would be smacked across the nose when necessary. This is the first time it's been necessary.

THE FILKING TIMES Editorial Policy--TAKE HEED!

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 1989 Rick Weiss and Deborah Leonard. All rights reserved. All materials bearing notice of prior copyright are reprinted hereby 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 is given.

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CONTRIBUTION POLICY: Those who send items for print that generate 5 column inches of text (2.25-inch width and 10-point type) in one issue will receive that issue free; subscribers having a published item conforming to the above will have their subscription extended by one issue.

RATES: \$5 for 12 issues; \$4 for backdated subscription (Issues 0-12); or trade for other filkzines; 1st class mail. Single or sample copies are available for \$0.50. Send cash, check or money order payable to: Rick Weiss, 13261 Donegal Drive, Garden Grove, CA 92644-2304.

DISCLAIMER: The opinions expressed herein are those of the writers and are not necessarily those of the editors. We will try to publish different viewpoints and responses on issues of interest. Do be aware that "No Comment" is a response, albeit rather unenlightening.

REVIEWS, ARTICLES, COMMENTARIES, LETTERS: We are looking for items on topics of general interest to filkers, be it local news, filk reviews, tips on songwriting, Convention reports, filk history, local filk customs, comments on previous articles, or whatever else you can think of. Please write!

EVENT LISTINGS: We will publish information about upcoming filk events and conventions. So send us something, gang, so we can print it!

SUBMISSIONS: Send your submissions to the above address in hardcopy OR Atari ST diskettes (3.5") with .DOC or ASCII files OR upload ASCII files to the DAG Electronic BBS (213/546-1861 at 1200 baud) via the Control Z upload to Sysop command.

CLASSIFIEDS/ADVERTISING: Classifieds will be published on a space available basis. Free classifieds up to 4 lines for subscribers; additional lines and non-subscribers: \$0.25 per line. Other advertising--call or write us and we'll negotiate.

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SUGGESTED BILL OF RIGHTS AND RESPONSIBILITIES FOR A FILK

Part 4 of 4

With comments by Deborah Leonard

Working with the Filking R&R's has been an interesting project. I found out that while filkers generally have opinions on any given subject, this article really brought out some strong ones. But I'd still like more feedback, especially from across the country. The R&R's are not static, but change/evolve in response to the needs of the filking community. To those readers way out there, what are your local filk customs and what do you do to encourage filk courtesy? To all filkers, do you agree with any of the Filking R&R's or none of it? If not, why not? Do you have any alternate suggestions for promoting filk courtesy? Send your responses and commentary to me c/o *The Filking Times* and future issues will highlight the discussion.

Below are some examples on how the original R&R's responded to your comments (*italicized* phrases indicate the change). The entire current revised version is attached to this issue.

I. D. The responsibility to provide advance notice *on invitations or flyers* to filkers for items E through O below. (Specifies how/when to provide advance notice.)

N. The right to pass the kitty to help defray costs *(local customs may differ)*. (Boy, was this a hot item! Passing the kitty originated as a SoCal custom because when potlucks did not work out, some hosts fed the horde dinner and passed the kitty to defray the costs. However, in NoCal, the potlucks tend to more successful with everyone contributing. The final phrase was added to emphasize the freedom of choice in any given locale.)

Q. *The responsibility for ensuring that guests who are not crashing overnight depart for home before they become incapacitated by*
See Rights on Page 4.

Maxi-Filk '89 At The LASFS Clubhouse

by Tera Mitchel

Maxi-Filk '89 is being held August 5 at 3 PM at the LASFS Clubhouse in N. Hollywood. It will be a BIG filk party, just like the first Maxi-filk was back in . . . What do you mean, you don't remember it? You weren't filking then? Well then, let me tell you about it --

Back in January Eric Gerds and I were talking about the "good old days" of Kushyon's Flyte House and some of the fun but crazy things we did in our youth (Ghods, that was such a long time ago). Filking 'till dawn, the crazy San Diegans and how much fun the Maxi-Filk was. That was when I decided to have another Maxi-Filk, and although I'm shocked to learn that many filkers haven't heard of the it, I realize now that they were not around then. So I would like to explain what exactly the Maxi-Filk was and why we are holding another one.

