



OHIO VALLEY FILM FEST 25

OCT 22-25, 2009



OHIO VALLEY
FILK FEST 25

OCTOBER 22-25, 2009

CROWNE PLAZA HOTEL OF DUBLIN, OHIO

GUESTS OF HONOR:

DUANE ELMS MARGARET MIDDLETON
MARY ELLEN WESSELS LARRY WARNER
INTERFILK GUEST KAREN ANDERSON
GUEST IN ABSENTIA: DIANA GALLAGHER

BROUGHT TO YOU BY THE
OVFF COMMITTEE AND STAFF

Mary Bertke	Emily Ruggles
Bruce Coulson	Kellie Sharp
Lori Coulson	Roberta Slocomb
Leslie Davis	Larry Smith
Linnea Davis	Emily Vazquez-
Karen Dollinger	Coulson
Carrie Franklin	Jan Wagner
Trace Hagemann	Heather Wegemer
Kathy Hamilton	Linda Winks
Sally Kobee	Nick Winks
BJ Mattson	Dan Young
Robin Nakkula	
Chris Nickel	
Mark Peters	
Allison Rase	

AND THE
FRIENDS OF OVFF

Lorene Andrews
Nancy Graf
Spencer Love
Judi Miller
Mary Frost Pierson
J. Elaine Richards
Steve Ringley
Bill Roper
Ed Stauff
Jeff Tolliver
Kim Williams

WITH THE HELP OF
THE PEGASUS COMMITTEE

Daniel Glasser	Steve Macdonald
Melissa Glasser	Erica Neely
Gretchen Roper	

CHAIRMAN'S WELCOME

Welcome to OVFF 25! Yes, OVFF 25. *Twenty-five!* That's two and a half decades, a full quarter century, full of memories of filk circles of all flavors, conversations with friends old & new, concerts, workshops, Interfilk auctions, Pegasus Awards banquets, dinner treks, and singing in the dawn. There's a reason why October is my favorite time of year.

To celebrate our silver anniversary, we've gathered together filkers of all generations, from the first (Hi, Karen! Hi, Juanita!) to new voices many of you may have not yet heard (Hi, FuMP!) and from the full spectrum between.

Anniversaries are often occasions for reflection; ours has proved to be no exception. Scattered throughout this program book are several essays from long-time filkers expressing their feelings regarding filk and the filking community. Please take a few moments to read them. They might inspire your own reflection.

Before we begin the festivities, I'd like to say a special thank-you to all the people who have served as convention committee and staff over the years. They have put in long hours behind the scenes to make OVFF the best convention it can be. Thanks also to all the Friends of OVFF who have contributed their services and talent to make us just that little bit better. And most of all, a heart-felt thank-you to YOU, all our members. Without you, OVFF would never have existed. Whether you are a performer, a listener, a filk gardener, or some combination of the three, you are the reason why we throw this party every year.

Now let's all get out there and create even more musical memories!

OVFF 25 Chair

Kathryn A. Hamilton



GOPHERS WANTED

Have you always wanted to make closer friends and learn more about our convention? Consider being a gOVFFer! As our con continues to grow, we've felt an increasing need for more hands to make the work light. If you would like to volunteer your time, please sign-up at registration or talk with our Volunteer Coordinator Linnea Davis for more details.

CLEAR AISLE SAFETY POLICY

Please make sure to leave all aisles and hallways clear of instrument cases and other clutter. Due to the increasing numbers of people using wheelchairs, scooters, and strollers, we need to maintain clear right-of-ways. There is also a safety issue. In the past, someone tripped over an instrument case, fell, and received a nasty gash, which required a trip to the emergency room. We'd like to avoid any similar incidents!

LOST & FOUND

OVFF's lost & found department is located at the Gopher Table. Lost items found by OVFF staff can be claimed there. Items unclaimed at the end of the con will be held until next year. If still unclaimed, the items will be donated to charity.

OVFF'S TAPING POLICY

Individuals are welcome to make recordings for their own private use as long as the recording is unobtrusive and the performer's implied permission is given. Performers have the option of announcing, "Please don't record me" prior to their performance.

If you want to tape next year's convention for commercial reproduction, write to us for a bid package.

OVFF'S ROLLOVER POLICY

If you purchase a membership in advance to OVFF in any given year and then find that you are unable to attend due to a legitimate emergency, OVFF will gladly consider rolling over the membership to next year's convention PROVIDED you inform us before the beginning of the con. We prefer it in writing, (not email, not a phone call, not a verbal message carried by a friend but in old-fashioned pen to paper, put in an envelope, and mail it).

OVFF CONTACT INFORMATION

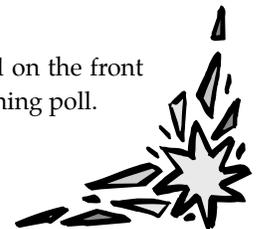
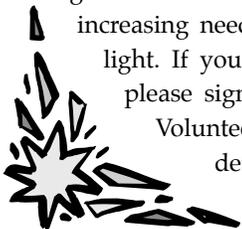
3824 Patricia Dr
Columbus, OH 43220-4913
Phone Number: 614-451-3154

Email us at: ovff@ovff.org

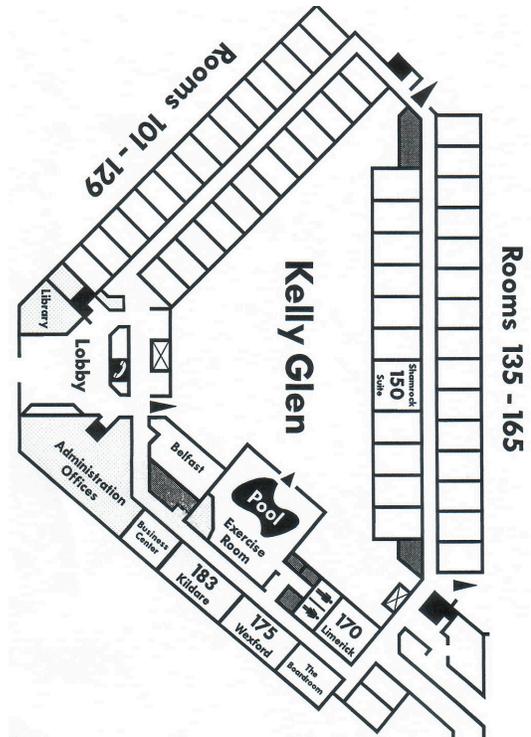
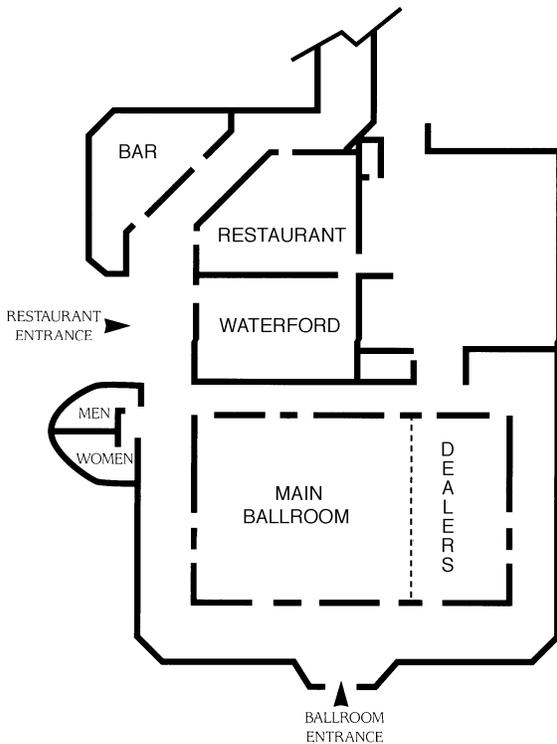
or visit our website: www.ovff.org

ART CREDITS

Nancy Graf: Pegasus Awards logo
Lorene Andrews: the pegasus located on the front cover, pgs 33 & 37, and the brainstorming poll.
All other art is clip art.



WHAT'S WHERE



Primary Programming Room
 Alternate Programming Room
 Dedicated Theme Filk Room
 Dedicated Open Filk Room
 Dealers Room
 ConSuite
 KidSpace
 Meeting/ Rehearsal Room

Main Ballroom
 Waterford
 Wexford/ Room 175
 Belfast
 Back Ballroom
 Limerick/ Room 170
 Kildare/ Room 183
 Shamrock/ Room 150

The hotel requests that convention attendees kindly refrain from filking in the public areas of the main hotel (the convention center area is fine). Also, please keep activities in Parlor 150 QUIET after 9pm as it is next to sleeping rooms. Thank you.

Registration Hours (Main Ballroom hallway)

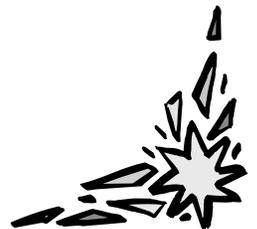
Thursday: 4pm - 11pm
 Friday: 12noon - 7pm; moves to back of main filkroom 7pm-11pm
 Saturday: 12noon - 6pm (in back of main filkroom)
 Sunday: Noon - 4pm (in back of main filkroom)

ConSuite Hours

Thursday: afternoon'ish to midnight
 Friday: 9am - midnight
 Saturday: 9am - midnight
 Sunday: 9am - 5'ish

Dealers Room

Thursday: not open
 Friday: 3pm - 8pm
 Saturday: 11am - 5pm
 Sunday: 11am - 2pm



F*ILK* R*E*F*L*E*C*T*I*O*N*S*

From Folk to Filk by Juanita Coulson

In the beginning – the 1930's, 40's, and 50's – fandom's Dawn Patrol discovered the magazines and books that opened up entire worlds of science fiction and fantasy. At last, we found a place where we truly belonged. Mundanes had sneered at our enthusiasm for that "Buck Rogers Stuff" or "fairy stories". Now, we made contact with others sharing our love of space travel and the fantastic – our special universe.

For some of us, that universe always included Music, music accompanying journeys of the imagination. In my case, I'd been born loving music, imprinted in the womb by my mother's piano playing and 78 rpm records. She later told me I sang before I talked. Ab ovo, music was an essential part of my life. And as a teenager, I found a culture brimming over with ideas tailor made for musical settings. Heinlein, Bradbury, and, oh, so many more. Bliss unbounded!

