

The Filking Times

August 1989

The Official Filkzine of Con-Chord V

Issue 7

Folk and Filk

Part II of II

by Mara Eve Brener

What I have described so far is a largely accidental, "whisper down the alley" form of song evolution. However, there also appears at times a force of very deliberate change, which I would be inclined to dub the "filk tradition", as this certainly describes the way in which filk songs replicate themselves. It did, however, show itself at much earlier times as well. A few examples follow.

On a record of Australian folksongs I discovered a cute little ballad describing activity in a sheep-shearing shed called "Click go the Shears". A portion follows:

"Out on the boards, me lads, a
blade shearer stands,

Grasping the shears in his thin, bony
hands,

And his bleary eyes are fixed on a
blue-bellied ewe,

Saying, 'If I only get you, then I'll
make the ringer go.'

Click go the shears, boys, click,
click, click..."

It sounds like a fairly sturdily Australian song, what with the subject and the dialect. So it was that, while listening to a record of Scottish songs, I experienced an odd sense of *deja vu* upon hearing the melody of a song I did not know. When it reached the chorus, "Ring the bell, Kinley...", I knew before hearing it that the next line had to be "ring, ring, ring". On subsequent playings, I became aware that, although he ballads otherwise have little in common, the first two lines of the first verses both deal with "somewhere someone *stands, grasping* something *in* some kind of *hands*".

See Folk on Page 5.

Comments on the R&R's

To the Editor:

By Maura Anderson Young

I have a few comments on the contents of The Filking Times June Issue (no need to threaten me with violence):

Regarding the Filking R&R's - I am probably one of the first adults that grew up around fans and filking. When Gary got into filking before I was even a teenager, I followed along as if glued to his side. Since he is quite often considered the enforcer of good graces, I have been exposed, over the years, to just about every bad situation you can imagine.

It is very helpful (in my opinion) to be able to hand a newcomer to filking a written list of what we try to abide by so that they can understand why everyone may be glaring at them or even trying to lock them into the bathroom. I don't see anything in the Filking R&R's that are anything but "common" courtesy but, especially with newcomers to fandom, written guidelines do help.

I also have a few notes for the filkers in general:

1. The next person who refers to me with "she looks too old to be Gary Anderson's daughter" will be sentenced to spending an hour watching Gary trying to teach his two-year-old grandson how to play computer games! Just remember that I can be ruthless. I grew up listening to "Roland the Headless Thompson Gunner" every day with Gary trying to learn to play the guitar!

2. I would love to learn from just about anyone as I proceed in my attempt to return to the "real" world.

See Letter on Page 4.

Another View Of The Matter

by Lee Gold

Postulates:

1. The reason most filkers get together is to have fun.

2. Most filkers can't sing perfectly. They can't write with perfect scansion and rhymes. They don't have perfect manners. No set of rules or helpful suggestions can fix these problems. Local filksings will never become professional-level performances. And most filksingers would be uncomfortable and go elsewhere if asked to perform at such a concert.

3. There are certain Unwritten Rules most filkers try to observe. It might be worthwhile writing these down for newcomers and visitors. And maybe take a second look at any rules -- even Unwritten Rules -- that seem to be interfering with having fun.

Some of the Unwritten Rules -- plus Some Observations

1. A host should turn off the canned music. People want to sing. A host should not ask people to stop singing and watch TV instead. People shouldn't talk while someone is singing. People should hush if someone wants to sing.

Observation: Newcomers who say they don't know what song to ask for because they don't know any filk-songs should be loaned filk song-books to look through. Maybe we even need a hand-out to tell newcomers about all the kinds of filk-songs there are, such as songs about computers, science, roleplaying, spaceflight, fandom (and filking fandom), even songs about F&S

See Another View on Page 6.

