

# HERPIN #9

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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 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/DD for your expiration date. DD is always the last date in any month, so 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.

## FILXINDEX IN THE WORKS

by Roberta Rogow

Sourdough Jackson is compiling a filkindex, along the lines of Trexindex,--a listing of printed filk songs in collections, with Author, Title, & Source, plus a complete contents listing for each book indexed. Right now he's entering data on his computer, and he needs INPUT--preferably the title page of the filkbook, with the sources added onto the listings--and the name, address, & editor of the publication. And whether music is included or not.

Send this vital information to: Sourdough Jackson  
31 Rangeview Dr,  
Lakewood CO 80215

(( Way-back-when, there was an intention to do an index of Filk, as an archival project within the Filk Foundation. I think we've found a ~~pat~~ volunteer at last! Anyone who has an index of their own collections of filkbooks/tapes should definitely send a copy of it to Sourdough, with the requested annotations and documentations. I know I've got a couple of shelf-feet of filkbooks to mine for him... msm))

## "MIDWESTERFILK" PROJECT TENTATIVELY RENAMED by Ernie Clark

"Midwesterkilk" is tentatively renamed "Filk From the Heartlands", the earlier name being too obviously derivative. Alternative suggestions solicited. ("A Filkers Home Companion"? msm)) Time-consuming schoolwork and job-hunting have pushed back tentative publishing date to Worldcon; I've barely even started getting permission forms off.

A plea for help from anyone who can help me on the following:

"Loose Reel", where is author Niels Erickson?

"Pride of Petrovar"-- documentary proof that the filk words, melody are Public Domain ((or not. msm))

Definitive data on sources for the following:

"...holes, holes, the rats in the holes in the walls of HP Lovecraft's home..."

"...there's an alien in my closet..."

"Benson, Arizona" ((Bill Roper sings it, I know. msm))

"Bold Orion on the Rise", by one Leo Kretsner (?)

Anyone who has data on any of these, I'm at PO Box 2206, Champaign IL, 61820. Also USNET (ihnp4, pur-ee, convex, seiso)!uiucdcs!uiucdcss!ebclark. Also BITNET ebclark@s.cs.uiuc.edu. Also ARPA-NET ebclark@s.cs.uiuc.edu.

What to expect (can't release a full list now, gotta keep up the suspense): tasteful multipart arrangements; room-rousers; oldies from ten years back or more I think due for revival; anything else your skewed editor thinks ought to be well-known; and (the majority) objectively good songs: someone other than their authors liked them enough to learn and sing them. The current list is evenly split between funny and not-funny songs.

## SHAMELESS PLUG

by Roberta Rogow

The third Rogow tape is called "Rogow & Co." The "co." is Jean Ellenbacher, who does harmony & antiphony on various songs, and Dave Maskin, who does the instrumentals. On this one: "The Doleful Ballad" (aka "Trek-kity Trekkity Tin"), "Mucho Macho" (aka "A Man's A Man For All That"), "The Vulcan Round (not easy to do as a single!)", "Girl-Watchers Guide to Star Wars", and various other "corrolaries & fannish peeves". Price is still \$9.00 postpaid.

## ENGAGEMENT

Randy Farran announces his impending state of matrimony to Lisa Berry, which will commence on June 6 of this year.

## FILKCONS & OTHERS

### FEN FAIRE

Easter Weekend (April 17-19, 1987) Sheraton New Orleans Hotel (On Canal Street), New Orleans, LA. GoH: Anne McCaffrey, Art GoH: Kelly Freas, TM: C.J. Cherryh, Special Guests: John & Kathleen Kingslight (featured vocalists on the "Dragon Songs" tape). Reg. \$20 til March 1, \$25 after & at-door. Huckster tables \$50 each n/i membership, but huckster memberships only cost \$15 with each table bought. Hotel room \$59 flat to 4 bodies. This hotel rate is good from April 10-20, for those who would like to spend Easter Week in New Orleans and cap it off with the con. General info & Art info FEN FAIRE, PO Box 740187, NOLA 70174. Huckster availability Kathleen Thompson, PO Box 2238, Winston-Salem NC 72102. Delta Airlines offers 5% off Supersavers and 40%+ off regular Coach; call 1-800-241-6760 and refer to File P0434.

