

Trade ?
MSM

HARPINS

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1.

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UNDERSTANDING YOUR MAILING LABEL

Besides the basic address-lines, there are
two code-marks; one alphabetic and the
other numeric. The A or C indicates why you
are getting this issue. A=active member,
C=contributor. (If neither appears, you may
assume Editorial Whim). The numeric code
is YY/MM for your expiration date. If
YY/MM falls between 30 days before and 60
days after the postmark date on this issue,
you need to renew NOW to be sure of getting
the next issue. Foundation membership
remains \$15 per year.

METAFILK

from Harold Feld
Some friends and I are putting together an
international filk newszine called
METAFILK. The purpose of this zine is to
open the lines of communication between
filkers, keep filkers informed about
upcoming events and projects, and spearhead
the effort to get a filk listed on the
"Otherforms" category of the Hugo awards.
(*ed. note: since Harold's letter came, the
Noreascon 3 progress report containing the
Hugo nominations form has arrived, and they
have elected not to repeat the Otherforms
category this time around.*)
The zine would be bi-monthly, and would
cost \$5 per year; \$7 for overseas shipping
(please use US currency). The first issue
is scheduled for February.

Let me stress that
the MetaFilk will be strictly a newszine.
We will not publish articles sor new filks.
However, as mentioned above, we will list
all filk fanzines, filk cons, and filk
contacts.

Editorial address is:

METAFILK
c/o Charles Asbjornsen
2026 E. 55th st.
Brooklyn, NY 11234

UPDATE ON FILK FAX
by yer ed.

I have found another bit of paperwork on
the FILK FAX fanzine mentioned in this
space last ish. The publisher's name is
Marie Garrett, and while I cannot truly
claim to recognize her on sight, I do
recognize her husband Richard as a stalwart
member of the filk chorus in Tulsa. The
address again for the zine is

FILK FAX
TRUFFAN ENTERPRISES
PO Box 690694
Tulsa, OK 74169-0694

Charter subscriptions are \$14 for a year,
planned to be monthly production. After
Feb. 15 the rate goes up to \$18. It was not
clear from the flyer I collected at
Soonercon whether the charter rate repeats
after the first year. Make checks or money
orders payable to TRUFFAN ENTERPRISES. I
believe the first issue is supposed to come
out in March of this year.

E. NATTERS

This issue is something more like! The
conreports by the Coulfolk arrived just
after I had run-off #16; Gary's and
Frannie's articles came by Email on
CompuServe (address above) during December.
The SF Sig there (go SCIFI) is very active
and I hope to be able to pick other pieces
off it as I get better acquainted. TAPCIS
and a 2400 baud modem make a big difference
in the usability of that service. I get
ron-tee.

OVFF REPORT

by Juanita & Buck Coulson

Came off rather
well, we thought. Big huckster room,
almost bigger than the number of hucksters
to occupy it (refreshing change from too-
crowded such rooms, though). Room was sort
of triangular, suitable for the skewed
nature of what it is we filkers do, mm? No
problems with a lounge band this time. No
real noise problems at all. Things went
smoothly enough that the Concom is already
setting up for next year, same time, same
place. Friday's programming was punctuated
by a long (perhaps too long) comedy
blackout session by the Gunderson Corp;
amusing, but could use some
editing/pruning, methinks. Followed by open
filking on and on into the night.

Saturday,
for me, started off with a rehearsal
session with my fellow "Con-Dells" (about
which more in a moment). Noon featured a
lyric writing workshop with the Childs-
Heltons and Duane Elms; judging by comments
I overheard it was very well received and
inspired da lot of young filkers who
attended to get busy and write their own
filks. Concerts occupied most of the rest
of afternoon. First the individual
concerts: Diana Gallagher-Wu, Tom Smith,
me (Juanita), Kathy Mar and Mary Ellen
Wessels, Murray Forath, Leslie Fish, and

Bill Roper. Then, before the one-shots, the Con-Dells put on their five minute performance.

That originated with Barry and Sally. Apparently, coming home from a mini-con at our place over LaborDay, or maybe from another con, he got this sudden flash connected with the anniversary of the Welles *WAR OF THE WORLDS* broadcast and the Midwestern filk revival of 50's and 60's doo-wop stuff. The Con-Dells got scripts, a demo tape (with Barry singing all the parts) and encouragement in advance. We had about four rehearsal run-throughs, then went with it. All set up in advance with the concom. Don't want anyone to think we just barged in unannounced. Maybe Barry would release excerpts from the script -- which might or might not capture the flavor adequately. Chorus line members were me, Murray, and Tom, Beryl Rosenthal, and Alisa Ghen (hope I got her last name right). Should be another male in there too, I think, but again, after all these cons, the memory blurs hopelessly. Musicians were Barry, Sally, and Duane. Tom was going to play acoustic, but during rehearsal Barry decided he and Duane could provide enough noise in that department and needed more bodies in the backup line, so Tom joined that. It was a lot of fun, and I gather the audience enjoyed it. Watch for future performances, if Barry carries out his threats.