UPCOMING EVENTS**Future Filksings****Los Angeles Area:****August 5:** Maxi-FilkLASFS Clubhouse
No. Hollywood, CA**Sept. 23:** Lee & Barry Gold, hosts
Los Angeles, CA**Oct. 6-8:** Con-Chord V (see Con
listings for more info)**Nov. 4:** Harry & Mara Brener
Arcadia, CAFor 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, 415/481-5736, or
Colleen Savitzky, 408/294-6492.To have your (or any other) filksing
listed in this column, call or write
Rick Weiss (see above).**UPCOMING EVENTS****Conventions:****Con-Chord V**, October 6-8, 1989.
Paul Willett, Chairman; 1810 14th
Street #102, Santa Monica, CA
90404. Attending membership: \$25
till September 30; \$30 after October
and 1 at the door; supporting: \$8.
GOH's: Bill Roper & Carol Poore.
Toastmistress: Cathy Cook Mac-
Donald. Hotel: Quality Hotel (LAX
Airport), 213/645-2200; room rate:
\$50.00 (sgl/dbl) per night.**OVFF V**, October 27-29, 1989. P.O.
Box 211101, Columbus, OH 43221.
Memberships: \$15 thru Sept 30, then
\$20 at the door. GoH's: Barry &
Sally Childs-Helton. Toastmaster:
Joey Shoji. Hotel: University Inn,3110 Olentangy River Road,
Columbus, Ohio, 43202. Call 800/
262-7468 (800/282-3626 in Ohio
only) for reservations. Annual Mid-
west Filkcon. Vote for the OVFF
Pegasus Awards - non-members
can vote, too!**Consonance 1990**, March 2-4,
1990. Bob Laurent, Chair, Wall
Songs, P.O. Box 29888, Oakland,
CA 94604. Membership: \$15 thru
04/15/89; higher later. GOH's: Barry
& Sally Childs-Helton. Toastmaster:
Chris Weber. Hotel: Radisson Hotel
(rates to be published later).**Westercon 43**, July 5-8, 1990. P.O.
Box 5794, Portland, OR 97228; 503/
283-0802. Attending membership:
\$30 till December 31, 1989; higher
later. Supporting: \$15.**What Happened at Westercon?**

Except for the Filk concert on Sunday, filking at Westercon was the deadest I have ever seen at a convention of this size or even half this size. Where was everybody? *The Filking Times* is looking for articles and reports on what YOU did at Westercon and what YOU thought of the filking activities. Keep those cards and letters coming in, folks!

THE FILKING TIMES Editorial Policy--TAKE HEED!Rick Weiss, *Publisher* Deborah Leonard, *Contributing Editor*

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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 3.5" diskette (IBM 720k or Atari ST format) with 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.

TRIVIA: This 'zine was produced on an Atari 520ST upgraded to 1 MB using Timeworks *Word Writer ST* and *The Timeworks Desktop Publisher* and printed on a Citizen MSP-10 9-pin dot matrix printer.

"Quoth the FilkLord..."

by Quentin Long

An eccentric column by an
off-centered filker

("Unprintable?" Whaddaya mean, my last column was "unprintable"? I didn't use even ONE of the Seven Words You Can't Say On Television! Aaaah, yer mother wears army boots -- "loud, wet raspberry")

One of these days, someone really ought to put together a Filkers' Tarot deck, with a different member of our community displayed on each card, but rather than wait for the indefinite "someone" to do this thing, I've chosen to start work on the project right now.

As you may know already, the most common version of the Tarot deck consists of two parts: the Minor Arcana, whose fifty six cards are roughly equivalent to a conventional poker deck, and the Major Arcana, an entity unto itself whose twenty two cards are perhaps somewhat analogous to the Edicts in the game of Cosmic Encounters. The seventy eight cards of the Tarot as a whole are a bit much for this column, even if done serially over three or more issues, so I'll restrict myself to the major Arcana this time around. For the most part, I've picked my names with little or no regard for any of the "traditional" readings of the cards, falling back on said readings only when my own intuitions failed me. All quoted comments regarding the "true significance" of any card are taken from Arthur Edward Waite's The Pictorial Key to the Tarot.

See FilkLord on Page 4.

The Ghodmudder Speaks...