Back about @#%*?! years ago Diane Lee (Momcat) Myers and I got involved in filking. Not only did we attend the regular monthly filks, but we also held small private invitational filks (mini-filks) at my apartment. After a while Diane decided that she wanted to hold a BIG filk party, but there was no way my place could handle it. So she got the use of the LASFS Clubhouse and called it the "Maxi-filk" because it was too big for a mini-filk and too small (we thought) for a convention. As it turned out, about eighty people attended and Bayfilk that year wasn't much larger. This was one of those wonderful projects that one person (Momcat) masterminded, but where lots of people got involved and everyone enjoyed themselves.

The main reason to have another Maxi-Filk is that it is fun. By holding a filk at a well-known fanish location, it is a chance to encourage new members to join our community, and to give an opportunity to any of the "oldtimers" who have dropped out to come back in.

Another is that "Filking 101: A Newcomer's Guide to Filking", edited by Jane Mailander, is being developed as a free handout for new filkers and needs funds to pay for publishing/printing. (I have seen a parts of the first draft, and it looks great.) To raise money for this, Arthur Rubin has donated two pieces of SF artwork to be raffled off at the Maxi-Filk. Look for them at Westercon-- they will be on display at the DAG dealer's table there.

This is also a chance to try some new ideas, which may (or may not) work out. There are many ways of running a filk circle and we would like to try some different ones. Some time will be set aside for "Theme Hours", where all the songs will follow a pre-decided theme, such as pro-space, fantasy, or aliens, etc.

As before, the back building will be the singing area and the front the talking zone. Please be sure to keep quiet outside, especially after 10 PM. DAG Productions will be running a dealer's table and others may also come. Unlike the previous Max-Filk, there is no formal concert planned. Dinner will be everyone fend for themselves - and don't forget to eat! (I promise to say it only once.)

Should anyone have any questions, comments or suggestions, or even just want to help out, give me a call at 714/775-6580 (before 9 PM on worknights, please).

Coming Next Month In *The Filking Times*

Issue #7 of *The Filking Times* will be a special look at filking in southern California. Find out who's who, what happened (and who did it), where we've been and where we're going. Contributions especially solicited if you have anything you want to say on the past, present, or future of filking in the LA area.

Part 1 of 2

Folk and Filk

by Mara Eve Brener

I first discovered filk music during an empty schedule spot at my first con, LACon2 in 1984. You can imagine my surprise at realizing that I had written my first filksong in 1970 as a science project. My background has always been in folk music, an interest which continues to this day, so I sort of got into filk through the back door, as opposed to getting there through fandom, as so many others have. Conversely, there are probably a lot of filkers out there on whom the folk references so familiar to me are lost. I would like to share a few of them with you, towards increasing understanding and enjoyment of both folk and filk.

First of all, the "folk tradition" as I understand it, refers to the evolution of songs through the different countries and ages. Particularly at the time when few people were literate, the songs were communicated primarily by oral transmission. Portions of lyrics were incorrectly repeated or partially forgotten, and different ones were substituted. Ideas were lost or gained through translations into other languages. Words or concepts which no longer applied in the circumstances in which the songs were being sung often disappeared, sometimes replaced by new ones. A feel for this can be gotten by dipping into *The English and Scottish Popular Ballads* by the late Francis James Child, a five-volume compendium of 305 songs. Each song is represented by numerous versions, collected in different areas and determinedly written down precisely as performed. The thing that I personally find humorous about that fact is that the singers themselves probably did not view the songs that rigidly, and perhaps never even sang them exactly the same way twice. Most of the little "true" folk music which still exists in the oral tradition today is divided between that sung by children, and that found in rugby locker rooms.

To be continued.

Rights

Continued from Page 3.

fatigue (or alcohol if there is drinking). (California has this interesting law that the bar and/or bartender is responsible for his customers: If a drunk customer injures someone in a vehicle accident, the bar and bartender can be held liable. One reader felt this attitude should be broadened to cover filksings, noting that fatigue can incapacitate a driver as much as alcohol since most filks last till the wee hours of the morning and some folks travel a distance to participate. However, monitoring this would probably be more effective at a smaller filk or where the host knows the guests well.