### MUSECON I (FilkCon 9.2)

May 8-10, Radisson Wilmington Hotel, Wilmington DE. Guests: Clam Chowder, Heather Rose Jones, Julia Ecklar, Meg Davis. Registration is \$22.50 prereg (but I don't know the cutoff), \$25 at the door. Huckster tables \$40 each, includes one registration. Events planned include Regency Ball, Renaissance Ball, possible other historic dancing. Hotel rates \$58 flat thru quad. General info from Judy Gerjuoy, 74 Garden Quarter Drive, 7B, Newark DE 19711. Huckster info from Kathy Sands c/o Tales Of the White Hart, 3360 Greenmount, Baltimore MD 21218.

### KHUBLA QUINZE

May 15-17, Sheraton Downtown, 10th & Broadway, Nashville TN. Guests Martin Caidin GoH, Andrew Offutt MC, Ron Waltotsky Frank R. Paul Award Winner, Bruce & Elayne Pelz Fan GoH's. Hotel rate \$55 flat thru quad. Huckster tables \$30 wall, \$25 center, does not include a registration. Reg. \$17 til May 1, \$20 after that. General info 647 Devon Drive, Nashville TN 37220 (615)832-8402. Huckster info Larry Wolfe, 43 Minneola Dr, NewPort Richey, FL 33553, (813)862-6452 ((call Larry to check table availability this late))

### TEXARKON

Announced for May 29-31, 1987  
is Cancelled. Concom Burnout cited

### OVFF III (FilkCon 9.3)

Note difference from last ish, and see related article at end of listings.

October 31- Nov. 2, Parke University Hotel, Columbus OH. GoH Meg Davis, TM Michael Longcor (aka Moonwolf). Info PO Box 1374, Dublin OH, CompuServe 70003,1704, phone (614)451-3154. Membership \$15 til Sept. 1, \$20 after.

### DALLAS FILKCON POSTPONED by Scott Merritt

Due to circumstances beyond my control, i.e. the OVFF committee deciding that there will be an OVFF in October of 1987 and Mile-High Con deciding that they wanted the same date in October, we have decided to indefinitely postpone the FilkCon in Dallas. We still intend to put one on eventually, but one of our main goals was to have a convention in OVFF's off-year, and three filk-oriented conventions in one week-end was just too much.

### EDITORIAL COMMENT by Margaret

Since the Filk Foundation is supposed to be the authorizing entity for Filk Cons, I would appreciate folks who want to hold one checking with me on possible date-conflicts, and I would appreciate folks who are actively planning one keeping me up-to-date on their progress, so I know they are still planning one.

As far as I am concerned, Scott's concom has first-dibs on October of 1988 for a mid-continent filk-con, since OVFF will have done 2 in a row by then.

### SCIFANT FILK CONTEST by Paul Doerr

After too many problems, I think the first issue of Scifant will be on the market this spring. Format will be changed considerably: 98 pages 8½ x 11.

Sci will have a permanent filk contest. Send filk on a cassette and a paper copy of the words and music, and a signed release allowing reproduction/sale if you will. Contributors will be paid a percentage of sales. Winners in the filk contest will receive a cash prize. With permission, the better filks will be put on cassette and sold.

I hope to produce video cassettes of past (& future) cons & filks. If anyone has any "home movies" they will loan, or photos, to be included in the videos, I will give each a copy of the completed video.

I would like to see some discussions of producing filk taped at cons, royalties, legal laws concerning, courtesies, etc. What of producing songs by singers you don't know and couldn't get info on, etc?

My address is PO Box 1064,  
Suisun CA 94535

### LOST & FOUND by Paul Doerr

A year or three ago, Westercon perhaps, someone left a chromed guitar stand. I tried to find the owner there (the outdoor evening by the stream, sprinklers, & breaking glasses). Anyone know the owner? Contact me at PO Box 1064, Suisun CA 94585

NEW/COA SINCE THE ROSTER BOOK WAS  
RUN OFF:

Scott Bauer, 128 Maureen Circle, Pittsburg  
CA 94565  
Robin Bailey, 3630 Gillham #11, Kansas City  
MO 64111  
Emily Epstein, 521 W. 112th Apt. 53, New  
York, NY 10025  
Scott Merritt, 5812 Woodsetter Ln, Arlington  
TX 76017, or PO Box 9394, Fort Worth  
TX 76107  
Roberta Rogow, PO Box 1124, Fair Lawn  
NJ, 07410

Regarding addresses: Would folks like me to  
include their various Email addresses, if I  
have them, in future roster updates?

