

HARPINS

#21
(January, 1990)

Published by The Filk Foundation
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CompuServe 71525,1372

Published every other month as a filk newsletter. Deadlines for news are Jan. 1, March 1, May 1, July 1, Sept. 1, and Nov. 1.

If you want to send pasteup-ready copy, type it on a 10-pitch machine on a 43-character line. Dot-matrix print if done with a fresh ribbon is acceptable. Text will be reduced to 75% of original size during pasteup.

Current availability is to Filk Foundation members, contributors-of-news, and on Editorial Whim.

UNDERSTANDING YOUR MAILING LABEL

Besides the basic address-lines, there are two code-marks; one alphabetic and the other numeric. The A, C or E indicates why you are getting this issue. A=active member, C=contributor, E=Extended. (If none of these 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. If your alphabetic code is E, you have credit for contributions of material and you will get one issue beyond your membership-expiration date for each issue you had contribs in.

Foundation membership remains \$15 per year.

LOST FILKER

from *The Filking Times*

Wail Songs is trying to locate Judy Jones, widow of Bill Maraschiello, in order to make royalty-payments due her. Anyone knowing her current address please contact Bob Laurent, PO Box 29888, Oakland CA 94604.

MORE ABOUT YOUR MAILING LABEL

What that scribe on your mailing label last issue meant is, I have extended everybody's membership by 3 months on-account of my publication schedule having been so erratic this last year (or so). With any luck, though, I am now back on track with bimonthly mailings. Thanks to those of you who sent stuff for #20, especially Mike Stein, who sent it already typeset. It really does help to encourage me to get the issue out on time.

CORRECTION

It must have been later at night than I realized when I took that phonecall from Cindy McQuillin with new product info from Unlikely Publications. Taking the goofs in order:

>Unlikely is just Cindy (not Cindy and Jane)

>The tape *Wackademia* is produced by Thor Records. The chord and lyric book is by *Unlikely*. And the tape is not an exact duplication of *Dr. Jane's Science Notes*; Jane writes "Eleven of the songs from *Science Notes* (there were 18 songs on that tape) have been given brand new arrangements and re-presented on *Wackademia*. Also, I have had singing lessons in the interim, and the vocals are much better."

>*Dark Moon Circle* was produced by Unlikely, not Off-Centaur (I think I ordered my first batch of huckstock of DMC from O-C, which is where this mis-perception came from)

>Not all of Cindy's back-pay settlement from Firebird/O-C was in merchandise. And in any event (ref. item above) DMC would not be included in such merchandise.

>Price on DMC is only \$9 (The other two tapes are \$10 each, though)

>And last but not least, Cindy's last name is spelled McQuillin, not McQuillen.

SOME STUFF THAT DIDN'T MAKE IT INTO LAST ISH.

Results of the DVFF Song Writing Contest
Juanita Coulson

Contestants

Mike Longcor: "I Can't Party"
B.J. Willinger: "An SF Drinking Song"
Tim Ryan (sung by Longcor): "Silver Bullet Blues, Take Too Too Much"
Renee Alper: "Bloody Mary"
Lee Van Deest Billings: "3 Drunken Authors"
Tom Smith: "307 Ale"
Howard Harzog: "An Odd Expression"
Peter Thiessen: "Ode to Diet 7-up"
Robin Nakkula: "Dendarii Drinking Song"
Duane Elms: "Re-Quest"

Results

1st:(tie) Mike Longcor; "I Can't Party"
Tom Smith; "307 Ale"
3rd: B.J. Willinger (for audience participation)
Hon.Mention: Renee Alper

MORE NEW PRODUCTS

Space Opera House, 5141 Norwaldo Ave,
Indianapolis, IN 46205

Barry and Sally have a new tape out! *Paradox* was released at DVFF, and the matching songbook (lyrics and chords) is in the works, expected in January.

I haven't heard *Paradox* yet, but Sally sent me a nifty flyer which lists the songs

thereon: Relativity Paradox Calypso (Flying at .9C); Body Shop Blues; Galactic Personals; Hotel of the Mysteriës, Much Later; Moose and Squirrel; Monorail to Atomland; Small Designs; The War-of-the-Worlds Top-40 Musical of 1963; Talking Building "Q" Blues; Alphabet Soup Blues; Alpha-Male Star Pilot; Whistling in the Dark; Lightsailor. Sally's flyer also lists what each of these songs is about, in 25 words or less.