II. B. The responsibility to contribute to the evening's munchies or to the kitty *in accordance with local customs.* (See N above.)

C. The responsibility to help clean up the filksite *both before and after the filk.* (Well, we all know what our own house looks like afterwards and sometimes even before. Any and all

help is most gratefully appreciated.)

G. *The responsibility to depart for home if not crashing overnight before becoming incapacitated by fatigue (or alcohol if there is drinking).* (It's not solely the host's responsibility to look after the guests; we're responsible for ourselves, too!)

III. H. The responsibility to keep your introduction short and to the point. Your song should stand on its own merits without apologies or long explanations (*see Listener #G*). (See what can happen? [Chant sing, sing, sing...])

J. *The responsibility not to cut-off or talk over someone else's song or intro.* (How many times has the crowd been ssh'd (Pray silence! works too) just so a quiet intro or song can be heard? Sometimes a shy filker has an impossible time jumping in because of the chatter.)

IV. C. *The right/responsibility to leave the filkroom if you don't like the song/performer/whatever* (*see Performer #G*). (Re-wording of this point for clarity.)

Marcon

Continued from Page 1.

recently in ethno-musicology). Barry sings and plays 6- and 12-string guitar and Sally provides rhythm/percussion on various instruments (including congas and drum machine). My suspicion is that they'd play even more if they had extra cargo room in their car to bring them along.

The Concerts

Filk programming was held in a room across the hall from the main programming and dealers' rooms. It was nice that the location was in a high-traffic area so the curious could pop in for a sample -- a conscious choice, I believe, by those in charge. Six half-hour sets beginning at 3 PM on Saturday featured Tom Smith, Renee Alper and friends, Bill roper, Mary Ellen Wesels and me, Mark Bernstein, and

Sally and Barry Childs-Helton.

Tom Smith started things off with his entertaining, mostly funny stuff. Although I missed two-thirds of his set, I'm impressed by the consistency of his humorous material (yes, he's the "Tom" I mentioned in a con report I wrote for Kantele/Harpings a few years back, for those who keep track of such things). I'll take the chance that his head won't swell toooo much and say that he keeps getting better each time I see him (as he generally sticks with what he does well or has practiced to competent performance).

A schedule change (I found out at 3:20 PM!) had Mary Ellen and myself going on next. I stalled and had Tom sing another song until Mew came rushing in. We had planned a "NO-FILK" filk set - folk and some other songs not specifically filk, but ones we like doing anyway. Songs I thought were highlights:
See Marcon on Page 6.

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.

DAG BBS (Electronic Bulletin Board System), 213/546-1861 at 300/1200 BAUD. 24 hours/day, Tuesday through Sunday. Filk, costuming, gaming, books/media, general fan-ish interest.

Firebird Arts & Music, Inc., P.O. Box 453, El Cerrito, California 94530. Telephone: 415/528-3172. 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.

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, filk publisher.

Wall Songs, P.O. Box 29888, Oakland, California 94604. Telephone: 415/763-8415. (Corrected phone number) Bob Laurent, proprietor, producer, and publisher. Write for FREE CATALOG.

Westercon

Continued from Page 1.

One Shots

Will be done on a time available basis from 6:00 to 6:30 PM on Sunday. First come, first served. Signup sheet at the main filkroom beginning Friday night.

Panels and Programs

What Is This Stuff Called Filk??

Introduction to filk for the neo or neofilker or amused bystander. Basic explanation, history, "in" jokes, traditions, and demonstrations. No throwable vegetables permitted.

Whatever Happened To Filk Communication?

The demise of The Philk Phee-Nom-Ee-Non, or perhaps its resurrection (depends), the demise of a lot of other filkmags, and suggestions (and commitments) for their replacement. A short treatise on the use of Compuserve and other nets to Get the Word Out. Info from The Filking Times and Xenoflikka. If Paul Willett's wife Janet isn't having her third child, a short explanation from the pre-eminent filk publisher on why two kids and a 16-

hour-a-day workday impacts publishing activities. Otherwise his friends will provide whatever seems likely explanations, and mail him a tape of the result.