Ernie  
Clark also speculates on the possible value  
of the FF as a collector of such. I person-  
ally am only on CompuServe, but Ernie is on  
3 others (none of which is CompuServe) via  
his U.Ill. grad-school connection, and there  
are several other FF members who are compu-  
terites by profession and are bound to have  
contacts on these and other nets. Some sort  
of listing of who's-on-~~fix~~ what for each  
net could be maintained by a volunteer on  
each net, whose contact ident could then be  
published as a running item in HARPINGS;  
perhaps as part of the colophon.

Any reactions/  
volunteers/alternate suggestions?

#### REVIEWS

by Gary Anderson

Beth Stevens has now come out with a tape,  
"Lady of Lies", which features her stuff and  
Janet Anderson's stuff. Hard to tell whose  
is whose, since they collaborate on most  
everything. Nevertheless, it's a damn fine  
tape, if I do say so myself. Of course, I  
am a teeny bit prejudiced, but others will  
confirm. Beth's somewhat professional sis-  
ter and brother-in-law did the accompaniment,  
with an astonishing variety of styles. Boring  
it ain't. From the heavy blues piano on  
"Pretty Maggie Moneyeyes" to mandolin and  
drum on "Summerborn", there is notheing  
formula about it. It was mixed by Beth's  
kin at their home studio. I liked the fact  
that the accompaniment didn't override the  
voices, a common fault on tapes these days.  
Since I do not sing or play on this tape,  
you know it at least has a chance at high  
quality. Available at your local filkdeal-  
ers.

Also, Karen Willson's tape "Children of the  
Future", has been completely remixed and is  
now available through either Chris and Karen,  
or through Eric Gerds at DAG Productions  
(cf ConChord III). Basically they jacked  
up the nameplate and put a new tape under-  
neath. Any resemblance to the previous  
version is purely coincidental.

#### OBITUARY: MAUDE DICKSON

I got a phone call from Minneapolis about  
5:30 pm on February 2, advising me that  
Gordy's mom had died.

'Gordy', of course, is  
Gordon R. Dickson, SF writer and filker of  
considerable note. Gordy's mom was Maude  
Dickson, and she was upwards of 95 years old  
when she died. Until about a year before  
that date, everyone who knew her was betting  
on her making 100 in a cakewalk. She had  
several strokes last spring, however, and  
had been bedridden and physically quite help-  
less for several months. At the time of  
Polly Freas' death a week or so earlier,  
Maude was in such bad shape that Gordy was  
not told immediately of Polly's death. A  
final stroke was the ultimate culprit.

I had  
only met Maude myself one or two times, but  
when I encountered the character of Amanda  
Morgan I in Gordy's writing, I was strong-  
ly reminded of Maude. I am told by folks who  
knew her better than I that Amanda I was a  
much-less-kind person than Maude, but it  
was the basic resourcefulness of the two  
ladies which resonated with me. Maude had  
been a single parent (widow-type) long be-  
fore it was fashionable, and 2 or 3 of the  
kids she was raising were from her husband's  
first marriage.

Maude had been Gordy's house-  
keeper for nearly all of his professional  
life, and it will be difficult to imagine  
the place without her.

#### FROM FRANNY'S FILKY FILES IN FLORIDA by Francine Mullen

Yes, Fandom is alive and well in Florida.  
I have had to make an adjustment living  
here, as the cons are much more scarce.  
Fortunately, the monthly SFSFS meets and  
bi-monthly filk gatherings keep me going.