The first time I listened to Brenda Sutton's tape Strangers No More, a new release from DAG Productions which was recorded at Thor Records, I started humming along and drumming to the beat (which can be dangerous driving down the freeway). I have known Brenda for many years and admired her songs. This tape has an interesting com-

bination of science, fantasy and a touch of mainstream music. The back-ups, done mostly by Chrys Thorsen, are wonderful which makes these songs true gems. My personal favorite on this tape is "Ross", based on the C.J. Cherryh book "Merchanter's Luck".

...and everyone should listen (and form your own opinion).

Filk is a Performing Art

by Chrys Thorsen

I have taught music and worked with performing artists for many years. In that time, I have observed a repeat pattern of insecurity among self-taught performers. Many secretly feel that they are somehow not as good as the formally-trained musician. While I grant that the demanding work of a professional session player or director requires a considerable background, this is not so for the artist who performs his/her own material.

everyone who was forced to take piano lessons as a child can relate to this). Not enough emphasis was placed on the joy of expression and communication with the listener. Those who, when learning, were caught up in mastering the intellectual process of technique or theory alone, missed the Heart of Music. They cannot improvise. Their playing is usually tied to a page: precise, stiff and mechanical, with no real emotion or life.

I originally wrote this article as the preface to my guitar instructional book. But I feel it makes some points that all performers and teachers should be aware of, particularly in filk where most players have learned on their own.

Never let your own creativity and imagination be tied to what is "proper" learning. This can hurt you as a performing artist. It is true that we must develop a disciplined technique and "the right" playing methods so your own skill level doesn't hit a wall, holding us back later. I know many musicians who just jammed for fun and skipped the boring exercises when they were first learning, but later became frustrated because they lacked the needed skills to master outstanding technique.

However, I have seen equally as many musicians limited because too much time was wasted on unnecessary technique, theory, reading, and other "proper" studies, (most

I myself studied too much theory too soon. I could play every scale up and down with speed, but couldn't turn them into an interesting guitar solo. I could tell all about the construction of a song, or the relationship of scales to chords, and know by ear what was being played on an album. But this was not entertainment. Less studied performers could play me into the ground. Even though I could copy most anything, my playing still seemed only average to the listener. I couldn't just "get down and make music". My sad songs didn't cry, and my fun songs had the most boring delivery. It took years for me to overcome this handicap.

the well rounded musician should have has training both background and experience, the academic and the stage. However, as an instructor, I always emphasize the latter. After all, the bottom line of performing arts is performance. Every professional player knows this. I entreat my fellow music teachers to remember this. Many of our most our most captivating entertainers have had little or no formal training. Theory and technique are tools for creativity to use, but in the end of themselves will not grant a "happening" performance. For that, the artist must reach deep within his or her psyche to draw out some raw passion, and abandon self-consciousness to play effectively. Otherwise, the listener will not be convinced.

See Performing Art on Page 4.

FilkLord

Continued from Page 3.

Without any further ado, here is...

THE FILKERS' MAJOR ARCANA

I the Magician: This one has to be BOB KANEFSKY (it was either this or the Fool, Bob)...

II the High Priestess: You knew LESLIE FISH had to be here somewhere, right? I think this card suits her better than the Empress (an anarchist? sure buddy!) or Strength.

III the Empress: Tera Mitchell was one possibility for this card, but since it stands for "fruitfulness...length of days", among other things, it's JUANITA COULSON.

IV the Emperor: Those of you who felt sure I'd put myself here must be very disappointed right now, for GORDY DICKSON gets this card.

V the Hierophant: ERIC GERDS. And no, I'm not sure why I think he fits here either...

VI the Lovers: A number of possibilities, but I went with T.J. BURNSIDE and MITCHELL CLAPP.

VII the Chariot: CHRYS THORSEN gets this one -- starting up a company of any sort, musical or otherwise, is not unlike driving a Chariot drawn by very unruly beasts.