At first we didn't even have a name for our form of music making, or, in some cases, even realize other fans felt the same way we did. Nameless or not, our drive to create was unstoppable. The stories we read were loaded with inspiration. Heinlein's lyrics in *The Green Hills of Earth* spoke to us loud and clear. The poetry Bradbury used in his stories begged for melodies. Bursting with the desire to contribute, we set famous writers' words to music and began to write our own lyrics and set them to tunes either borrowed or original. Bit by bit, note by note, composition by adaption, our music grew, and grew, and grew.

The larger fannish sub-culture often didn't know what to

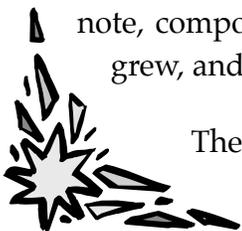
make of us. We read the same stories and talked about the same authors and artists they did and shared their interests in nearly every other way...but we had this really strange hang-up about MUSIC...MUSIC...MUSIC.

We sang in hallways. In stairwells (interesting acoustics, there). In basements. Frequently, we were segregated from fandom's main body; conversation and music making don't co-exist very well. And after all we were, then, just a tiny side branch of fandom. (I recall an early filk staged in basement at a Midwestcon: three filkers, a couple of listeners, and one guitar, passed around among the players; we each had only two or three songs, so we simply kept repeating ourselves. Oh, how I longed for more participants!) But we persisted. And we would not shut up.

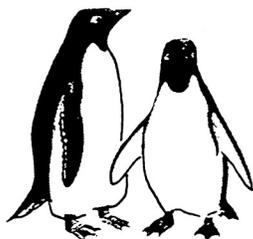
Along the way, at different times and different venues, we and the rest of fandom started calling what we were doing "Filk". And our population, which had been minuscule, started, in fannish terms, to explode. And to be preserved.

For years, I worried that filk was fairy gold; here only for a brief historical moment, then vanished like morning mist. But in the 1980's filk recording began in earnest. And then that wonder of wonders arose – the dedicated filk convention.

The old timers of filk, like me, can finally rest easy. The torch has been successfully passed. It looks like, hallelujah! filk is here to stay. So...filk on!



Chill out at



Guests of Honor
**Jeff & Maya
Penguinhoff**



Interfilk Guest
**Wm Mark
Simpenguins**



Filk Waif
Penguinca Neely

Songwriting Contest Theme:
"Ice Dreams"

Pre-Reg:
50 fish

Featuring the Sixteenth Annual Penguin Hall of Fame

Email: info@filkantartica.org

Website: www.filkantartica.org

FilKONtario 20

Ontario's Science Fiction and Fantasy Music Convention

Hotel:

Delta Hotel Toronto
Airport West,
Mississauga, Ontario,
Canada

Pre-registration:

(Until OVFF)
Cdn\$50 / US\$50

**Song-writing
contest theme:**

"Time travel"

Email:

info@filkontario.ca

Web site:

www.filkontario.ca

Snailmail:

145 Rice Ave., Unit 98
Hamilton, ON L9C 6R3

and
**Featuring the Sixteenth
Annual Filk Hall of Fame**



Photo: Erin Bellavia

Guests of Honour:

**Jeff and Maya
Bohnhoff**

Filk Waif:

Erica Neely



Photo: BeigeAlert



Interfilk Guest:

**Wm. Mark
Simmons**

April 9-11, 2010 — Mississauga, Ontario

OVFF 25 SCHEDULE OF EVENTS

Anytime **KID SPACE** - Kildare (Room 183) has been set aside just for the kids. Stocked with con registration desk, toys, and videos, kids are welcome to hang out in this room anytime. A list of scheduled activities suitable for younger children is available separately.

Theme Filks - Wexford (Room 175) is dedicated to theme filks. We request that you sign up on the sheet at the con registration desk at least an hour in advance so that people in the midst of a strong open filk aren't ejected unexpectedly.

ChamberFilk - Phillip Textor will gather together all the orchestra instruments he can find and meld them (melt them?) into a cohesive unit over the course of three short days. At least, he will meet with all interested folks at the Shooting Stars Mixer, have a rehearsal on Friday, Saturday, and Sunday; then just before noon present his chamber orchestra, who will play orchestrated versions of two or three filk songs. If interested, bring your instrument!

Plan Your Own Event - Need to hold a rehearsal? Want to hold a meeting? Hold your own panel or even a party? The Shamrock suite (Room150) is available during daytime and early evenings for the use of any con member. As with the Theme Filk Room, all we request is that you sign up on the sheet at the con registration desk at least an hour in advance.

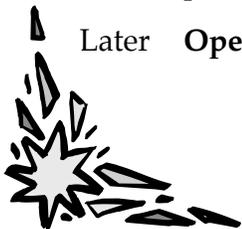
One Shots & Twofers - Because of the limited number of slots and the number of people who want to have one of them, the slots will drawn by lottery. Enter at the con registration desk.

Open Filk (Anywhere) – The Belfast suite, the small room immediately off of the lobby, is dedicated to open filks, 24 hours a day. In addition, open filk may be started in any room at any time there is no scheduled activity. If an open filk isn't happening and you want to filk, grab a friend, sit down, and start filking. If you filk, they will join!

THURSDAY, 22-OCT-09

- 7'ish **Shooting Stars Mixer** (Waterford) - Mingle with the Stars! This event officially opens the con. Greet friends you haven't seen in far too long, and say hello to our stellar guests. Be sure to wear a star! Hosted by the best hostesses ever, Mary Frost-Pierson and Elaine Richards.
- 8'ish **Old Farts Filk Concert** (Main Ballroom) - A round robin concert featuring Tom Smith, Judith Hayman, Bill & Brenda Sutton, Bill Roper, and Juanita Coulson.
- 9:30'ish **Friday Night Twofers** (Main Ballroom) - Hear your fellow fen perform two of their favorite pieces.
- 9:30 'ish **Scarèd Harp Harmony Circle** (Waterford) - The Sacred Harp: the most famous "shape note" hymnal, with 4-part settings intended for group singing. The Scarèd Harp: the most infamous "elliptical note" hymnal, with 4-part settings of filk songs intended for group singing. Come sing filk songs in 4-part harmony! Sight-reading not required; parts will be taught. Led by Ed Stauff.

Later **Open Filking Begins** (any open space)



OVFF 25 SCHEDULE OF EVENTS

FRIDAY, 23-OCT-09

10:30 am **YogaFit® with Dr. Mary Crowell** (Waterford) - "YogaFit® is dedicated to bringing the practice of yoga to all populations in a safe and user-friendly, fitness format. YogaFit® makes the physical and mental health benefits of traditional yoga accessible to people of all ages and walks of life." Nothing energizes a sleep-deprived body like an hour of yoga. Be sure to wear loose clothes and bring a mat.

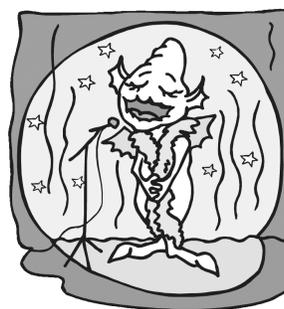
10:30 'ish **ChamberFilk Rehearsal** (Wexford/Room 175)

11'ish **Margaret Middleton CD Release Party** - (Consuite) Margaret will be in the consuite showing off her new CD. There will be cake/treats to share.

Noon 'ish **Open Theme Filks Begin** (Wexford/Room 175) -. Sign up for theme filk slots on the list at the con registration desk.

Noon **Concerts and OneShots** (Main Ballroom) -

12:00 Toyboat
1:00 *Guest of Honor:* Duane Elms
2:15 One Shots (9 slots)
3:00 Heather Dale
4:00 Open
5:00 *Guest of Honor:* Larry Warner
6:15 One Shots (3 slots)



12:30'ish **Songwriting Theory** (Waterford) - Bill Roper, Ed Stauff, Heather Dale, Larry Warner, and Bill & Brenda Sutton discuss how they go about the craft of songwriting.

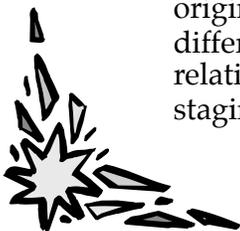
1:30 'ish **Lyric Writing Practicum: Session One** (Waterford) - Join Bill and Brenda Sutton for a workshop that turns good lyrics into great lyrics. Their proven workshop helps songwriters tighten scansion, replace dull passive words with active sensory words, create focus and cut the dead weight. Bring writing materials and be prepared to write.

2:30 'ish **Rolling One's Own: Recording Project** (Wexford/Room 175) - This workshop will review a list of steps to go through when recording your own CD. Folks who have also recorded their own albums are welcome to share their own viewpoints. Led by Margaret Middleton.

4'ish **Mad Hatter's Tea Party** (Waterford) - Our local stars, Mary Frost-Pierson and Elaine Richards, invite your presence at this gathering celebrating our silver jubilee. Please come appropriately attired in silver, or at least hatted. Those without head gear will be provided with the silliest hats possible. Our gracious hostesses will award prizes for the best costume, best hat (extra credit for incorporating stars), and whatever else tickles their fancy.



5:30 'ish **Filk Operettas** (Waterford) - Topics will include subject matter (pastiche, parodies, original subjects); ways to make a parody shorter than its original without damage; different comedy approaches, versus straight drama, and possible outright tragedy; relation of musical style, and need for a coherent one, to the type of story; ideas for staging. Led by Karen Anderson.



OVFF 25 SCHEDULE OF EVENTS

- 6:00 'ish **Seanan McGuire Book Signing** (Consuite) - Seanan will be in the consuite, signing copies of *Rosemary and Rue* (and anything else you want signed). Books can be purchased from Larry Smith in the dealers' room. There will probably be cake!
- 7:30'ish **Pegasus Nominees' Concert** (Main Ballroom) - Are you familiar with the songs nominated for this year's Pegasus Awards? Here's your chance to hear them all! All nominated songs will be played for your listening pleasure. Don't forget to turn in your ballot by midnight.
- 9 'ish **RPG'ing for Teens** (Room 150) - Grim fantasy, or swashbuckling space opera? You choose! Game mastered by Bruce Coulson. Pregenerated characters only; suitable for ages 12 and up.
- Later **Apple Tasting & Fondue Party** (ConSuite) - The feast begins thirty minutes after the Pegasus Concert ends. Melted gooey cheese! Drippy caramel sauce! French bread and lots and lots and lots of kinds of apples! Come play with your food!
- Later **Open Filking Begins** (any open space) - Friday night open filk; you know the routine. You come...You listen...You perform...You go to bed waaay past your bedtime.