The Business of Filk How do those tapes, etc., get produced, what to watch out for, some basic copyright/contract stuff to absorb, and a rousing debate over whether filk is/can become a real business. (or should, for that matter) Some info on where to buy tapes, songbooks, etc.

Filk Etiquette, or Why You Don't Eat Potato Chips Over Someone Else's Songbook...

What to do and not do at a sing, the different kinds of sing, and how "host's rules" applies at house sings. The Two Big Bananas, Bardic Circle and Chaos - differences and similarities, and when they break down.

Parties

Thor Records will be throwing an Anniversary & Listening Party on Sunday night to celebrate the anniversary of their first release, and to hear their newest releases from Larry Warner and Dr. Jane. Door prizes, food & drink. Location & time to be announced at the Con.

Quicknews

DAG Productions has two new tapes out, *Shake the Dust Off*, by Bill Sutton, and *Strangers No More* by Brenda Sinclair Sutton. Both were produced for DAG by Thor Records.

Philk Press has risen from the (un)dead and Philk-Phee-Nom-Ee-Non issue #56 has been mailed to everyone on Paul Willett's old mailing list. If you didn't receive it, and you would like to, send Paul your address and he will mail you a free copy. (Send him a \$.45 SASE and he'll also love you for it.) Contact Philk Press, P.O. Box 4128, Panorama City, CA 91412, 818/893-7397.

More new tapes! Thor Records has just released *Through My Eyes* by Larry Warner, and *Wackademia* by Dr. Jane and the Primordial Oohz.

The Popular Culture Library at Bowling Green State University in Ohio is trying to build up a filk collection, believer it or not, and copies of any material you can donate (songs, tapes, 'zines, etc.) will be welcome. This is an important chance to document filk as a genre in its own right. Contact Brenda McCallum, Popular Culture Library, Jerome Library, Bowling Green State University, Bowling Green, Ohio 43403-0600, 419/372-2450. *Contributed by Sally Childs-Helton*

Kathy Mar and MEW (Mary Ellen Wessels) will be in the studio at Thor Records after Westercon to work on their next tapes.

And if you survive the convention, Chrys and Ralph invite you to attend their Dead-Dog Party Tuesday, July 4, at 4 PM, at Thor Studios, 9920 Dolan Ave., Downey, CA. Look for directions at the Con, or call 213/862-1722 if you get lost. This is BYO everything/potluck, with a swimming pool and BBQ available. Fireworks are also planned.

Marcon

Continued from Page 4.

"Anchorage" by Michelle Shocked (Mew), "Annie" by Fred Small (Mew and Joey), and our closing (and token filksong) duet, "Reluctant Freedom" by Gall Pittaway and Sheila Willis. The obvious lowlight was my solo rendition of Kate Bush's "Hounds of Love" where I had to restart three times!

Bill Roper followed us and I missed half of his set apologizing to Mew outside the filk concert room. I guess I left "bad vibes" (gee, I think there's another term for this . . .) in the room because Bill went blank on a middle of his "The Destroyer" (thankyouthankyou-Idon'tfeelsobad-now) for which I'm sure he wasn't pleased. He sang other songs, but I don't recall their names. Perhaps it was because I was gearing up for --

Renee Alper's set. She's a Midwest filker who primarily did funny songs the last time I saw her, plays keyboard, and gets around in a wheelchair. Despite having been in a near-fatal car accident a few months prior and breaking bones in her back/neck, she was determined to perform. Restricted by a head-stabilizing device called a "halo", she was clearly unable to accompany herself, but had recruited others (Tom, Barry, Sally, Mew and me) to back her up when she wasn't singing to taped music. Selections included "Object on Display", "For the World Is Hollow and I Have Touched the Sky", "Wheelchair in High Gear", "Mr. Ose-Man", and "Velveteen".

Up next was Mark Bernstein. A very good performer, he sings a cappella and can really sell a song. He sang a few songs and spent the second half of his set telling a delightful story about Jack (like "and the Beanstalk"). Mark explained that there are quite a few folk tales involving Jack and, while I don't remember the title of this one, it was probably "Jack and the Devil" or "Jack and the Imps From Hell".
FUN!

Filking, Etc.