VIII Strength: TERI LEE. We all know about the hellacious shitstorm that has touched Teri's life in recent times; we also know that even during the worst of it, she kept Off-Centaur and Firebird running. That strikes me as Strength enough for anyone...

IX the Hermit: STEVE SAVITZKY, at least partially because of their similarity in beards.

X the Wheel of Fortune: What the heck, I'll give this to BILL SUTTON...maybe it'll be a good omen for Shake the Dust Off...

XI Justice: "...triumph of the deserving side of the law", or, reversed,

"Law in all its departments, legal complications." Who else could it be but MURRAY PORATH?

XII the Hanged Man: PAUL WILLETT, definitely. He's been (figuratively) strung up by his toenails for years, and still he manages to keep his fanac going (PFNEN is dead, long live PFNEN)...

XIII Death: GARY ANDERSON. 'Nuff said?

XIV Temperance: "Economy, moderation, frugality, management" -- this one simply *has* to be KAREN (Thor's Chief Financial Officer) JOLLY.

XV the Devil: Wicked, iconoclastic parodist FRANK HAYES.

XVI the Tower: A card of thoroughly bad fortune, I finally decided to give this to one who has suffered more than her share of such -- ask her about the car accident, for instance -- KATHY MAR.

XVII the Star: JULIA ECKLAR. Who better?

XVIII the Moon: CYNTHIA McQUILLIN. You were expecting maybe someone else?

XIX the Sun: He's an optimist, but not a mindless one; he's written a good many funny stories (often including horrendous puns); best of all, he's a filker. Yep, it's SPIDER ROBINSON!

XX Judgement: Yet another card for which no corresponding name leaps easily to mind, I'll give this to Firebird's proxy ANDREA MITCHELL. Running a company requires one to exercise one's Judgement, not so?

XXI the World: RON W. BOUNDS gets this one for living in France. Which he did as of PFNEN #28 - and does anybody know where the Bounder is today (/sure don't)?

0 the Fool: QUENTIN LONG. No comments from the Peanut Gallery, alright?

Filk Is a Performing Art

Continued from Page 3.

Training crafts the song. Controlled emotion makes it work. A fresh, vibrant *feeling* delivery is a magical moment for audience and player alike. Make that your first priority as you study. Know what you want to accomplish with your audience and reach within yourself for the passion to do it.

Do it, don't just study it. Mastering the art of dynamic interaction of performing cannot be learned from a textbook or by exercises to a metronome. Study will help you understand songwriting better, but will not give you imagination. The player can always work to improve technique, but if you are an effective performer, you have accomplished what schooling does not teach: the ability to entertain.

Remember this the next time you wonder if you somehow missed out because you're self-taught. Remember this to the cheers of your audience's applause.

Letter

Continued from Page 1.

My current address and phone are listed below.

If you call and get a strange message from an answering machine, you've got the right place.

3. I hope to see all of you at Con-Chord V in October (sans child and wargaming husband).

Well, that's enough chattering for now. I feel much better after this glimpse of filkdom in the middle of my workday. Sorry I couldn't send this to you on diskette, but my son fed my disk drive an eggroll and I haven't persuaded the engineers at work to clean it for me yet.

Maura Anderson Young
8525 Tobias Ave., #214
Panorama City, CA 91402
818/891-8104

Folk and Filk

Continued from Page 1.

I still have not figured out what the Scottish song is about, but listening to the two songs back-to-back suggests quite an interesting story, were I but a novelist. Consider, perhaps a Scottish street singer who had "Kinley Stick" in his repertoire got arrested for vagrancy or petty theft or some such thing, and got deported to Australia. He might eventually work out his sentence and wind up on a sheep station, songs and all. His shearing buddies might find the melody of "Kinley Stick" very catchy, but be no more able to decipher the lyrics than I have been. It makes sense that, using the first verse and chorus as a template, they would rewrite the song to suit the circumstances of their own lives. Hence, we have an example of international deportation of filk.