SATURDAY, 24-OCT-09

- 10:30 am **YogaFit® with Dr. Mary Crowell** (Waterford) - "YogaFit® is dedicated to bringing the practice of yoga to all populations in a safe and user-friendly, fitness format. YogaFit® makes the physical and mental health benefits of traditional yoga accessible to people of all ages and walks of life." Nothing energizes a sleep-deprived body like an hour of yoga. Bring a mat and wear loose, comfortable clothing.
- 10:30 'ish **ChamberFilk Rehearsal** (Wexford/Room 175)
- 11 'ish **Toyboat CD Release Party** (Consuite) - IT'S A PARTY!!! There will be a brand new CD!!! There will be cake!!! There will be four scruffy filk-rock musicians up before noon!!! Oh, did I mention CAKE???
- 11:30 'ish **Juried One-Shots (Two Hours)** (Waterford) - Two hours long. Eight people have 15 minutes each in which to perform and get feedback from a panel of judges with various areas of expertise. Your performance should last no longer than five minutes, and participants must be willing to accept constructive criticism from the panel. This is an excellent opportunity to find out what other people see and hear when you perform, what you're doing well, and what you can do to improve. We'd like to ask that participants forgo one-shots and twofers on the main stage to give more people the chance to perform. Sign up at con registration desk.
- 11:30'ish **Open Theme Filks Begin** (Wexford/Room 175) - Sign up for theme filk slots on the list at the con registration desk.



OVFF 25 SCHEDULE OF EVENTS

SATURDAY, 24-OCT-09 (CONTINUED)

Noon **Concerts and OneShots** (Main Ballroom) -

- 12:00 *Guest of Honor:* Margaret Middleton
- 1:15 *Interfilk Guest:* Karen Anderson
- 2:00 Songwriting Contest (see description below)
- 3:00 The FuMP
- 4:00 *Guest of Honor:* Mary Ellen Wessels
- 5:15 One Shots (3 slots)



1:30'ish **Beginners' Vocal Workshop** (Waterford) - This workshop is for those who've never had any vocal training. We'll be covering the basic tools a singer needs, including how to breathe (yes, really - singers breathe differently), projection, diction, and practice exercises. Limited to twelve attendees. Sign up at the con registration desk. No audience, everyone participates. Led by Mark Bernstein.

2:00 'ish **Songwriting Contest: Reach for the Stars** (Main Ballroom) - Sign up sheets are available at the con registration desk. Please bring three copies of your lyrics, including song title and your name, for the judges.

2:30 'ish **Harmony Workshop** (Waterford) - How do you sing harmony? How do you learn to sing harmony? Is it a gods-given talent? Do you need years of studying music theory? And what's so bad about parallel fifths, anyway? Bring your questions, listen to the experts give conflicting advice, and try your hand (or voice) at it. Led by Mary Ellen Wessels, Ed Stauff, and Larry Warner.

3:30 'ish **Improv Workshop** (Waterford) - Back by popular demand, the improv workshop is here to make it okay to dance around making monkey noises for an hour. A variety of theater games will be played, and tips for relaxing in front of an audience will be shared around. Led by Seanan McGuire.

4:30 'ish **Rounds Workshop** (Wexford/Room175) - Cat Faber will teach the basics of writing a round, then Cat and Judi Miller will share some of their favorite rounds. Others are welcome to share their favorite rounds as well. Participants are encouraged to bring their tape records, paper and pen!

6'ish **Pegasus Awards Banquet** (Waterford) - Join us for fun, feasting, and finding out the fabulous winners of this years' Pegasus Awards! Tickets to the buffet are on sale at the con registration desk. Seating is limited, so buy your ticket early!



8:30 'ish **Interfilk Auction** (Main Ballroom) - Come and bid on items for this most worthy event, and show your support for Interfilk. This wonderful group uses the money to provide an extra guest to filk conventions.

9 'ish **Ice Cream Social** (Consuite) Ice cream with sundae fixings. What more do you want?

9 'ish **RPGing for Teens** (Room 150) - Fantasy or Science Fiction (You know the game!) game mastered by Bruce Coulson. Pregenerated characters only. Suitable for ages 12 & up

Later **Sleep is For the Weak and Sickly** (Everywhere) - Open filking will take place all night long in the Main Ballroom, Waterford, Wexford, Belfast, and the halls in the convention center area.]



OVFF 25 SCHEDULE OF EVENTS

SUNDAY, 25-OCT-09

- 10:30 'ish **ChamberFilk Rehearsal** (hallway outside the Main Ballroom by the piano)
- 10:30 'ish **YogaFit® with Dr. Mary Crowell** (Waterford) - "YogaFit® is dedicated to bringing the practice of yoga to all populations in a safe and user-friendly, fitness format. YogaFit® makes the physical and mental health benefits of traditional yoga accessible to people of all ages and walks of life." Nothing energizes a sleep-deprived body like an hour of yoga. Be sure to bring a mat and wear loose, comfortable clothing.
- 11:00 'ish **Lyric Writing Practicum: Session Two** (Waterford) - Bill and Brenda Sutton continue their workshop that turns good lyrics into great lyrics. Remember to bring the notebook you started yesterday.
- 11:45 'ish **ChamberFilk Performance** - Phillip Textor and his ChamberFilk Orchestra show off the results of their weekend of hard work.
- 12:00'ish **Open Theme Filks Begin** (Wexford / Room 175) - Sign up for theme filk slots on the list at the con registration desk.
- 12 'ish **Iron Filker Songwriting Contest: *Starstruck*** (Main Ballroom) - Our second songwriting contest, especially for those fast on the draw. Three verses and a chorus, written during the con itself on the specified topic. Original lyrics and music OR original lyrics to existing music. Sign-up sheets are available at the con registration desk. Please bring three copies of your lyrics, including song title and your name, for the judges (the hotel's front desk can make copies for you).
- 1:00 'ish **Whose Line Is It Anyway?** - By popular demand, we will once again have a stage show of "Whose Line is it, Anyway?" the improvisation game show. Contestants this year are Gretchen Roper, Bill Roper, Seanan McGuire, and Tom Smith. Hosted by Eric Coleman.
- 2:00 'ish **Farewell Jam Session** (Main Ballroom) - Join us for this bittersweet moment when we come together to play and sing along – mostly to rock, folk, and oldies filk. Anything that almost everyone knows is acceptable. (Pre-Registration for next year's OVFF & the Interfilk Quick Sale will be conducted in the back of the filk room.)
- 4:00 Most function rooms close. Dead dogs may hang out in the ConSuite.
- 4:30 **Dead Dog Dinner Caravan** - Our annual trek to BD's Mongolian Barbeque to feed the beast and let off steam. We STRONGLY REQUEST that if you are even thinking about coming along, PLEASE sign up at the con registration desk by Saturday early evening so that we can give the restaurant a reasonably accurate estimate of our party size. Start gathering in the Con Suite at 4:30. We'll organize driving pools and leave from there around 4:45.
- Later **Dead Dog Filk** (Dealers Room/Back Ballroom) - Not ready to go home yet? Join us for one more night of open filk, or chat with your friends in the ConSuite. The fun starts when people get back from dinner.



FILK* REFLECTIONS*

This Is My Tribe by Barry and Sally Childs-Helton

reproduced with permission from the Filk Hall of Fame website: <http://www.filkontario.ca/hof/hofmain.html>

Introduction: At the Filk Hall of Fame Induction in 2003 we had no idea that the speeches given by Barry and Sally would be so eloquent and full of meaning. By sheer good luck, just prior to the banquet, Spencer Love had asked to tape the ceremony, and gave us a copy of the tape to transcribe. Barry and Sally have reviewed the text below and give their permission for its posting. We thank them and Spencer for sharing with us and with you. These speeches immediately followed the reading of the citation and presentation of the plaque honouring the Childs-Heltons.

Sally Childs-Helton:

We are well and truly and deeply, deeply honoured. And this is indeed an honour because it comes from the community. It's a community that means a lot to us, obviously. In a culture that only treats talent as a limited commodity, we have broken all the rules that we have learned in our culture and we have managed to make for ourselves a community of creativity.

Being an ethnomusicologist, I professionally look at the way people use music in their everyday lives. I look at the way that music is expressive of a culture and all the many relationships between music and cultures. All of us were raised in a culture that said, "If you don't have talent, then forget about doing any kind of art". Forget about singing, about dancing, about doing any of those things, and we have to be acculturated out of it.

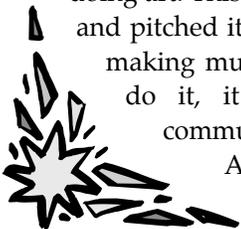
If you walk into a class of first graders and ask "How many of you are singers?" Every hand goes up. "How many of you are dancers?" Every hand. "How many of you are artists?" Every hand goes up. By the time you get to the sixth grade, there are going to be a couple of kids who either take dance lessons, or who are considered the best social dancers; so, when you ask that question, a couple of hands will go up. When you ask "How many of you are musicians?" only the hands go up for the few kids who are in band or in orchestra. By the time you get to junior high schools and high school, forget it. People do not want to even admit that they are being artistically expressive in any way, unless they do it really, really well (by conventional standards).

In a way, we've been robbed. We have robbed ourselves of the joy of making music, of dancing, of doing art. This [the filk] community has taken that and pitched it out the window and said, "We are making music because we love it, we need to do it, it feeds our souls, it feeds our community, it feed us as individuals." And we do it.

One of the great joys for me in this community, is that I see people over the years growing as musicians and growing as human beings. That is not a small accomplishment in this day and age. So, just be aware that we're doing something - I dare use the word revolutionary, but we are - we are taking back our right as human beings to make art. If the rest of the culture was doing this, it would be a very different and much better culture to live in. We are going places, we are doing things, we are reaching out, internationally at this point. So the fact that you've got an American and a German accepting for a Briton in Canada is not exceptional. Not in this group, it is not exceptional. So, just do be aware that what we are doing is extraordinary. It's not normal, thank God. I wish it *were* more normal.

We have taken our right to be creative and to literally "play" in the best sense of that word. We invite each other out to play. And we do it. We do it with great joy, and we do it with great hearts. We do it with a lot of loving forgiveness for people who are still developing as musicians and may be a little painful at first to listen to. We see the growth, we see the value, we see the community, and I can tell you that as a musical subculture, - if you want to get really academic about it we are a musical subculture -- I don't know of one like it anywhere. And especially in this [social] culture.