The flyer also includes a cleverly designed order form which transmutes into a mailing label. Price on *Paradox* is \$10 plus shipping. (Shipping is \$1 for the first item, \$.50 per each additional item, 10 or more items they pay shipping.)

LOC:BOB LAURENT

Re: my comment in #19 about possible market overload in the scheduling of filkcons

I seem to recall noticing in the last issue of *Harpings* that you were sniping about how the West Coast has moved one of its filkcons right on top of OVFF. In response to that, in the year that we decided to change to two per year, there were only a very small number of people who attended both, [ConChord and OVFF] even though they were over six months apart. I seem to recall that the number was 5 -- Peter Thiessen, Paul Willett, Jane Robinson, Melanie Mar, and myself. All of these would have still gone with the cons only 3 weeks apart. In comparison, now that the cons are only 3 weeks apart, there was a much larger overlap. At least the following people attended both ConChord and OVFF last month: Peter Thiessen, Paul Willett, Janet Willett, Cynthia McQuillin, Chrys Thorsen, Ralph Mason, Alta Brewer, Bill Roper, Carol Roper, Barb Riedel, Clif Flynt, Tera Mitchel, and myself. I think I am forgetting a couple of people. Clearly, however, 3 weeks was a sufficient gap. And ConChord is certainly doing well enough that there does not seem to be any problem supporting two filkcons per year out here. ((Say that again after you've run at least one ConSonance. According to the paragraph by Gary to which I was responding, West Coast filkcon attendance has been "decreasing year-to-year". As-for overlap membership between CC and OVFF, the first batch you quoted was 100% Californians, and the second batch split 9-4 Californians - Midwesterners. Two of the Midwesterners (Bill and Carol Roper) were GoH's at ConChord and therefore did not have to pay their own travel expenses. This is my firing position (if we continue the sniper analogy): ConChord coming right in the middle of the period between WorldCon and OVFF puts a great strain on the travel budget of Midwesterners who might want to attend both.))

LOC Cynthia Spear Brantley
responding to a query I had sent with her re-up memo

Yes, I did get married, on May 20 1989 to Dr. John D. Brantley. I have changed my last name. If you want to add John's name to the mailing label, that's ok, too.

Mike (Stein) was at the wedding, which was a modified pagan handfasting just after dark outdoors under a full moon. He wrote a beautiful song about the wedding, and also performed "Velveteen" during the ceremony with Tom Smith, who was one of my bridesmen. There were some other filkers present you might know: Renee Alper from Cincinnati, Tom and Lee (Celienne) Billings from Nashville. Amy Shram (who is always at OVFF, though I don't know if you know her) was my matron-of-honor.

The female attendants dresses and wedding cake were made by Carol Siegling, and all of the women wore chain headpieces made by Kit. Carol and Kit and Josef all made it to the wedding also. There was a filk after the reception (so we heard). Many of our filk friends caught us between the wedding and the reception and serenaded us with "Gypsy Rover", led by Tom Smith. We were touched, and John's parents were surprised and impressed.

Keep up the good work on the zine. ((thanks)) About the California stuff - wouldn't it be possible to report more of what's going on without resorting to yellow journalism? ((undoubtedly. It's mostly a matter of taking the time to do the job right instead of rushing into print with whatever I happen to have at hand.)) We hear so little this far away ((me, too)), and I'm sure some of it is pure rumor. I still would like to know the true story. I don't even know about the court case, except that there is one. I'm also interested from the point of "what went wrong to cause all this / how can we (as a community) avoid this happening again." ((I'm afraid emotions have become so intense and polarized among the principals and their close associates that it will take scholarly historical research a generation or two down the pike, if anyone cares by then, to dissect the case and present "just the facts, ma'am".

Sifting through all the currently available verbiage, the root cause seems to have been the informal nature of the original O-C partnership. With the best will in the world, they apparently just did not keep detailed-enough records. When ill-will erupted during the dissolution of the partnership, (and the why of this nobody may ever truly know outside the original 3 partners) this imprecision provided ammunition for fault-accusing. Everything else is escalation and outside opinion. Including this paragraph.))

ANOTHER NEW TAPE

"More Ose Than Not" by Febecca Haden

Actually, this one has been out since Summer. Febecca is Suzette Haden Elgin's daughter and the tape is available from Magic Granny Line, Ft 4, Box 192-E, Huntsville, AL 72740. Price is \$9.00 and Suzette's pricelist notes this is "not a studio tape" (which means it was recorded in Suzette's living room.)