The Scottish ballad "Archle o' Cawfield", which is number 188 in the Childe collection, tells in Scottish dialect of the rustling Hall brothers, Archie, Dicky and Jockie. Archie is imprisoned under sentence of death; and Jockie, a veritable superman, breaks him out with his bare hands. The three brothers, who call each other by the Scottish term of endearment "billy", escape on horseback and outrun their pursuers by crossing a river. Although probably a big hit at the time, this song might not have much relevance outside of the times and places where this incident was remembered. However, in the American colonies in 1737, when the colonists were up in arms over England's issuance of new tenders to devalue the existing currency, the mintmaster of Salem, Massachusetts went to prison for refusing to make the change. His friends broke him out, and the event was celebrated in song, using the same old Scottish ballad with appropriate changes, and making the probably unfamiliar term "billy" a proper noun; resulting in the American song "Billy Broke Locks". Colonial filk!

Sometimes, in cases such as this, it is impossible to determine whether "life imitates art" or vice versa. For instance, the barroom bawdy song "Seven Old Ladies Locked In a Lavatory", to the tune of "Oh, Dear, What Can the Matter Be?", seems to have been around forever, and along the way has collected a great many more than seven self-contained verses, such as:

"The next was a lady named
Margaret Draper,
And ne'er as indelicate word would
escape her,
But ooh! What she said when she
ran out of paper!
And nobody knew she was there."

This song could have either developed from, or been the inspiration for, a ballad based on a worldwide United Press release telling the story of one actual old lady who "got locked in a lavatory from Friday to Saturday, and nobody knew she was there". That one could be called a modern example of troubadour's art, in that it relays news, although I have no idea whether the story has any more truth to it than that more recent UP bathroom story about the Israeli, the cigarette, and the cockroach.

There are bound to be songs I leave out, about which I will from you later, but I certainly cannot neglect "Anacreon In Heaven", theme song of the Anacreontic Society, a famous drinking club in England and the colonies. I presume it was chosen due to the fact that it contains a few notes which can best be hit after a few drinks. Thus, it happened to be in the mind of Society member Francis Scott Key, as he observed the star-spangled banner flying over Fort McHenry during the war of 1812. The rest is history (but no one calls it filk). Too bad they always sing the National Anthem at the beginning of ball games, though, before the spectators have had enough to drink.

As far as the roots of filk, we must not forget the contribution of the great Woody Guthrie. When the motion picture of Steinbeck's *The*

Quicknews

☛ Lee Gold has started collecting data for an LArea filkers Directory. Copies will be sold for a quarter. Write or phone if you want your name, address, and telephone number available to other LArea filkers. Lee Gold, 3965 Alla Road, Los Angeles, CA 90066; 213/3067456.

☛ As of press date (7/24/89), Paul Willett is still biting his fingernails and Janet is still very pregnant. It seems that the Willett offspring just don't have any sense of timing - this is the third convention they've missed! (LA Con II, Con-Chord III(?), and now Westercon 42.)

☛ Thor Records hosted two successful parties over the Westercon weekend. One was Saturday night and featured a benefit auction for the Cathy Cook Fan Fund. The other was for all the dead dogs on Tuesday and had a neat fireworks display at Chrys' house in Downey.

☛ *The Filking Times* has just received a flyer for OVFF V. See Page 2 for more info on the Con. Also see the final ballot for the Ohio Valley Filk Fest 1989 Pegasus Awards which is included with this issue. You don't have to be a Con member to vote!

☛ *Filk Fax* ends publication - see *Zines* on Page 6 for more info.

Grapes of Wrath was released in 1940, Guthrie and a few other folk-singers (whose names have escaped me) went to the city to view it. Later on, while the others slept, Guthrie wrote the song "Tom Joad", presenting the entire plot and message of the movie in ballad form. It might be interesting to note here that one of Woody Guthrie's good friends was a very young Leslie Fish. Call it food for thought.

And while you are munching on that, please remember, for those interested in new avenues and additional sources of filk-fodder, there are loads of songs out there, 305 in Childe alone. Go thou and do likewise.