In lots of other places around the earth, people are raised expecting to be artistic, simply because it's something you do as a responsible human being. You do it like we get a driver's license, we pay taxes, we get jobs, we hold down jobs. In other places around the world, you're also expected to be a dancer, a musician, a wood carver, a batik artist, something, because it's what a responsible full adult does. We have taken that back. We have taken that back for ourselves. I would like to congratulate all of us as a group for having the wherewithal to do that for it is no small feat.



FILK REFLECTIONS

This Is My Tribe by Barry and Sally Childs-Helton

Barry Childs-Helton

Wow.

Numerically, we may be a smaller group of human beings, than the one in which our creative culture is embedded, but who's keeping score? I'm not. We're taught to keep score. We're taught to respect big numbers. We're taught that what's important is how many records a musician sells. We are taught to look at music as a product, that you buy and put in a machine, and allow to entertain you with a very clever technological trick that sounds a lot like a human being playing an instrument, but is not. And we forget that, until such time as we actually hear and see, and participate in events where people are actually entertaining each other, all night, the way humans have done since time immemorial: round the campfires, way back in our collective unconscious, the memories, the stories, the narratives, the ability of storytellers to take people elsewhere, to entertain other possibilities, and to come back with a refreshed sense of what is possible. That's what we're up to. And one of the great things about it is that, so far we've gotten away with it. (Laughter).

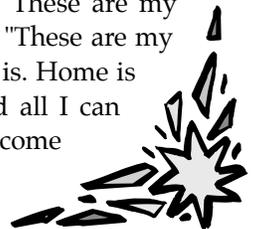
I think one of the reasons we get away with it, is that we recognize that every one of us in the room, participating in this mutual entertainment, is a creative being, a free intelligence, with every right to exercise creativity and to have that creativity be respected. It is so far away from the normal program that we learn growing up, that the world that some of us have come to see as "mundania" is supposed to be the only game in town. It's supposed to be populated only by winners, the people who put the big numbers on the scoreboard. They don't get it. I look at them with very mixed feelings these days.

I grant you that every folk culture -- and we are a folk culture; we're a culture made out of folks, not out of impersonal institutions -- every folk culture must always begin with the two-year-old's first magic word: "no". I know what I am not. I know what I am not going to do, I know what I am not going to put up with, I know what I am not going to allow other people to impose on me as a set of limitations. And sometimes getting to that one magic word is difficult, because the paths are labyrinthine. And sometimes the possibilities are concealed from us, simply by the multiplicity of choices that are available in this particular, relatively affluent, part of the planet.

I've had two major ropes pulling at my heart ever since I was two years old. One is space travel, the other is music. And it wasn't until many, many years down the pike that I realized that not only could I put them together, but there were other people who'd been putting them together for a long time, and having a wonderful time at it. I never realized that there was anything like an active filk music scene until I started doing a doctoral dissertation on folklore and technology and was doing a chapter on science fiction fandom as a technologically-oriented folk group. It was also a great excuse to attend cons. One of the first cons I actually wound up attending was your basic modest, entry level thing. It was a small local Star Trek convention, in Lubbock, Texas in 1978. And that was the first place I ever heard a Leslie Fish tape, and thought, "Wait a minute... Cool." Listen to what people are doing, it was amazing. Of course, graduate school intervened and I didn't really get a chance to try to become a practitioner until after I'd finished my doctorate.

The initiation scars, you know, are required if they're going to let you into the ranks of the putatively normal. We all have them and we all use them appropriately. It wasn't until that particular year that I came to think of a three-piece suit as the equivalent of a space suit. It's equipment that you use to protect yourself in a hostile environment. And seen in that light I don't mind having one. The thing is that that's one of the essential talents that this entire culture has, this culture that we all belong to, this compact component of a larger system that is self-aware and has the inimitable, innate, highly individualized talent of flipping the ground and the figure and seeing something that is also legitimately there but that normally we do not see: the creative potential of human beings, the creative potential of ourselves. And just the sheer ancient fun of entertaining each other all night.

For this and for many other reasons, I consider the people of science fiction fandom to be my people, in the ancient sense that the tribesman will look at his tribe and say "These are my people". That someone will look at his ancestors and say "These are my people" at his close friends and say "These are my people" You go where the welcome is. Home is where the welcoming heart is. And all I can say from that is thank you, and welcome home.



OVFF 25 SONGWRITING CONTESTS

We held the first songwriting contest in 1986 at the second OVFF. Eventually, so many people entered the contest, that in 1995 we added a second contest.

This year we are again holding two contests. The first, to be held Saturday afternoon at 2:30 pm in the Main Ballroom, is the traditional type: write a song on a specific topic announced in advance. Entries should be new material of limited distribution written between October 2008 and October 2009. They can be original lyrics and music OR new lyrics to existing music. This year's topic is:

Reach for the Stars

The second, an "Iron Filker" contest, to be held Sunday afternoon at 1 pm in the Main Ballroom, requires that the song be written AT THE CON on a topic not

announced until the opening of the con. We ask for three verses and a chorus. This year's surprise topic is:

Starstruck

Contest Rules: The songs are to be performed in front of a live audience for a panel of three judges. Songs are judged on the quality of the writing - not on the strength of the performance. If the songwriter is not a performer, the entry may be performed by a friend. Please note that the songwriter must be in attendance at the convention in order to enter. Please bring three (3) copies of your song for the judges. A copier should be available in the hotel's business center.

If you have any questions as to the appropriateness of the entry, please seek out an OVFF concom member.

PAST SONGWRITING CONTEST WINNERS

2008--A Funny Thing Happened on the Way To...

1st Place: "A Funny Thing"
by Cat Faber

2nd Place:

"Going Down to Quizno's"

by Blind Lemming Chiffon

3rd Place: "Lincoln Park Putzes"

by Randy Hoffman

Audience Choice:

"A Funny Thing" by Cat Faber

2008--Mirror, Mirror

(Iron Filker Contest)

1st Place: "I'm Talkin' Bout the Dog in the Mirror"

by Blind Lemming Chiffon

2nd Place: "Final Reflection"

by Randy Hoffman

3rd Place: "As You See"

by Pocket Naomi

Audience Choice:

"I'm Talkin' Bout the Dog in the Mirror"
by Blind Lemming Chiffon

2007--No Sh**, There I Was...

1st Place: "No Shit" by Cat Faber

2nd Place: "There I Was"

by Dortha Biernesser

3rd Place: "Oh Shit"

by Brooke Lunderville:

2007--I Love a Beret

(Iron Filker Contest)

1st Place: "Raspberry Beret" (Green Shirt/
Black Beret) by Eloise Mason

2nd Place: "Vive la Difference"
by Mike Stein

3rd Place: "I Love a Beret"
by Maureen O'Brien

Audience Choice: "I Love a Beret" by
Maureen O'Brien

2006 - Too Tired To . . .

1st Place: "Too Tired To Sing"
by Arroxane "Tamisan" Ullman

2nd Place: "Bedtime Stories"
by Phillip Mills

3rd Place: "Take Me"
by Carolyn Brown

Audience Choice: "Tired Old War (The
Band Played "Rainy Day Woman")" by
Blind Lemming Chiffon

2006- Get It Of Your Chest

(Iron Filker contest)

1st Place: "Stay the Frak Away"
by Randy Hoffman

2nd Place: Blind Lemming Chiffon
(Title Unkown)

2005 - Shipwrecked

1st Place: "Inward Bound"
by Paul Kwinn

2nd Place: "Shipwreck Beer"
by Karen Epstein

3rd Place: "Shipwrecked"
by Carolyn Brown

Honorable Mention:

"Polystyrene Shipwright"
by Peter Alway

2005 - Three Hour Tour

(specific format)
1st Place: "Lucky Scum"

by Ed Chamberlain
2nd Place: "Three Hours at
Interaction"

by Blind Lemming Chiffon

2004 - Riddle Me This

1st Place: "Nemesis" by Naomi Rivkis
& Katy Droege

2nd Place: "Feynman's Coffee"
by Jordan Mann

3rd Place: "Q&A" by Paul Kwinn

2003 - Once In A Blue Moon

1st Place: "Night Shift"
by Blake Hodgetts

2nd Place: "Blue Moon Blues"
by Pete Grubbs

3rd Place: "Blue Moon Saloon"
by Renee Alper

Honorable Mention:
Ash Productions

2003 - Six Degrees of Separation

(specific format)
1st Place: "Moontage" by Cat Faber

2nd Place: "Dreamers"
by Carolyn Brown

3rd Place: "Mongol Post"
by Eloise Mason



OVFF 25 SONGWRITING CONTESTS

2002 - "This is a Schtick Up"

(both original music & lyrics)

1st Place: "Schtick Happens"

by Renee Alper

2nd Place: "Commercial Interlude"

by Solomon Davidoff

3rd Place: "David and Diana and the

Summer of Love" by Susan Urban

4th Place: "Pandora's Inbox"

by Randy Hoffman

2002 - For Our Children's Sake

(lyric writing only)

1st Place: "Basketball"

by Jordan Mann

2nd Place: "Close Your Eyes"

by Daniel Glasser

3rd Place: "Inherit the Heavens"

by Frank Parker

2001 - "... Just Wanna Have Fun"

(both original music & lyrics)

1st Place: "Lag"

by Randy Hoffman

2nd Place: "Gaming"

by Seanan McGuire

3rd Place: "Deer John Letter "

by Renee Alper

2001 - I'm Sorry, Dave

(lyric writing only)

1st Place: "Untitled"

by Robert Stockton

2nd Place: "Davey, Davey"

by Joseph Abbott

3rd Place: "The Ballad of 9-1-1"

by Ray Phoenix

2000 - License To Drive

(both original music & lyrics)

1st Place: "Driving Force"

by Renee Alper

2nd Place: "You Take Your Life In Your

Hands" by Randy Hoffman

3rd Place (tie): "Joy Ride"

by Paul Kwinn &

"Dora" by Susan Urban

2000 - Sweet 16 & Never Been...

(lyric writing only)

1st Place: "Miri" by Ray Phoenix

2nd Place: "Cacie, We Hardly

Knew Ye" by Rennie Levine

3rd Place: "Missed Opportunities"

by Solomon Davidoff

1999 - Lies & Deceptions

(both original music & lyrics)

1st Place: "Skin"

by Taunya Schiffer

2nd Place: "Lying Billy Bob"

by Renee Alper

3rd Place: "In & Out"

by Paul Kwinn

1999 - It's Not My Fault!