This tape certainly is ose! Contents include "Geordie", "Sir Patrick Spens", and a host of other grim and gruesome folk songs. Not for the faint of heart, but if you are into ose, I recommend this one highly. Febecca is a good singer and guitarist in the straight folk style.

SONG LICENSING REFUSED (Temporarily)
by yer ed

The December issue of *The Filking Times* printed on page 7 a story to the effect that Firebird Arts & Music had denied mechanical licenses to Wail Songs on several songs proposed for inclusion on Wail's upcoming *Congential* live-at-con tape.

When Teri Lee phoned to advise me of Firebird's change of address, I asked her about this.

She said that the denial was at the request of the Firebird-affiliated artists, who were incensed over Laurent's action in producing and releasing an earlier tape before sending the permission forms to (at least some of) the artists involved. Particularly irked was Mercedes Lackey, whose "Arafel's Song" lyric, with music by Kathy Mar, was one of the songs involved in this other tape. Lackey has commissioned a new tune for "Arafel's Song" from Leslie Fish and does not plan to allow future recordings of the Mar tune with her words. This is part of the dispute surrounding the Off-Centaur breakup. Mar apparently gave Wail Songs permission to use her tune, with the impression given that she had authority to agent for Lackey on the lyrics. Lackey has denied this agent-authority in writing. Wail released the tape anyway. Until the dispute over this particular performance is settled, Firebird-affiliated artists who are friends of Lackey's are asking Firebird to refuse licenses to Wail on their material.

NEW AND CORRECTED ADDRESSES SINCE LAST ISH

Cynthia Spear is now Cynthia Brantley, same mailing address

James G. Dana, 405 Avenue A, Barstow, CA 92311

Firebird Arts & Music, PO Box 14785, Portland, OR 97214-9998

Teri Lee & Frank Hayes
Andrea & George Mitchell

Kathleen Sloan, PO Box 27488, Lakewood, CO 80277

Legend has it that years ago, at a con very far away (Chambana?), a timid young neofilker sat patiently through many songs, and then shyly asked to play something she had written, hoping that everyone would like it. You may have heard of her. Her name is Julia Ecklar.

Whether or not that's how Julia got her start, the story repeated itself at OVFF. A slightly-built young woman sat through several hours of Saturday night open filking, classic Midwest chaos style, with such luminaries as Juanita Coulson, Michael ("Moonwulf") Longcor, Murray Porath, Barb Riedel, Bill and Carol Poore Roper, Kathy Mar, Cynthia McQuillan, Joey Shoji, Tom Smith, and Barry and Sally Childs-Helton. (No, the list is not complete.) She finally asked to take a turn, saying that her boyfriend would never let her live it down if she went through the whole con without singing something.

Sing "something" she did. Remember this name - Folly Newhouse. You will hear it again. Honesty compels me to state that no, she does not have as rich a voice as Julia. However, she is a songwriter of the first rank. Peter Pan stunned the entire audience. It was lyrically rich and harmonically sophisticated. At the end, it drew a standing ovation. Murray Porath asked, "Okay - who votes we keep her?" and of course every hand went up. Immediately afterwards, as the resident filk virgin, Moonwulf, Murray, and Mark Bernstein gave her the ingenue lead in the best performance of *Have Some Madeira, My Dear* that I can remember, even though she had heard the song before. (I played a bit part as the Tully purveyor, having brought one of the liter bottles I picked up on my trip to Switzerland in May.) Later in the evening she sang another of her own compositions, *Butterfly*, proving that the first was no fluke. Sadly, that's all that she sang that night, but in a brief conversation I managed to have with her at the break for the awards banquet, she mentioned that she had already written sixty to seventy songs. I didn't ask, but

I guessed her age at twenty. At age 34, my entire output is half hers, and that includes the parodies.

Concert performances were given Saturday afternoon by Joey Shoji, Mark Bernstein, Peter Thiesen, Pete Grubbs filling in for Duane Elms who was delayed in traffic, Cynthia McQuillan, and of course the guests of honor, Barry and Sally Childs-Helton. Pete Grubbs is a professional mainstream folksinger from somewhere in western PA whom I encountered for the first time at Noreascon. Mark Bernstein's slot was particularly interesting; he opened with a tour de force musical punfest of a hard-boiled detective story, and closed with a four-part arrangement of *The Green Hills Of Earth* by someone whose name unfortunately escapes me at the moment.