Another View

Continued from Page 1.

books and movies and TV shows.

2. Poems, funny stories, plays and suchlike are also performance art, and everything said about songs goes for them too. Apologies are not performance art. They're Boring. Explaining how a song came to be written is not Boring -- but shouldn't last longer than the song.

3. A host should have a big enough singing area for a dozen people, three guitars, two piles of filkbooks and a partridge in, uh, that is, an aisle to the bathroom. If your home has any special rules or hazards, you should get general consent before having a filk there. That includes animals that filkers might be allergic to or afraid of, rules about what people can eat or drink, rules about who is allowed to attend.

4. If someone sings a song you don't enjoy, you can read a book, do crossword puzzles, wander out of the room, try to scribble a counter-song, or daydream. Cries of disgust (even cries of "Ose! Ose!") don't entertain the audience. <> On the other hand, if you notice that almost everyone in the room seems to be waiting patiently for you to finish, it's kindly to cut the song short somehow.

Observation: It's nice to ask group consensus before doing any song that goes over 60 lines. Or has several detailed, gruesome deaths. Or involves a vicious personal attack on anyone other than Senator Proxmire. <> On the other hand, if during one evening you have more than two Perfect follow Ups that Just Have to Get Sung Next, chances are that you're coming on too strong. If you sing offkey, you should consider not leading songs. Even your own songs.

5. Housemates (including children) who aren't interested in filking should keep away from the filk. Immature people (including children) who get frustrated because

FILK SOURCES AND RESOURCES

DAG Productions, 1810 14th Street #102, Santa Monica, California 90404. Telephone: 213/546-4935 or 213/546-1861 (BBS). Eric Gerds, owner, producer and publisher. Write or call for FREE CATALOG and UPDATE FLYERS.

DAG BBS (Electronic Bulletin Board System), 213/546-1861 at 300/1200 BAUD. 24 hours/day, Tuesday through Sunday. Filk, costuming, gaming, books/media, general fan-nish 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 Thorsen 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: 415/763-6415. Bob Laurent, proprietor, producer, and publisher. Write for FREE CATALOG.

they may only get one turn per round should try not to sulk or manipulate others to get more turns. Grown-ups should put up with a child doing something if they'd put up with a grown-up doing it. And shouldn't have to put up with a child doing something if they wouldn't put up with a grown-up doing it.

FILKZINES AROUND THE COUNTRY

Harpings: Published by the Filk Foundation and edited by Margaret Middleton. *New address:* P.O. Box 45122, Little Rock, Arkansas 72214; 501/666-8466 (phone number good until about Labor Day); Compuserve 71525,1372.

Filk Fax: Published by Truffan Enterprises, P.O. Box 690694, Tulsa, OK 74169-0694. Edited by Marie Garrett. A letter from Marie in *Harpings* #18 reports the demise of *Filk Fax* due to lack of subscribers, although she also says that she will try again at a later date.

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. 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.

Observation: rules that don't have an Enforcement Clause aren't rules; they're suggestions. Rules that do have an Enforcement Clause mean drafting someone to be an Enforcer. And making other people unhappy. This has to be handled very carefully or it could interfere with the reason people filk: to have fun.

FINAL BALLOT
OHIO VALLEY FILK FEST 1989 PEGASUS AWARDS

For Excellence in Filking

Please vote once in each category. You do not need to be a member of the OVFF convention to vote. Please feel free to copy and distribute this ballot as you wish. Final ballots are due by midnight Friday, Oct 27, 1989. Mail to: OVFF V, P.O. Box 211101, Columbus, OH 43221

BEST FILK SONG

- | | |
|--|---|
| <p><input type="checkbox"/> Bloodchild
by Joey Shoji</p> <p><input type="checkbox"/> Chess (Ad Astra)
by Juanita Coulson</p> <p><input type="checkbox"/> Dawson's Christian
by Duane Elms</p> | <p><input type="checkbox"/> Arafel's Song
(Tree of Swords & Jewels)
by Mercedes Lackey/Kathy Mar</p> <p><input type="checkbox"/> Red Star Rising
by Mitchell Clapp</p> <p><input type="checkbox"/> No Award</p> |
|--|---|