(lyric writing only)

1st Place: "Mechanic's Song"

by Mark Bernstein

2nd Place: "Not My Fault"

by Maureen O'Brien

3rd Place: "Nat'l Ruffians Alliance" by

Mike Diggs

1998 - Dreams

(both original music & lyrics)

1st Place: "Outward Dream"

by Judith Hayman

2nd Place: "Tear It Down"

by Renee Alper

3rd Place: "Wish Upon A Star"

by Diana Huey

1998 - TV Theme Songs

(lyric writing only)

1st Place: "Ode to the Sci Fi

Channel" by Rennie Levine

2nd Place: "Crypt Keeper's Song"

by Ed Chamberlain

3rd Place: "Love Theme From MSY2K"

by Tom Smith

1997- Superstition

(both original music & lyrics)

1st Place: "Rules of Engagement"

by Randy Hoffman

2nd Place: (tie): "Tale of the Dragon"

by Scott Snyder &

"Dutchman" by Steve Macdonald

3rd Place: "Anne Marie St. Clair" by

Susan Urban

1997- Monster Mash

(lyric writing only)

1st Place: "Kentucky Monster Mash"

by Mark Bernstein

2nd Place: "Cut Velvet"

by Joel Polowin

3rd Place: "Alien"

by Israel Pacheco

1996 - First Contact

1st Place: "Rishathra"

by Ookla the Mok

2nd Place: "In My Garden"

by Ed Chamberlain

3rd Place: "Nuts" by Paul Kwinn

1996 - Songs You Can Sing

in the Shower

(lyric writing only)

1st Place: "Bath of the Valkyries"

by Blade

2nd Place: "All Washed Up"

by Rennie Levine

3rd Place: "Cranes Over Hiroshima: 1st

Draft" by Alan Thiesen

1995- Anti-Ose

(both original music & lyrics)

1st Place: "Stop Singing Ose or I'll Kill

You" by Paul Kwinn

2nd Place: "Eternity's Polka"

by Michael Longcor

3rd Place: "Nintendo"

by Graham Leathers

1995 - Show Tunes

(lyric writing only)

1st Place: "Join The Clan"

by Scott Courtney

2nd Place: "Now"

by Mark Bernstein

3rd Place:

"If I Were A Rich Fan"

by Renee Alper

Special Mention: "The Moon"

by Maureen O'Brien

1994 - The Best Song Tom Smith

Never Wrote

(both original music & lyrics)

Paul Kwinn

(song title unknown)

"Thorasie Park" by Renee Alper,

"When I Grow Up I Want To Be

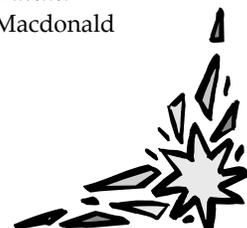
Michael Longcor" by Mark Osier

1993 - Mythical Beasts

(both original music & lyrics)

"Cold Butcher"

by Steve Macdonald



OVFF 25 SONGWRITING CONTESTS

1992 - Love Songs (tie)
(both original music & lyrics)
"I Would Walk With You"
by Cynthia McQuillin
"Eternity's Waltz"
by Michael Longcor

1991 - Heroes & Heroines
(both original music & lyrics)
"Reed Turner, Novel Hero"
by Renee Alper

1990 - Aliens
(both original music & lyrics)
"Face Hugger" by Tom Smith

1989 - Best Drinking Song (tie)
(both original music & lyrics)
"307 Ale" by Tom Smith
"I Can't Party as Hearty . . ."
by Michael Longcor

1988 - Ad Astra (To the Stars)
(both original music &
lyrics) *"Lightsailor"*
by Barry Childs-Helton

1987 - Best Scary Song
(both original music & lyrics)
"Hellraiser" by Tom Smith

**1986 - Things That Go Bump
In the Night**
(both original music & lyrics)
"Doppleganger"
by Kathy Mar

FILK REFLECTIONS Epiphany by Mark Bernstein

I believe that the single most fundamental and powerful tenet of the filk community is encompassed by one simple, solitary word:

Listen.

I've known for years where the community's greatest strength lies. It's in the deeply ingrained philosophy, expressed by Barry and Sally Childs-Helton and put into song by Kathleen Sloan, that everyone has the right to express themselves creatively, to "take back the right to sing and play."

But, all unknowing, we've done something even greater than that. We don't just say, "Express yourself." We say, "If you choose to express yourself, *we will listen to you.*"

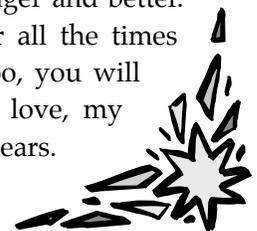
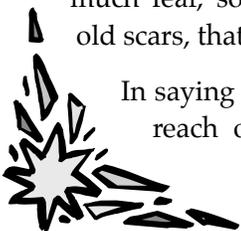
For listening, as distinct from merely hearing, is not passive. Listening *says* things. It says, "We acknowledge you." It says, "You have value." It says, "We may or may not agree with you, but we will never just dismiss you." And when we in filk listen, it also says, "The act of expressing yourself will not bring you harm." (That last has a power almost beyond comprehension, as there can be so much fear, so much past repression, so many old scars, that must be overcome.)

In saying these things, we change lives. We reach out to the hesitant, the shy, the

frightened. We tell them that they can make a better life in a better world, and we will help them make it. We imbue them with the sure and certain knowledge that their words, their music, the children of their souls, will not just echo in the void.

We as a community honor listeners, making them guests and spreading their names, and this is a right and proper thing to do. For it is listening, not writing, composing, or performing, that forms the true foundation of who we are. Expression brings us together, but listening binds us. Listening promotes understanding. Listening clears the detritus and exposes common ground. Listening expands perspectives. Listening, if you will forgive a sentiment both hyperbolic and sincere, makes us better people.

So thank you. Thank you my friends, thank you my world-wide small town, thank you my chosen family. Thank you for thirty-four years of listening. My greatest joy in filk lies in all the people I've seen find their voices over the years, and all the people who've found genuine passion in those voices, and worked to make them stronger and better. For giving me that joy, and for all the times you've told me that I matter, too, you will always have my gratitude, my love, my voice, and most importantly, my ears.



MEET OUR GUESTS OF HONOR
DUANE ELMS

Duane Elm's filk career began when he unwittingly stumbled into the filk room at his first SF convention, Marcon, 1982. Muttering to himself as he stumbled out "I can do that...", he went on to write well over 100 songs and parodies, some of which he has actually allowed to escape into the real world. Since then Duane has performed at conventions coast to coast despite the best efforts of committee members who have actually heard him. Some of his least objectionable contributions include "Dawson's Christian," "Threes Rev 1.1," and "Madam Curie's Hands."



Duane and his wife Kathryn have participated in a number of other fannish activities including costuming where they won Best in Show at the 50th Worldcon, and the SCA where they are both Laurels, Baron and Baroness, and Kathryn is a Countess by virtue of being Queen of the East for Pennsic XXX, the porn war.

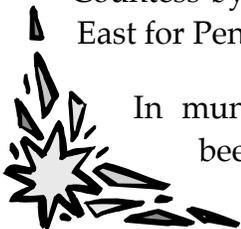
In mundania, Duane has primarily been involved in the application

of computers to the solution of problems from machine control to graphics to weapons development to diagnostic imaging. He ran his own company for eight years, spent eight years as a member of the corporate staff of General Electric and was Director of Advanced Technology for the first commercial telephone company in the world. Currently he is Director and CIO for Western New Mexico University in Silver City, New Mexico.

Duane and Kathryn live in Silver City, New Mexico (that space between Texas and Arizona which is neither new nor Mexico), where they are concierge and chef

for two bengal cats, and where Kathryn teaches Japanese embroidery.

In 2006, Duane and Kathryn donated their 17,000 volume SF collection to the Williamson Collection of the Golden Library at Eastern New Mexico University and invite other collectors unsure of the future of their collections to do the same.





Hey folks -- Ben and I have released two new CDs!
Can't wait to see you all at OVFF this year... :)

Heather Dale



THE GREEN KNIGHT:

14 new songs of fantasy and adventure,
all set in the Middle Ages & Renaissance!

INCLUDES:

- The Maiden and The Selkie
- Sir Gawain and the Green Knight
- For Guinevere
- Stars
- Come and Be Welcome
- Martin Said To His Man



THE GABRIEL HOUNDS:

A journey into dark fairytales...
because there aren't enough songs for the
'baby-stealing fairies'!

INCLUDES:

- Joan
- Changeling Child
- Odin's Other Eye
- Fisherman's Boy
- Sherwood
- Crimson Sky

www.HeatherDale.com

We have our own mp3 download store, free e-newsletter, tour photos, and lots of fun sound clips!

MEET OUR GUESTS OF HONOR MARGARET MIDDLETON

Margaret Middleton: Filking Quilter

A charming woman with long brown hair, smiling face, and a rich warm voice befriended me from nearly the moment I entered the filking community. Over the years, Margaret and I have shared joys and sorrows, hotel rooms and email, hugs and guestrooms. Her beautiful daughter Sharon, and my passel of kids also became fast friends, though they only saw each other a couple of times a year. (There were a few of years when Margaret and I even kidded each other that there might be a budding dynasty...ah, well. You can't control their hearts; our children found excellent partners and remain friends to this day.)

When GAFilk was just getting its legs, we wanted to honor filkers for their long-standing contributions to our craft. Margaret was one of the first people we tapped for GoH, a perfect fit. She's been a stalwart of Midwestern filk circles for mumbledee-mumble years. GAFilk always asks our guests if there's some event or activity they'd like to do during the con that may or may not have anything connected to filking. Margaret's request was a doozy.

She had been watching the filking community quite closely over the years. Margaret noticed the number of people who sat in the concerts and circles, humming and singing with stitching or knitting or crochet of one kind or other in hand, quietly creating beautiful things. Margaret asked us if she could teach GAFilkers how to make a quilt. Okay.

So we put our heads together, tallied our tools, raided our fabric stashes, and

realized this could be done. With Margaret's expert guidance and a lot of *WunderUnder*TM, the first GAFilk quilt came together 10" block by 10" block. Everyone, even the children, had a great time designing and stitching their squares. Margaret assembled the finished blocks into a lap quilt top in time to raffle it off at the *Interfilk* auction.