Other filkers I saw (and remembered): Cliff Flynt, Mark Wise (programming director), Barb Reidel,

Carol Poore, Coulsons Buck Juanita & Lori, Naomi Pardue, Robin Nakula, Murray Porath and B.J. Willinger (although I don't think I saw him at the filks). Highlights: anything by Juanita or Barry & Sally, Robin doing "Good Thing He Can't Read My Mind" by Christine Lavin followed by Tom's parody, followed by Robin's filk of Tom's; an "I can top that" struggle between Murray and Tom on the subject of "Batman"; and the stuff done by the gentleman (I forgot his name, too) who played and sang Crosby, Stills, Nash and Young, and other songs Sunday morning at 3:30 AM.

Dedicated Musician GoH's, Sally and Barry performed at both the opening and closing ceremonies, the latter of which was a sing-a-long jam session. By the end of it, they had been joined on-stage by Juanita, Mew, myself, Michael P. Kube-McDowell (author of "The Trigon Disunity" trilogy and "Alternities"), Tom, Mark W. and Cliff. It was wild and fun (okay, "wild fun"), and a nice way to end my first Marcon.

Footnote: Renee would like to hear from anyone willing to drop her a note: Renee Alper, 730-F Northland Road, Forest Park, Ohio, 45240. Last I heard, she could even call if you include a telephone number.

Con-Chord V

Continued from Page 1.

Willett occupies the Chair this time, assisted by Gary Anderson, Jim & Sue Fox-Davis, Eric Gerds, Deborah Leonard, Tera Mitchel, Chris Weber, Rick Weiss, Karen Willson and Janet Wilson. But remember, it's the computers that are doing the real work, now. Right???

Although programming plans are still preliminary, Con-Chord V is looking to get away from the Filk Mega-Concert. You can expect a great concert at the Con, of course, but also expect more time for open

FILKZINES AROUND THE COUNTRY

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

Filk Fax: Published by Truffan Enterprises, P.O. Box 690694, Tulsa, OK 74169-0694. Edited by Marie Garrett.

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

MetaFilk: Published and edited by Charles Asbjornsen, 2026 East 55th Street, Brooklyn, New York 11234.

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. Hugo Award nominee. 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.

filksinging. Ideas on programming are welcome and can be posted on the DAG BBS, where the ConCom (and everyone else) can see them. Songs for the Program Book are also in great demand.

There will be Dealers there so you don't have to worry about having to carry any extra money home after the Con. (We all know how much room money can take up in our suitcases.) Expected as of now are Wall Songs, DAG Productions, and Carolly Hauksdotir. A limited number of Dealer's tables are still available. Contact Eric Gerds if you're interested.

SUGGESTED BILL OF RIGHTS AND RESPONSIBILITIES FOR FILKERS (Revised Version 1.1)

I. AS A HOST (at a housefilk):

- A. The right to edit the guest list or to have an open filk and the responsibility to do the dirty work.
- B. The right to ask someone to leave and to ban a person from the household.
- C. The responsibility to post household rules, if any, in a conspicuous place, i.e., the fridge or front door.
- D. The responsibility to provide advance notice on invitations or flyers to filkers for items E through O below.
- E. The responsibility to alert guests to potential hazards, i.e., fuzzies, rug rats, whatever.
- F. The right to specify "NO SMOKING--PERIOD!".
- G. The right to declare any space "OFF LIMITS", i.e., spare rooms, fridge, etc.
- H. The right to declare an "Adults Only" filk.
- I. The right to specify starting and ending times as desired--you're not locked into "4:00 PM to ?????".
- J. The right NOT to provide a feast or crash space.
- K. The responsibility to provide the maximum seating space available, i.e., large living room or family room, plus (if available) alternate space for those who wish to converse.
- L. The responsibility to provide a serving area for food/drink/munchies.
- M. The responsibility to provide paper/plastic eating/serving supplies.
- N. The right to pass the kitty, if you wish, to help defray food costs (local customs may differ).
- O. The right/responsibility to set the filksing style (i.e., bardic circle, Midwest, host's rules, etc.) and to clearly define/announce the filk rules, especially for the neos (let's avoid interrupting the filk for rule explanations).
- P. The right/responsibility to run the filk and/or appoint demighod(s).
- Q. The responsibility for ensuring that guests who are not crashing overnight depart for home before they become incapacitated by fatigue (or alcohol if there is drinking).