The awards banquet was the same delicious bargain as last year - \$10 for all one cared to eat of scrambled eggs, cheese blintzes with cherry topping, bacon, sausage, sweet rolls and breads, and orange juice. Duane Elms won the Pegasus for best filksong with *Dawson's Christian*, and tied with Kathy Mar for best writer/composer. Bill Sutton's *Do It Yourself* grabbed the honors for best techie song; *Technical Difficulties* took best performer, and Misty Lackey and Leslie Fish won the etched slate for best fantasy song, *Wind's Four Quarters*. Earlier in the evening, Moonwolf edged out Tom Smith for best drinking song.

At the one-shots, I premiered *Watchman*, based of course on the graphic novel *Watchmen*. Nervousness actually helped the performance - the bridge includes a sustained vocal trill, and I did it better than I ever had in practice. During the evening filk, I gave the first performance of *In Praise Of Cats*, a lighthearted look at our feline friends. Unfortunately, I was not feeling well for the weekend, so I was not as active as I would have liked to have been. Not All Songs Are For Heroes drew a comment of "neat song" from Joey Shoji. Since the Joey Shoji scale (explained by Mary Ellen Wessels in the program book) tops out at "pretty OK," I take that as a high compliment. As

alluded to above, I brought along a liter of Tullamore Dew to share; a little more than half the bottle was poured out Saturday night. I guess people are cutting down on their liquor consumption!

FILK CONS AND OTHERS

CONTINUITY 1990

Feb 9-11
Holiday Inn Med. Center, Birmingham AL

guests: Roger McCammon (sf/horror), Jennifer Roberson (fantasy), Charlotte Proctor (TM), *Buck & Juanita Coulson*, Bill Bryer, Larry Elmore, Doug Chaffee, Ruth Thomson. Reg. \$10 til Oct. 31, \$15 til Jan. 15, \$20 thereafter. Write for dealer & art show rates.
info PO Box 55302
Birmingham, AL 35255-0302

CONSONANCE 1990

March 2-4
San Jose Radisson Hotel

Guests Barry & Sally Childs-Helton, TM
Chris Weber.
>Reg. \$25 til Ground Hog Day, higher at the door.
>Hotel room \$52 single/double; \$62 triple/quad. Free shuttle from San Jose airport to hotel. Dbl.dbl. rooms in limited supply; if you need one be sure to reserve and request asap. Free room-night to be given away to one person registered with both hotel and convention.

Programming will run Friday afternoon thru Sunday night. No concert Friday night. Party instead. Group concert (e.g. Dr. Jane & The Primordial Ooze) Sunday afternoon.

>Song contest: original lyrics, neo and pro categories (one one who has never been on a tape or had a song published in a songbook). Theme is FIPSIS (first love, first space wall, first con, first contact, etc.) Please register your intent to enter this contest before the con.

>Dealers tables \$20 net incl. reg. Phone Bob Laurent (415)763-6415 to confirm space available.

>Joey Shoji is collecting a fund to bring Julia Ecklar to ConSonance. Send contribs to the Wail Songs PO Box, make checks to Joey. Target is \$400, currently 25% there. (ref. also Joey Fund for Concerto)

>Old Favorites songbook in the works; send suggestions to Heather Rose Jones, c/o Wail Songs.

All this additional info is out of the lovely purple progress report Bob sent me. Write for info to Wail Songs, PO Box 23888, Oakland CA 94604

NAME THAT CON III: CONFLAKES

April 27-29, 1990
Radisson Hotel Downtown St. Louis MO

guests: George Alec Effinger (pro), Todd Hamilton (artist), *Suzette Haden Elgin* (TM) reg. \$12 til 1 Jan, \$16 til 1 March, \$20 thereafter.

info St. Charles SF & F Society
PO Box 575
St. Charles, MO 63301

FOO•FON 14

May 4-6, 1990
Holiday Inn Otter Creek
Little Rock, AR

"Back to The Fook-Con". Guests George Alec Effinger (pro), *Randy & Lisa Farran* (fan/filk). Reg \$15 til Apr. 1, \$18 after. Info PO Box 45122, Little Rock, AR 72214

PHOENIXCON 5.0

May 4-6 1990
Powers Ferry Holiday Inn
Atlanta, GA

Guests: Fiers Anthony (pro), Pon & Val Lakey Lindahn (artist), Steve & Sue Francis (fan). Reg. currently \$15.

info Phoenixcon
1579 Monroe Dr.
Box F218
Atlanta, GA 30324

Bill & Brenda Sutton are on the concom: guaranteed filling.

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