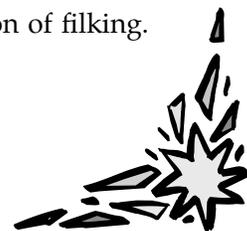
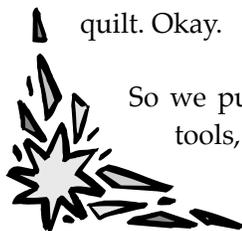


We all had so much fun that a new quilt has been created every year since. Margaret happily stitches away out in the hall, chatting to filkers while the music plays in the background. I'm writing this bio with one of those quilts (generously given me by Kathleen Sloan – but that's another story – tucked around my legs.)

When she's not stitching together amazingly beautiful quilts, Margaret Middleton is singing at filks and coffee houses within driving distance of her home in Little Rock, Arkansas. She has a HUGE repertoire of material, and a lovely story-teller's drawl that welcomes the listener up onto the porch of her imagination. Margaret's songs make you feel as if she is wrapping your heart in a soft, warm quilt. (Oh, and she has CDs to sell this year. Give a listen, folks, because nobody else will ever sing those songs like she does.)

She's your friend. She's your sister. She's a noble, hard-working plains woman. She's one of the rocks in the foundation of filking. She's...Margaret.

By Brenda Sutton



Get Classical At OVFF

Everything old is new again, with

ChamberFilk

Classic filk songs arranged
for orchestral instruments.

If you play flute, oboe, violin,
bass, french horn, or any other band or orchestra
instrument, this is your
chance to contribute the classical
sound to the tapestry of filk at OVFF.

If you play and want to participate at OVFF
2010 please e-mail Phillip Textor at
textorpmt@yahoo.com.

The level of interest and instrumentation will
determine what songs I will arrange for next year. I
am looking for all instruments, but very interested
in low brass, low strings and low woodwinds. Don't
worry, the arrangements are easy, 7th or 8th grade
level. Show the guitar players we can play filk too.



MEET OUR GUESTS OF HONOR

LARRY WARNER

A Cassette Tape? Who'd Have Thunk?

The year – 1984 – but not the one George Orwell refers to. I was twenty-one and just joined the local Phoenix area Trek club about a year prior. It was there I was first introduced to “filk.” I was enthralled, entranced, “called to,” if you will. I didn’t know how to play guitar, but one of the club filkers wrote me out 6 or so chords on a piece of paper and, infatuated, I practiced day and night. I remember the first filk song I learned to play and sing – Karen Willson’s “Night Flyer” – soon followed by Leslie Fish’s “Couplets for a Departure” and, of course, “Banned from Argo.” Although I couldn’t switch chords quickly, I tried to perform and lead others in rousing renditions of songs from Westerfilks I and II, my new found best friends.

It wasn’t long before I started writing my own songs. My long-term love of Star Wars and Star Trek, conveniently fueled by the releases “Return of the Jedi” and “Star Trek II: The Wrath of Kahn,” became my songwriting inspiration. At the time, the primary source for filk product was Off-Centaur. I dreamed someday of sharing my songs with others and perhaps eventually producing my own cassette tape. Then, lo, I saw an ad in an Off-Centaur catalog. They were looking for songs for a new tape being produced by “Kushyon’s Flight House” called “Other Times, Other Places.” Not being one to let an opportunity pass by, I pulled out the old Lloyds brand mono cassette recorder and laid down several of my newly written songs on a cassette tape – “Tribute to a

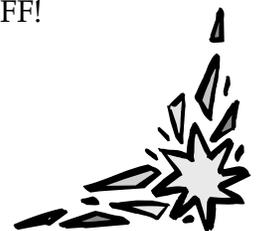
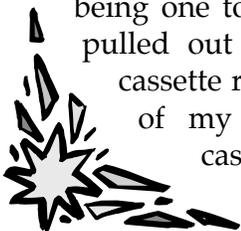
Friend,” and “The Best Starpilot in the Galaxy.” Off went the tape in the mail. I had a glimmer of hope that it might bring a response, but the practical side of me said, “You’re Dreaming.”

Months passed – I had almost forgotten about it when I suddenly received a call from someone named Tera Mitchell. She was partnering with Off Centaur to produce her anthology tape and wanted me to come to Los Angeles and record a couple of tracks for the tape! I couldn’t believe it!!

So who’d have thunk a single cassette tape sent off into the US Mail system would change my life forever and lead me to meet so many wonderful people over the next two and half decades? I certainly didn’t. But here I am today, with enough fond memories to

last the rest of my lifetime of all the great filk singers and musicians I’ve had the opportunity to sing and work with: Joey Shoji, Julia Ecklar, Mary Ellen Wessels, Kathy Mar, Duane Elms, Anne Harlan Prather, Leslie Fish, Mercedes Lackey, Cecelia Eng, Bill Roper, Kristoph Klover, the late Cynthia McQuillin – I could go on for another page and still not mention everyone. I cherish each and every “filk” moment I’ve had throughout the years. And I am honored to be a guest, among such distinguished guests, at this very special OVFF!

by Larry Warner





AUGUST 13-15, 2010

Oakwood Retreat Center, Muncie, IN

"TAKE YOUR MUSIC TO THE NEXT STAGE"

Join us for a weekend in the woods while improving your musicianship! Learn new things, put them into practice, and enjoy making music with your fellow filkers. Leave with an improved musical skill set, increased confidence, and the motivation to keep after it! Professional teachers will offer workshops for beginner, intermediate, and advanced musicians in guitar and vocal technique; theory; singing harmony; songwriting; recording; and much more. A luthier will be available for guitar set-ups. And there will be lots of fun camp stuff to do too! For more information, or to register, go to www.filkcamp.org!

MEET OUR GUESTS OF HONOR MARY ELLEN WESSELS

Set the Wayback Machine for 1982: A biography of Mary Ellen Wessels

Come with me to a vacant lot in Romulus, MI. We'll look at this lot through a Chrono-scope and set the viewer to October, 1982. The leaves are falling, the footballs are passing, and Conclave is being held in the Romulus Ramada Inn. From our perspective, we know this is a pivotal 'Clave, but the temporal natives are behaving as if nothing unusual is happening.

Notice the behavior as a tall blond lady enters the filkroom with a beatup nylon string guitar. Heads are turning. The lady starts to sing. Heads are turning a lot. You can see from the facial expressions of the listeners that this lady can *sing*. You'll see her singing solo, harmonies, ad-hoc harmonies, and more.

Set your tracker on this lady and fast-forward the clock to 1984. At the first OVFF you see her on stage with Bill Roper and Clif Flynt. She sings a trio version of "Dreams" and a couple of duets with Clif. As you scan forward on your Chrono-scope you'll see Mary Ellen at the first OVFF singing with Joey Shoji and almost everyone else at the convention. Every time you see people doing neat stuff, you see them asking Mew to join them.

Scan forward again, and we find Mew and Clif at ConChord II. Mary Ellen is singing duets with Clif, and then with dozens of other folks.

Scan forward a few more months, and Mew is working with Wail Songs and Off Centaur, adding harmonies to a dozen or so tapes. Some more fast forward and Mew is singing with Dag, Thor Records and eventually her solo CD "Current Obsessions" with Love Songs.

A bit more fast forward, and you see

Mew, Michael and Gwen McDowell, and Barry and Sally Childs-Helton forming the Black Book Band, a group that brought new levels of professionalism to filking.

You may notice a pattern. People who recognize good music recognize that they want to sing with Mary Ellen. Many musicians can take a song and give it their own interpretation. Mew has the rare ability to take your song and add a new part that makes it the song you wanted it to be.

More fast-forward: Mew is Midwest director of Interfilk, is organizing filk programming at conventions, and is inducted into the Filk Hall of Fame. She moves to New England, marries Ed Stauff and begins performing professionally as the folk duo "Hopeful Romantics", and (*finally*) finishes her Masters degree in Education and raises five children. All this time she is teaching voice, giving

workshops and moving around. A lot.

Through it all there is always singing. Singing folk music, madrigals, rock, hymns, jazz or anything with words. Or maybe just with a tune. Or maybe just tonality. Sometimes she even plays guitar, or dulcimer, or recorder, or bodhran, or dumbek.

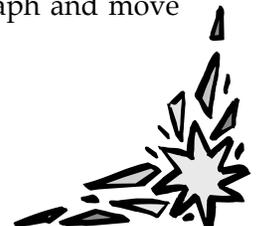
Mew's website is <http://www.mewsic.com>. You can't find a more appropriate name than that. Without Music, Mew wouldn't exist as we know her, and without Mew, an awful lot of Music we know wouldn't exist.

Please turn in your Chrono-graph and move on to the next exhibit.

by Clif Flynt



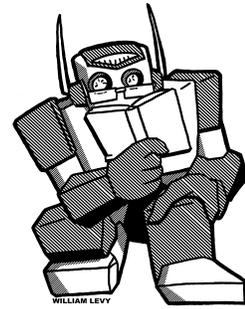
photo by susan wilson





Context 23

August 27-29, 2010



Context is a friendly convention focused on [speculative fiction literature](#) and related games, comics and films

See our website, <http://www.contextsf.org> for more details

Context will be at the Worthington Doubletree Hotel, 175 Hutchinson, Columbus, OH this year – call 614-885-3334 to make your reservations!

Author Guest of Honor: Tobias Buckell
Music Guest of Honor: Bill Roper
Reader Guest of Honor: Cathy Callaghan

And many more guests to follow!

We are friendly to readers, writers, editors, publishers, and musicians and all are welcome!

Anime Friday Night will return!

Excellent Science Presentations will Continue!

Writing Workshops will be present in their usual excellence!

Look for details soon on our website,
www.contextsf.org for more details soon!

Or, mail to FANACO, Inc. P.O. Box 163391 Columbus, OH 43216!
(FANACO is a 501c3 non-profit as recognized by the Internal Revenue Service)

MEET OUR GUEST OF HONOR IN ABSENTIA DIANA GALLAGHER

Note: Diana Gallagher was unable to attend in person due to health problems

Diana G. Gallagher lives in Florida with her husband, Marty Burke, five dogs, four cats and a cranky parrot. Her hobbies include gardening, garage sales, and grandchildren.

Although horses, music, and art were high on Gallagher's list of favorite things as a teenager, she had aspirations to be a professional writer at the age of twelve. Locked away with her Dad's manual typewriter one weekend, she churned out an epic fourteen-page horse story.