BEST WRITER/COMPOSER

- T. J. Burnside
 Mitchell Clapp
 Duane Elms
 Kathy Mar
 Cynthia McQuillan

BEST PERFORMER

- Juanita Coulson
 Technical Difficulties
 Murray Porath
 Tom Smith
 Bill Sutton

BEST FANTASY SONG

- Elf Glade**
by Meg Davis
- Magicians' Wives**
by Peter Beagle
- Robin Hood**
by T. J. Burnside
- Shadow Harper**
by Cynthia McQuillan
- Wind's Four Quarters**
by Mercedes Lackey/Leslie

BEST TECHIE SONG

- Amphioxious**
by Juanita Coulson
- Do It Yourself**
by Bill Sutton
- Drivel**
by Dr. Jane Robinson
- Flying Machine**
by Brenda Sutton
- The 8 - 100 Bus**
by Frank Hayes

NAME _____ PHONE _____

ADDRESS _____

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I also want _____ memberships @ \$18 (price good until September 30, 1989)

If buying more than one membership, please list a name and address for each one.

OVFF V

P.O. Box 211101
Columbus, OH 43221

Maxi-Filk '89

Sat. Aug. 5 at 3 PM
at the LASFS Clubhouse

11513 Burbank Blvd., North Hollywood, CA

818/760-9234 on Aug. 5 ONLY

714/775-5580 or 714/530-3546 for info (except on Aug. 5)

Hosted by Kushyon's Flyte House and *The Filking Times*

Directions: Thos. Bros. LA Cty page 23 grid D-1

From Anywhere: Find the Hollywood Fwy (CA 170) in the San Fernando Valley area. From the Ventura Fwy (US 101) head North, from the Golden State Fwy (I-5) (in Arleta) head South. Exit at Burbank Blvd. Head East on Burbank - a Left turn for southbound traffic, a Right turn for northbound. The Clubhouse is on the Left (north) side of the street about half a mile from the fwy, across from a tiny strip mall. If you see Lankershim Blvd., you've gone too far.

Parking: Most parking is on the street - do not block driveways, do not use local business parking lots. The four spaces directly in front of the Clubhouse are reserved for Committee members and for instrument unloading.

Program Plans: Maxi-Filk '89 will start with a Bardic Circle at 3 PM, continuing to about 7:30 PM. After this, singing will be on a theme basis - all songs will follow the selected theme until it's exhausted or we get tired of it. This may take from 10 minutes to over an hour (1-1/2 hours max) per theme depending on interest. Themes to choose from will include Fuzzy Critters, Media, Fantasy, Space, SF, Fandom, Humor, Bawdy, whatever else we think of on the spot, and (last, of course) Ose. Notice: Parodies will be limited to two spin-offs per baseline song. After Ose dies (or is killed), we will go into open Chaos singing (with a Moderator if needed). These plans are subject to change by popular demand on the scene.

Food & Drink: NO formal dinner break is planned (although 5 to 7 would be a good time). You are on your own to leave the sing for a while and stuff your face. And don't forget to do it!! Canned sodas will be for sale at the clubhouse (receipts to benefit *The Filking Times* and pay for Maxi-Filk publicity costs). There is also the infamous liquor store across the street, and a Denny's (?) within walking distance. Other restaurant info will be available at the scene.

House Rules: Singing in the back building, talking in the front building. No smoking in the back building or where posted. Quiet zone outdoors, especially after 10 PM - the neighbors have complained about noise at other events in the past, and LASFS doesn't want trouble with the people they live next to.

Crash Space: No crashing at the clubhouse, although you can try to nap if it's not too noisy. If you need somewhere to crash, call in advance and we'll arrange something with a local fan. If you just show up, we can probably accommodate you, but no guarantees!

The Filking Times

13261 Donegal Drive
Garden Grove, CA 92644-2304