I attended Tropicon V here in December, and  
they were nice enough to schedule me in a  
Friday night concert with Linda Melnick,  
who usually sings with a trio known as  
"Technical Difficulties" (they have a tape  
by the same name that is terrific, and of  
very good quality). We got together in  
advance, and worked out some duets. Each  
of us had more than enough material to fill  
the rest of the hour allotted to us. Of  
course, the fun part came right after, when  
everyone else joined in. The fans here  
like to sing as a group, so when you come  
to filk down here, be prepared to have  
people join in...even if they don't know  
your material!

I haven't run across any filk-writers in  
the area yet. I sorely miss Randy Farran,  
Dennis Drew, Robin Bailey, Suzette Haden  
Elgin, and the rest of the bunch that  
frequent the area around Oklahoma, Kansas,  
Missouri, and Arkansas. I no longer have a  
ready source of new filk to steal and use.  
Now I'll have to rely solely on tapes.

I was much saddened to read in Harplings 8 of the demise of two people who have made fandom such a joy for me. The news was a complete shock to me. I met them both at OKon, and though I didn't know them well, they were still "family". Two creative lights have gone out, never to be rekindled.

On a much happier note: Chuck Phillips and I have decided to get married this July at OKon '87. It is entirely appropriate, as that is where we met. Strangely enough we both worked on staff at OKon from the beginning, although we didn't meet until four years ago. In fact, Chuck introduced me to filk (*I've since forgiven him*). We want nothing less than all of our friends to celebrate with us when we tie the knot.

#### THE ECKLAR TAPES

by George Laskowski  
Reprinted from LAN'S LANTERN #21  
pages 65 & 66, used by permission.

Genesis and Horse-Tamer's Daughter: Off Centaur Publications, PO Box 424, El Cerrito, CA 94530. \$9.00 + postage

Divine Intervention: Air Craft Recording Studios, Dormont Square, Pittsburgh, PA 15216. \$8.00 + postage

Back at my first big convention, CHAMBAN-ACON, I had a taste of filksinging. Most of the songs I heard then were to tunes I knew, but, of course, the words were changed to reflect SF and fantasy themes. Bob Asprin, Al Frank, Bob and Ann Passovoy, Moonwolf, Murray Porath -- all had some interesting songs to sing...and play up. I suppose I would have continued to go to filksings regularly had I not gotten seduced into other aspects of fandom. I still drop in to hear a song or two, but I'm usually busy party-hopping or looking for someone to stay very long.

Jump six years later. I began hearing almost totally original material being produced from various filkers. Murray Porath, Mike Stein, Steve Simmons, Clif Flint, Mark Bernstein, and many others started to write and perform their own composition (following in the steps of Leslie Fish, who seemed to have been the only well-known filker to compose her own material). And from Pittsburgh I heard of a singer named Julia Ecklar. She had a good voice, so I was told, and wrote some very good songs.

I first heard her sing at the wedding of Naomi Konoff and Randy Pardue. She sounded all right, but the outdoor setting wasn't exactly conducive to appreciating her voice. In the months and years that followed I

heard more and more about her, and from her. As the Guest of Honor at CONFUSION and CON-TRAPTION Julia made a big impression on me. Maia and I picked up her tape Genesis, and didn't get a chance to play it until we were on our weekly sojourn to the comic store. The songs on the tape were fun, delightful, didn't really do her voice justice, but we enjoyed them very much. Then came the end of the first side.

The last song was "God Lives on Terra". Misty-eyed I turned into the parking lot at the comics store and waited until the song finished. Maia was affected similarly. After a few minutes, we were able to go into the store. That was one powerful song, and decided for me that Julia Ecklar was the best

filker in fandom. Since then I have been anxious to get her tapes.

Other songs on the Genesis tape included several based on themes from the Star Trek movie, The Wrath of Khan. "Born Again Trek" is a humorous piece about the initial release of that movie. "Rest Stop", written in collaboration with Leslie Fish, has been advertized as a "future trucker's song." "Lost", the only other collaborative piece (written with Pat Beese), is a lovely, sensitive, lover's lament. Also included is "Daddy's Little Girl", Julia's chilling song based on Stephen King's novel Firestarter. Back-up vocals were provided by Leslie Fish.