She earned her living as a folk musician, equitation teacher, and waitress while diligently pounding out a few million unsold words of fiction. She also gained some notoriety among SF fans and space development advocates with her original songs about humanity's future in space. Since then she has established a career as a prominent writer of kid fiction and media tie-ins with a publication list of over seventy titles.

writing *The Alien Dark* (TSR 1990), her first published novel, Gallagher also tried her hand at whimsical fantasy art. Best known for her hand-colored prints depicting *Woof: The House Dragon*, she won a Hugo for Best Fan Artist 1988.

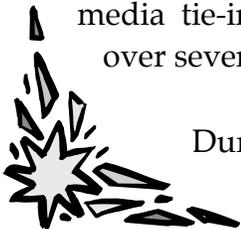


Gallagher has written novels for all age groups in several series: *Buffy The Vampire Slayer*, *Charmed*, *Smallville*, and *Star Trek* among others. Her original Young Reader series, *The Creeper Woods* and *The Critter Chronicles of Cameo Carter* are under consideration. She recently completed a children's series for reluctant readers, *The Complicated Life of Claudia Cristina Cortez*, published by Stone Arch Books in

Minnesota, and is now working on *The Middle School Memos of Monica Murray*. She is co-author of a non-fiction account of events at the Orleans Parish Jail during Hurricane Katrina with Dr. Demaree Inglese, titled *No Ordinary Heroes* (Citadel 2007)

by Diana Gallagher.

During the early stages of





Conflikt 3

(More super-duper than ever before!)

January 29-31, 2010
in Seattle, WA

Guest of Honour: Tom Smith

He's the world's fastest filker and the nicest evil supergenius you ever met.

Toastmaster: Andrew Ross

If he wasn't a lawyer, we'd sue him for being so funny

Interfilk Guest: October Country

Celtic-folk duo Casey & Shadow! Psst, don't tell them this is January.

Register online at:

<http://www.conflikt.org>

...or see Brooke Lunderville to register in person.
Preregistration is just US\$50 until the end of
November!



FILK* REFLECTIONS*

What Filk Means to Me

by Tommy Smith, Mrs. Staviarski's 3rd Grade Class

As long as I've been in filk, there have been -- let's be polite about it -- intense, heartfelt discussions about what precisely filk is or isn't. I like the elegance of Juanita Coulson's, "Filk is whatever you play in the filk room." But that doesn't touch both sides of the issue, and it isn't fair to the side it does touch.

Filk, of course, is both a genre of music and a community of music lovers.

This is something that many conventions don't get, certainly something that many casual congoers don't get. And it's pretty hard to come up with an all-encompassing description for either, let alone both.

I've had a very broad definition of filk-as-a-musical-genre in my head for a long time now: music inspired by fantasy and science fiction and their sources. For instance, I would include Wagner's *Ring Cycle*; Stravinsky's *The Firebird*; Mozart's *The Magic Flute*; the soundtrack of *The Wizard of Oz*; a number of works by Pink Floyd, the Moody Blues, and Rush; *Tommy* by The Who; Ashman and Menken's *Little Shop of Horrors*; David Bowie's "Space Oddity" (and its unquestionable filk, Peter Schilling's "Major Tom")....

What is *The Rocky Horror Show*, if not rock-and-roll filk? Aliens, sex, mad science, cannibalism, cosplay.

Anyway, I refined that a few years ago, along these lines: Fans like to create, and especially they like to create things based on or inspired by their favorite works. Gaming, costuming, etc., all count as creation, but there are three much larger areas which have the lion's share: fiction, visual art, and music. And many fanfic writers have become professional authors, and many fan artists have become professional artists, so I

anticipate more fan musicians becoming pros (warning, though: it ain't easy, although it's very satisfying).

Thing is, you can put a story in front of someone and they can read it. You can hang up a picture or set out a sculpture and they can look at it. With music, someone has to perform it.

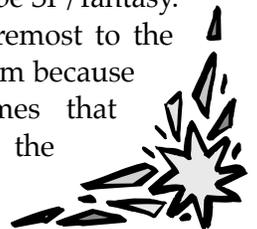
Lots of people, not just fans, have performance anxiety. Overcoming that, actually getting up in front of people to sing or dance or even just speak, can be difficult. Performance *skills* can become secondary, at least to the extent that beginning filkers often work very hard to be "good enough to not embarrass themselves", or somesuch.

That leads into the community aspect of filk, and why we're so forgiving and welcoming. We've all been there at one point or another -- and, as Spider Robinson said, the first place someone who's weird needs is someplace they don't think you're weird.

So we encourage, and we applaud, and most of all we listen. We *want* to hear what you've got. We don't care that you think you can't sing or play guitar. We will *not* be the judge of that. We just want to include you, to thank you for sharing with us. And we know from experience that you get better by doing, which is why we encourage you to join in.

And if you're a listener? That's good too. No one will force you to sing, or to come up with songs. Heck, one of the most important things a musician needs is an audience.

And the music doesn't have to be SF/fantasy. Art is meaningful first and foremost to the artist; you create and/or perform because you are inspired. Sometimes that inspiration is the cosmos, or the



FILK REFLECTIONS

(continued)

Dreamtime, or the Fairy Kingdoms; sometimes it's cats, or computers, or comic books. Many of us are activists, or old-time rockers, or jazz mavens, or dulcimer players, or classical musicians, or storytellers, or fans of hip-hop or comedy or beat poetry or stage musicals or Kipling poetry or old TV shows or whatever, and it's all welcome.

Which brings us back to "whatever you play in the filk room". There have been arguments about that over the years as well, and in fact for the longest time moderators for the Usenet group rec.music.filk insisted that every post had to be about filk songs, or at least in lyrical form. Thing is, at that time it was one of the only ways for filk fans separated by distance to communicate, and people don't talk about just one subject all the time.

In our case, because so few outside fandom even know we exist, we have taken to sharing our music, and our lives, with each other... to the extent that we all think of the filk collective as

family, and we look out for each other's interests when possible. And, thinking back on it, the first time I really felt that way was when I was hanging out with the Rocky Horror crowd... where I was properly introduced to filk.

So that's what filk means to me: both a genre of music inspired by our fannish lives, and a huge and growing extended family of friendly, welcoming folks. We tell stories, and jokes, and puns, and we celebrate Life, The Universe, And Everything, and we think what we do is pretty darn cool. And, since we can't just drop our stuff out there to be perused we have to perform it, and so we encourage each other and invite new people to share with us and show off for everybody. The end result is more and better music, and multi-layered closeness and camaraderie with some of the best people on the planet.

And, every once in a while, we do the Time Warp again.



Oyez, oyez! Come one, come all!

It's the silliest little show on earth, where sometimes the auctioneers even bid against themselves. This year we'll be featuring a wench-free zone for those who prefer auctions with a little less heat.

Thank you for enjoying the auctions. Thank you to the generous donors of auction items, royalties, songbook entries and to the wonderful buyers and those who cheer them on.

Contact us at directors@interfilk.org

2010 Guests

GaFilk -- Andrew Ross
Conflikt -- October County
Consonance -- Chris O'Shea
FilKONtario -- Mark Simmons
Conterpoint -- Char MacKay
ConChord -- TBA
OVFF -- Tim Jennings

MEET OUR INTERFILK GUEST KAREN ANDERSON

When I joined the Washington Science Fiction Association, one of the things I liked was the parties, especially the songs we used to sing. We might be tuneless -- it was the words we cared about. Fun, like "Roll Me Over" and "It's Rum, Rum, Rum;" or mournful, like "The Wreck on the Highway" and the Lyke Wake Dirge. In Minneapolis, fans like Poul Anderson, Gordy Dickson and Ted Cogswell were already creating their own.

Poul and Gordy were renting rooms in the same house. Poul made up songs that Gordy set to music: "The Ballad of the Three Kings," "The Land of Chin-Chan-Chu." Ted Cogswell set "The Friggin' Falcon" to the tune of "Ghost Riders." Poul parodied "Barbara Ellen."

We married; when I published that parody, I called it a "filk song" -- having failed at five instruments, I named a musical genre that is defined only by its words. Words I can do.

An early Tolkien fan, I set Sam Gamgee's song "In Western Lands" to a Danish tune, and Elbereth Gilthoniel to -- yes -- "Greensleeves." I'd already learned to sing "Jabberwocky" to that. It was far easier than Marion Zimmer Bradley's in her "Rivendell Suite." I altered "Chin-Chan-Chu" to set the Tammuz song in *Silverlock*. (The loose-leaf song book I mislaid at a Marcon held, unfortunately, my only copy of those words.)

I even wrote up filking for Sherlock Holmes devotees -- and, after getting my BSI in 2000, sang "Tammuz" at one of the private gatherings.

Of the early filkers I knew, probably the best were the team of Ted Johnstone and Bruce Pelz. Bruce created melodies

for more songs from *Silverlock*; Ted played them on the guitar, and wrote lyrics of his own like "High Fly the Nazgul, O." Bruce put together a "Filk Song Manual" that ran to four parts, now available in one volume from Lee Gold.

After George Heap handed out the original "Orcs' Marching Song," I was one of its continuers; also with George Scithers' "Young Man Mulligan."

A crowded filk session at Jordin Kare's in Berkeley saw a bowl of fruit carried above the head -- and prompted not only a song, but a story collection published by Baen: *Carmen Miranda's Ghost is Haunting Space Station Three*.

Of course, when a bunch of Berkeley fans started the Society for Creative Anachronism, we took filking with us. Just search under "SCA Filking."

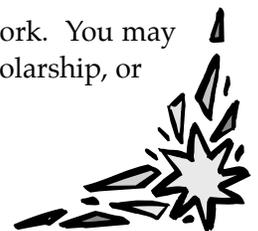
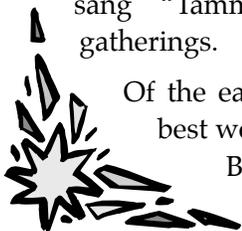
I'm fond of science songs, filk or not. Whoever did the first verses of "Black Bodies," Poul certainly added more. Tom Lehrer's "Lobachevsky" is a

favorite of mine, and so is the old "A Long Way from Amphioxus" -- that one is said to date from Woods Hole in the twenties. Berkeley fan Bob Buechley, who moved away before filk singing caught on, did one Poul and I added various verses of our own to. I don't know if it's ever been published -- it's called "The Love Life of the Primates," but tends more to the scatological than sexual.

Now, if I could just reconstruct our translation of "Videnskabens Faedre" and get permission to publish that!