Then came the one-shots, and I'm sorry to say I wasn't there, so can't give details.

Buck and I got grabbed (before we could escape) to join Van in judging the song writing contest, theme Ad Astra. Some very good and quite varied material this year.

Awards winners:

Murray Forath - best topical

Naomi Pardue - best humor

Renee Alper - best media

Mark Bernstein - best complete composition (words & music)

Childs Heltons - best adaptation (words only)

We did not hang around Sunday until the dead dog, but by and large a good time was had by all.

CHAMBANACON REPORT
by Juanita Coulson

Chambanaccon was enjoyable as usual, with even bigger than usual filking. (Fewer bid parties going on than usual might explain that.) There were two, count 'em, two filking panels. The neverending filk panel -- two hours. Followed by Filking Wars. 1st (During the time I was there) dealt with the increase in electronic instruments and how to deal politely with one's acoustic-equipped and a-capella-ing fellow filkers, plus the predictable worry that filking (especially at Chambana) involves so many filkers it's occasionally stepping on some people's feelings when they don't get a chance to sing (as happened this yr.,

yet again). The Filking Wars panel ended, much to my delight and relief, with Sutton, Fan GoH, issuing an intelligent, earnest, and highly important appeal for everyone to cool off... that there's room for us all, and after all, we're all interested in the same thing, filking, and should remember why we got in this in the first place: Fun and Song. Amen! And a big Huzzah. Thank you, Bill. You are a gentleman as well as a filker.

FILK NEWS FROM FLORIDA
from Francine Mullen

Our filk group (officially a committee of SFSFS) still meets bimonthly, and is one of the best attended committees in our club. Those who can't sing play the kazoo, bang on the tambourine or shake a castanet.

Our December meet occurred during Tropiccon, the first weekend. We had taken a personal collection and imported Frank Hayes, to our great delight. He regaled us with a well-planned Friday evening concert. It was fun to watch Poul Anderson's reaction to "Mary O'Meara Polka" (He took it like a good sport). There were 40 attending, not a bad number for a small con, and from the front row I could see all enjoyed the show. We hope Frank will return next year, 'cause we enjoy his music and find he's a pretty nice guy. We might even let him judge the dessert contest again.

We don't have a Filk Guest lined up for next year, but I'll keep you informed.

I'm currently working up a trio with Doug Wu and Dina Pearlman. We have a name, but I don't like it and can't remember it. Got any suggestions? Our repertoire is small, but everybody gotta' start somewhere! We practice once a week (except lately, too many holidays), and even got the courage to sing at an Open Mike for the Broward County Folk Club. NOBODY'S heard filk, so we have a LOT to choose from. It's fun to take the old favorites and sing them for a new audience. They have some interesting new material, also. I'll have to take a tape recorder next time.

I found a song-writing program advertised in the back of a computer magazine. Chuck gave me the go-ahead, so I ordered it. I find it one of the most valuable musical tools I have now. Called SongWright VI, it was created and is distributed by Michael Hulett, Route 1, Box 83, Lovettsville, VA 22080, and costs \$89.95 (incl Ship/Hdlg). Put simply, it is a "word-processor" for music, and covers any kind of writing you want to do. It transcribes from a MIDI keyboard, play your pc keyboard like a piano and set it to notes, or just transcribe as you would on paper. I will send you a sample through the FO. If you purchase the program, I can send you songs by e-mail.

As you can tell, I'm sold on it. If you write music, it's the best.

COMMENT ON SONGWRITE

by yr ed.

Franny sent me a couple of sample printouts from the program and they do look promising. Now let me see how they Xerox/reduce... Seriously, I am contemplating buying a copy for the Filk Foundation, thereby reducing my excuses for not getting another issue of KANTELE done by one. Anybody out there got another music-processor they love?