II. AS A GUEST (at a housefilk):

- A. The responsibility to respect and honor the host's declared and posted house rules.
- B. The responsibility to contribute to the evening's munchies or the kitty in accordance with local customs.
- C. The responsibility to help clean up the filksite both before and after the filk.
- D. The responsibility to get host's OK in advance to bring smalls/minors/pets.
- E. The right to arrive and/or depart at any point during the announced hours.
- F. The responsibility to honor the host's chosen style of filksing and demighod.
- G. The responsibility to depart for home if not crashing overnight before becoming incapacitated by fatigue (or alcohol if there is drinking).

III. AS A PERFORMER (anywhere):

- A. While performing, the right to the undivided attention of filkers present.
- B. The responsibility to be ready with a song when it's your turn--don't keep the rest of us waiting, please.
- C. The right to entertain the rest of us with your musical talents. If you have something to sing/perform, take your turn.
- D. The responsibility NOT to be a filkhog. Let others have a chance to perform too.
- E. The right to pass or decline a request WITHOUT HARASSMENT.
- F. The right to choose your form of torture, be it filk, folk, synthesized, accompanied, a capella, instrumental, OSE, bawdy, whatever.
- G. The responsibility to announce any caveats to your performance. Some people are offended/upset by some types of filk, such as OSE, bawdy, etc. This is neither their fault nor yours. Don't let it stop you from performing, but allow them to leave gracefully (see Listener #3).
- H. The responsibility to keep your introduction short and to the point. Your song should stand on its own merits without apologies or long explanations (see Listener #7).
- I. The right/responsibility to define/request your desired accompaniment, i.e., vocals/no vocals (it's a solo, general sing-along, chorus only, etc.) and instruments/no instruments (solo, harmonizing, all together now, etc.). If nothing is said, anything is fair game!
- J. The responsibility not to cut-off or talk over someone else's song or intro.

IV. AS A LISTENER (anywhere):

- A. The responsibility to give the performer your undivided attention and to respect her/his choice of music (i.e., NO chitchat in the filkroom during the music!).
- B. The responsibility NOT to hog any down time (time between performers), i.e., don't rush in to fill the void with conversation.
- C. The right/responsibility to leave the filkroom if you don't like the song/performer/whatever (see Performer #7 above).
- D. The responsibility to leave the filkroom quietly so as not to disturb the rest of us who are enjoying the performance. (Hint: If you leave frequently, sit near the exit.)
- E. The responsibility to respect the performer's choice of accompaniment and NOT to join in without invite/consent. (If not immediately clear, ASK FIRST before joining in.)
- F. The responsibility to move to an alternate room/space if you want to converse.
- G. The right as an audience (en masse) to short circuit an unpleasantly long intro (see Performer #8 above).

FOR FLEXIBLE BONDING (Page 11)

1. A. BONDING

1. The first step in the bonding process is to clean the surface of the substrate to be bonded. This is done to remove any dirt, oil, or other contaminants that might interfere with the bonding process.
2. The second step is to apply a bonding agent to the surface. This agent is usually a liquid or paste that contains a resin or other bonding material.
3. The third step is to apply the material to be bonded to the surface. This is done by pressing the material against the surface, which causes the bonding agent to flow into the space between the material and the surface.
4. The fourth step is to cure the bonding agent. This is done by exposing the material to heat or light, which causes the resin to harden and bond the material to the surface.
5. The fifth step is to inspect the bond. This is done to make sure that the bond is complete and that there are no defects.
6. The sixth step is to clean up any excess bonding agent. This is done by wiping the surface with a clean cloth.
7. The seventh step is to store the material in a safe place. This is done to prevent the material from becoming damaged or contaminated.
8. The eighth step is to use the material in a safe and proper manner. This is done to prevent any accidents or injuries.
9. The ninth step is to dispose of any waste material properly. This is done to prevent any environmental damage.
10. The tenth step is to follow all safety instructions. This is done to prevent any accidents or injuries.

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