Horse-Tamer's Daughter was the next tape we purchased, though it actually predates Genesis.(1) Again, it did not do justice to Julia's voice, but all the songs were well done (though I have fewer favorites on this tape than on Genesis). Only three songs here were written totally by Julia: "Temper of Vengeance", a rather blood-thirsty song of revenge; "A Rose for Emily"; and "Miracle Worker", based on the movie of the same name. Except for "The Bait", which was written by Lackey and Ecklar, the rest of the pieces were composed by other filkers, most notably Leslie Fish. From the very humorous "Black Widows in the Privy" to the serious (and almost too long) "The Horse-Tamer's Daughter", based on the Darkover books of Marion Zimmer Bradley, Julia shows off her vocal range and talent. Of special note is "Signy Mallory", written by Lackey and Fish, which is based on C. J. Cherryh's Downbelow Station.

Aside from Julia's voice, other vocalists were heard as back-up: Leslie Fish, Bill Boyd, and Joey Shoji (who is becoming one of the best male singers in fandom).

Then came the 1986 Worldcon and Divine Intervention.

As a nominee for the Best Fanzine Hugo, I did want to have something ready to say if I should actually win (which I did). On Saturday afternoon before the evening Hugo ceremony I retired to my room alone to think

(1) Editorial correction: no it doesn't.

about it and make some notes. I was keyed up, but tried not to think too hard about really winning (I would get very excited anytime I did, so I didn't let myself get carried away by those thoughts). Since I had bought Divine Intervention the day before, but had not had time to listen to any of it, I put it on. It wasn't a mistake, but I could only listen to the first two cuts before I had to turn off the player.

The orchestral overture blending into "Ladyhawke!" demanded that I listen. The music flowed from the small tape player and gripped me in a spell of joy and excitement. Several times before I had heard Julia sing the song she had written for the movie Ladyhawke, but it never sounded like this, or this good. The second cut, "Crimson and Crystal", started out simply with Julia and her guitar, which built into a good rock arrangement that would top most of what passes for music on the radio. With tears streaming, I turned off the player.

In our separate ways, Julia and I had reached high points in our fannish careers. Julia now had a good chance to capitalize on her talent. I didn't envy her one bit; she deserved this, and other people had to hear her and her voice, experience her talent. My tears were joyful, and a release of pent-up emotions. I could not listen to the rest of the tape until after the ceremony that evening, when I would really appreciate it.

Indeed, I have listened to Divine Intervention, probably about 50 times already. I haven't tired of it yet. All the songs were written by Julia except the "Overture" (by Michael Moricz, who also arranged all the music), "Crimson and Crystal" (by Cynthia McQuillin), and "Lullaby for a Weary World" (by T.J. Burnside). A couple of the songs are a bit over-orchestrated, but that doesn't detract from appreciating them. I heard Julia sing "Temper of Revenge" in person and on the Off Centaur tape, but this version added a larger dimension to it. This song is based on the short story of the same name, also written by Julia.

Most of the songs composed by Julia struck responsive chords in my memory. Most are based on SF or fantasy stories I recall reading or having heard about, but I could not place them all. "Burnish Me Bright", a-

bout mute whose life is changed by a "wizard" who teaches him mime, is one I can't place; nor "The Hand of God", about a man leaving for the outside against the wishes of the religious leader of a shelter. "Survivor's Song" could be related to any nuclear disaster film.

Based on Gene Wolfe's Tetralogy, The Book of the New Sun, "Terminus Est" is better in this rock version than hearing Julia alone with her guitar, and would also probably be a hit on commercial radio. "Fallen Angel" relates Kirk's (and Julia's) feelings on the death of the Enterprise in Star Trek III. "Crane Dance" is from The Karate Kid.

"One Man Magical Show", done in a honky-tonk style is a nice fun piece, in contrast to the seriousness of the others. In "Silver" a singer warns a young woman away from him and his guitar-playing talent, and "Lullaby for a Weary World" is a sensitive plea for peace. Its effect on me was similar to that of "God Lives on Terra".

I could say more about each one of the pieces, but they should first be experienced then talked about. Divine Intervention is a polished jewel among the uncut gems of Julia Ecklar's previous tapes. Get it. And get the others too. You won't be sorry.