CONCHORD REPORT

by Gary Anderson

Conchord 4 - The Search for Fun - was held October 7-9, 1988, at the LAX Airport Hilton in sunny Los Angeles, California. The Guests of Honor were Bill and Brenda Sutton, the toastmaster was Jordin Kare, and attendance was about 119. Format was fairly standard, with oneshots on Friday, quickly regenerating or degenerating into open filking, and a filk concert on Saturday. The Experiment of the Year (now what is a conchord without some silly experiment) turned out less unsuccessful than many such, according to biased observers. The concert was split into before-dinner and after-dinner sessions, with two hours of break. Mitch Clapp and T. J. Burnside said there was a problem with eating and then singing so shortly afterward, so be forewarned. The audience seemed to like the idea of not sitting for six straight hours. But there needs to be some solution for the singers. Beth Stevens and Janet Wilson had just finished their new songbook, with songs from the Lady of Lies tape plus a bunch of other stuff on it, so we rung in Beth's professional sister and brother-in-law to do the sort of thing they did on the tape at the concert. Heh, heh. But it went over well. And put the songbook into second printing. (Plug, plug. Book and tape available from your local filk dealer, or from Bob Laurent at Wail Songs or Eric Gerds at DAG Productions.)

The concert then became open filking. The open filking was done in two rooms, one a bardic such as some folks on this coast like, and the other a Midwest style chaos. This seemed to work very well. We had a small filkhog problem, but it was easily solved with the application of subtle, tasteful direction and a select 2x4. Sunday was going to be a dead day, but Harold Groot, his Windbourne comrades, and a bunch of others kept it going past 7 PM, where my memory ends. Something for others to keep in mind: they did a lot to spread filk golden oldies (some of us were not born in the Dark Ages) and the newer filkers were appreciative of the acculturation. The only really sour note was the absence of two very nice folks who couldn't come due to a medical emergency. Cindy McQuillen had to be operated on, and her roommate Dr. Jane managed to keep anything more untoward from happening. (Cindy is doing much better now, BTW.)

Recording was done by Thor Productions, with the audio engineering talents of Chris Thorson (nice to watch a pro at work) and Bob Laurent's microphones. Eric Gerds was the committee member in charge of getting the equipment, et al, and was successful in this endeavor.

This is the first attempt to put Conchord and Bayfilk on a yearly basis. There are just too few conventions on this coast, and all of us figured that if we went from once to twice a year, things would improve. So we are. Bayfilk in the spring, Conchord in the fall.

CONCHORD 5

Conchord 5 will be held sometime in October, wherever we can get a hotel in the LA area, with Bill Roper and Carol Poore as GOH's. Paul Willett is the chairbeing this time. Memberships are being sold, however, so write to Conchord 5, c/o DAG Productions, 1810 14th St. #102, Santa Monica, CA, 90404. Flyers will be foisted on all and sundry in a month or so.

CATALOGS AND BARGAINS

by Michael P. Kube-McDowell
reprinted off SCIFI Forum, CompuServe

The new Firebird Arts & Music (progeny of Off-Centaur, Inc. and its ancestor Off-Centaur Publications) catalog ["Winter 1988-1989"] has arrived in the mail, an attractively laid-out and professionally printed 24-page compendium. It's a little thin on new releases, though. Many of the new listings are part of the Firebird Performance Series -- repackagings of material from now-out-of-print Off-Centaur tapes. The series includes (or will include) tapes featuring Mercedes Lackey, Leslie Fish, Frank Hayes, Juanita Coulson, and Diana Gallagher. Also in the works is what I'm tempted to call a "cover" (or reperformance) of the out-of-print Lackey-Leslie tape Murder, Mystery, and Mayhem, to be titled Magic, Moon dust, and Melancholy, and promised for March. Looking at the completely new material, we have Lackey's Oathbound, promised for July, Fish's Firestorm, Meg Davis's Swing the Cat, Lackey's Heralds, Harpers, and Havoc, and five tapes from the 1988 West Coast Filk Convention, Bayfilk 4, all promised for March, 1989.

An important notice: because of contractual and artistic differences with a number of former Off-Centaur performers, Firebird is allowing a large number of OCP tapes to go out of print. The notice on page 12 of the catalog includes a dozen live tapes, nine studio anthologies or samplers, and solo tapes by several top performers, including Kathy Mar, Cynthia McQuillin, Julia Ecklar, and the SF Sig's own Bill Sutton. The catalog notes that availability is "limited to stock on hand".

Firebird's address is:
FIREBIRD ARTS AND MUSIC, INC.
PO Box 453
El Cerrito, CA 94530

Important Consumers Note: Seven pages of the catalog are devoted to recordings by mainstream folk and traditional performers such as Steeleye Span, Clannad, Stan Rogers, Patrick Ball, and Golden Bough -- a lot of wonderful music. I'd be remiss, however, if I didn't point out that most of that music is also available from my favorite folk-and-specialty music store, Elderly Instruments, at lower prices. A few examples: Clannad's Magical Ring is \$10 from Firebird, \$7.25 from Elderly on record or cassette; Patrick Ball's Secret Isles is \$19 from Firebird, \$14.75 from Elderly on CD; Stan Rogers' Fogarty's Cove is \$10 from Firebird, \$6.85 from Elderly on cassette or LP. Elderly's shipping charges are about \$.75 higher for small orders (not enough to close even half the price gap), but lower than Firebird on orders over \$25.

A very few of Firebird's offerings don't show up in Elderly's June, 1988 catalog, specifically Tim Henderson and Loreena McKennitt, but in most cases Elderly offers more titles than Firebird: four more Clannad albums, additional albums by Mustard's Retreat, Stan Rogers, etc. -- not to mention the few hundred additional artists needed to fill out their 80-page catalog.

I'm lucky enough to live in Elderly's hometown; I bought my guitar from them twelve years ago (they have terrific prices on all kinds of quality acoustic instruments, and a fair offering of electrics as well) and I've watched them grow into something really special. If you're ever in Lansing, make a point of stopping. If you're never in Lansing, you can order their catalogs (Records, Cassettes, & Compact Discs; Books & Music; Instruments) for \$2 each:

ELDERLY INSTRUMENTS
1100 N. Washington
Lansing, MI 48901
(517) 372-7890

A MODEST SUGGESTION
by George Hawk

I am now advocating that the writers of filk songs describing bad air flights name their songs with the name and number of the flight. I think that the airlines who fail to deliver a good flight deserve a negative singing commercial. (*sounds good to me. ms*)

There was a folk song festival here a few months ago. All that I saw about it was the advertisement. They claimed that the Harp is the most widely used folk instrument. I do not know how accurately they are using the term. When I was doing "Music of the World" I did one program of instruments which are called harps but are

not. Strictly speaking, a Harp is a cordophone in which the strings approach the sound board at an angle greater than 45 degrees. I ended that program with a piece played on a ground harp. This is an African instrument made by digging a hole in the ground and stretching an animal hide over it. A single string goes to the center of the hide. The instrument is tuned by varying the tension on the string. (*same principle as the so-called "washtub bass" found in "hillbilly" music. I wonder if the Rackensack Society knows that...*)

FILK CONS AND OTHERS

FUTURESCIENCE/ONE

Feb. 24-26, 1989

Hyatt Regency/Lexington, Lexington, KY.
Guests: Multiple writers, Mitchell Clapp (filk), Michael Sinclair & Rusty Hevelin (fan), Richard Pini (alternate print media), others. Registration: \$30. [they take Visa/Mastercard: phone (606)257-1378 to call it in] Hotel: \$70 flat (no body limit). Call the hotel for reservations.
Info: PO Box 979, University Station, Lexington, KY 40506-0025.

BAYFILK 5

March 3-5, 1989

Oakland Airport Hyatt Hotel, Oakland, CA.
Guests: Joe Haldeman, Ann Sharp (listener), Buck & Juanita Coulson. Reg. currently \$25; \$35 after March 1 & at-door. Visa & Mastercard accepted. Info: Firebird Arts & Music, PO Box 453, El Cerrito, CA 94530; phone (415)528-3172

MARCON 24

April 28-30, 1989

Radisson Hotel-Columbus North
Columbus, OH.

Guests: Hal Clement (Writer), Todd Hamilton (Artist), Steve Jackson (RPgaming), Barry & Sally Childs-Helton (Musicians), Maia Cowan (fan). Registration: \$17 til Jan. 31, \$20 thereafter. Info: PO Box 211101, Columbus, OH 43221 or call the Sieglings, (614)475-0158.

ROC*KON 13

April 28-30, 1989

Royale Vista Inn, Hot Springs, AR

Guests: George R.R. Martin, Lucy Synk (artist), Rob Chilson, Robin Bailey.
Reg. \$15 currently, more after 31 March.
Rooms: \$32 9/D, \$5 each extra body. Phone 1-800-643-1127 for res. if outside Arkansas; 1-624-5551 if in. Info: PO Box 45122, Little Rock, AR 72214

DISCOVERY 1

May 24-28, 1992

Ohio Center, Columbus OH (various hotels).
Guests: Multiple writers, with more in the works. Reg. currently \$25, til end of April this year. Info: PO Box 211101, Columbus, OH 43211. Ed. Note: This, along with the FUTURESCIENCE event listed above, is a combined science symposium and sf convention.

The Filking Times
Rick Weira
13261 Douglas Dr.
Harden Street CA 92644



THE FILK FOUNDATION
34 BARBARA DR.
LITTLE ROCK, AR 72204