This text is the author's own work. You may only use it for private study, scholarship, or research

by Karen Anderson



ABOUT OUR PANELISTS



Mark Bernstein has been told many times that he is a bad, bad man. He has no idea why.

Barry Childs-Helton, Ph.D. (folklore), edits computer books, writes speculative songs, keeps 20 assorted guitars, and jabbars about all that spontaneously. Presently Wild Mercy's resident giraffe, he has played (solo, ensemble, and with wife Sally) in coffeehouses, rock bands, filk rooms, etc., in a style he calls "folk-rock with jazz aspirations".

Sally Childs-Helton, Ph.D. (ethnomusicology), is an archivist, percussionist, and college teacher. She facilitates drumming workshops, and has concertized in the U.S., U.K., and Canada with husband Barry, Black Book Band, and Wild Mercy. She and Barry first filked at Marcon XX and were Filk Hall of Fame inductees in 2003.

Eric Coleman - When he is not playing the drums with his band Toyboat, Eric retreats to his rambling estate in Ames IA. He writes silly songs that he rarely performs anymore, and is probably best known for his shirts. Anything else you'll have to ask yourself ... good luck, he's terribly shy. See him as the MC of "Whose Line Is It, Anyway?"

Bruce Coulson is a third generation fan and master gamer. He has run all sorts of games for years, but only began running games for teens a few years ago.

He can run not only D&D, but Night Life, and all the WoD games-just about anything, really--just ask. You can safely bet that he'll run a fun game.

Juanita Coulson Active in fandom since 1951: Clubs, cons, fanzines (with

Buck won 1965 Hugo for Yandro), writing (17 novels plus short fiction and non-fiction), helped Bjo launch the Fan Art Show, and long, LONG ago decided to choose filking over membership in First Fandom (aka Ye Olde Fan Farts League).

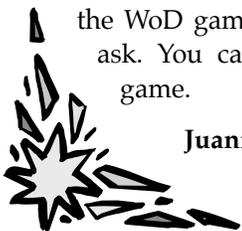
Dr. Mary Crowell writes jazz and salsa songs about fantasy, gaming, and myth (and occasionally romance novels and beagles.) When she is not teaching yoga, piano, composition, and freshman music theory in north Alabama, she often travels to Georgia and Indiana to perform with Three Weird Sisters. She is much better at standing on her head than she used to be. She will be teaching yoga and providing musical accompaniment for Whose Line.

Heather Dale & Ben Deschamps are full-time Canadian recording artists and touring musicians, inspired by fantasy stories, legends and history. Heather loves Dr. Who, D&D, Mercedes Lackey, Firefly... you name it. Ben's partial to Russian scifi, Harlan Ellison, Robert Sawyer and Bob Forward. After being introduced to filking at FKO and Ad Astra, they've been sharing their original songs with filkers all over North America and Europe

Cat Faber is the offspring of a sasquatch and a space alien, which gave her a unique perspective on things like sports and religion (if those can be said to be separate subjects). Her taste in music is likewise unusual, combining a love for the folksong style with an interest in subjects like science and magic. This made her such a natural for filk that it is astonishing she didn't discover it until she was nearly full grown. She sang from babyhood, though her sasquatch parent maintains she was tone-deaf until about the sixth grade. She has a gift for writing harmony, including rounds.

The FuMP - For the past three years, The Funny Music Project (www.thefump.com) has cranked out a ludicrous amount of mad music and crazy comedy. Come get a taste of the bleeding edge of the "dementia" flavor of filk, as some of their greatest hits are performed by founding FuMPers.

Judith Hayman is Public Health Nurse, Lactation Consultant, wife, mom, mom-in-law, and momcat to two kittens. She found fandom and filk in 1988. She has been on the FilKONtario concom since 1993, as chair 9 years; gave years to Toronto Trek (aka Polaris), 3 previous Worldcons and more. She has guested and given too many concerts and panels to



ABOUT OUR PANELISTS

count. Judith is the Canadian director for Interfilk. With husband, Dave, she was inducted to the Filk Hall of Fame in 2005.

Seanan McGuire is the secret princess of Halloweentown, exiled at a young age by her evil uncle. Well, maybe not, but it's as likely as anything else. A writer, singer, and artist, Seanan doesn't sleep.

Judi Miller, an English teacher for special needs students, is known in fandom for her American Sign Language interpretations of filk songs, for which she won the 2006 Pegasus Best Performer award. She has been a fixture on the Friday night OVFF Pegasus Concert stage for about ten years. Unknown to many, she also sings, and knows a number of rounds.

Bill Roper has been filking for longer than Herbert Hoover put together. In that time, he's written over 130 songs that he's willing to admit to, run filk at numerous cons, started a filk record label and an improv comedy group with his wife Gretchen, and been inducted into the Filk Hall of Fame. *Now*, he has children.

Gretchen Roper started going to SF Conventions when she was 17. Since then she has been a costumer, a con runner, a filker and a dealer. She started doing stage comedy when she was 26, and will be a contestant in this year's "Whose Line Is It, Anyway?" She has been inducted into the Filk Hall of Fame.

Tom Smith does mostly comedy, but will bring out some serious stuff now and again. Apart from eighteen albums, fourteen Pegasus awards, and a spot in the Filk Hall of Fame, the only important thing he's done is gather a bunch of incredible friends, many of whom are beautiful women.

Ed Stauff plays piano, recorder, guitar, hammered dulcimer, banjo and pipe organ. He is a "once and future" software engineer and an Episcopal music director. He loves making stuff (woodworking, chain mail, instruments...) and once built a harpsichord from scratch. Ed lives in New England with MEW and three of five children. When he can find time (ha!) he does Aikido, plays with legos, reads, is a microferroequinologist and tries to find more hours in the day.

Bill Sutton is a recent escapee from the wilds of Georgia, having returned home in triumph to Indiana and the Midwest after 25 years of exile. He is



a two-time Pegasus winner, a member (with his wife Brenda) of the Filk Hall of Fame, and a certified Filk Curmudgeon.

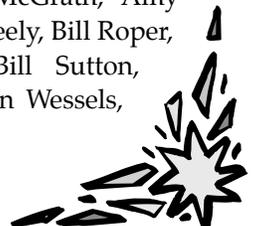
Brenda Sutton is a Pegasus Award winning singer/songwriter. She plays guitarist and bodhran for *Three Weird Sisters* and *Bed 'n Breakfast*. She is a founding director of the GAFilk relaxacon, publishes the *Mythic Passages* e-zine, and is a member of the Dorsai Irregulars. As an Interfilk spouse, Brenda helps keep the books and maintains their website.

Phil Textor is a songwriter and performer who plays trumpet, guitar, tin whistle, Indian flute, and ocarina. Phil is now teaching himself arranging. He is in both a community and a jazz band in Dayton, Ohio. His current project is Chamberfilk.

Toyboat - What can you say about a group that takes "Banned From Argo" and turns it into a greasy roadhouse rock and roll song? That writes a love song for a Zombie? That writes a love song for a video game emulator? You say they're Toyboat!

Pegasus Nominees Concert: We'd also like to thank all the people who are performing in the Pegasus Awards Concert. At press time this includes (but is not necessarily limited to):

Mark Bernstein, Juanita Coulson, Mary Crowell, Heather Dale, Ben Deschamps, Larry Kirby, Brooke Lunderville, Kathy Mar, Gary McGrath, Amy McNally, Ookla The Mok, Erica Neely, Bill Roper, Kathleen Sloan, Tom Smith, Bill Sutton, Toyboat, Vixy & Tony, Mary Ellen Wessels, Wild Mercy, Batya Wittenberg.



I wish I could tell you how thankful I am
That you listen when I start to sing.
I wish I could tell you how grateful I am...
I can't seem to say anything.

There's a girl in my heart who's not yet seventeen,
She's been told to be seen and not heard.
I wish I could tell you what you mean to me.
I can't seem to manage a word.

I wish I could tell you how special it seems
To be somewhere where I can belong.
I wish I could tell you that you're in my dreams,
And hidden inside every song.

There's a girl in my heart who's afraid if you knew
She was there you'd say she couldn't stay.
I wish I could tell you how you change my world.
There isn't a thing I can say.

F*ILK*
R*EFLE*CT*IONS*

"Thank You"

by Seanan McGuire

So thank you for every song you let me sing,
And every song you let me hear.
You may not have known that you changed everything
As the days turned to months turned to years.
Thank you for telling me I could be wrong
And you still wouldn't tell me to go...
Thank you for you, and your smiles, and this song
Only says what you already know.

I wish I could tell you how precious and strange
It is to be somewhere like this.
I wish I could tell you how you seem to change
Me in ways I can never dismiss.

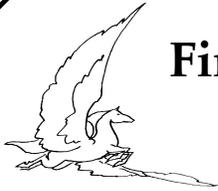
There's a girl in my heart who begins to believe
That you mean it when you say 'come in.'
I wish I could tell you I'm not as naive
As the girl sleeping under my skin.

So thank you for every song you let me sing,
And every song you let me hear.
You may not have known that you changed everything
As the days turned to months turned to years.
Thank you for telling me I could be wrong
And you still wouldn't tell me to go...
Thank you for you, and your smiles, and this song
Only says what you already know.

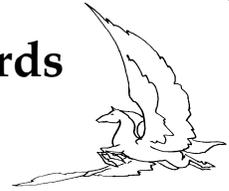
Thank you for you, and your smiles, and this song
Only says what you already know.



PEGASUS AWARDS FINAL BALLOT



Final Ballot for the 2009 Pegasus Awards For Excellence in Filking



You may submit only one Final Ballot. Select one artist or song per category. You do not need to be a member of the OVFF convention to vote. In fact, we strongly encourage you to copy & distribute this ballot as widely as possible within the filk community. Completed ballots should be mailed to OVFF, 3824 Patricia Drive, Columbus OH, 43220; or you may email them to OVFF@ovff.org; or vote on our website: www.ovff.org; or submit them in person at the convention. Ballots not submitted in person at the convention must be received by midnight Thursday, 15-Oct-09.

BEST FILK SONG

- _____ *Gabriel Gray's Song*
by Batya Wittenberg
- _____ *One Small Boat*
by Marilisa Valtazanou
- _____ *Take It Back*
by Kathleen Sloan
- _____ *A Thousand Ships* by Katy
Dröge-Macdonald/Juliane Honisch
- _____ *The Wreck of the Crash of the Easthill
Mining Disaster*
by Brooke Lunderville

BEST PERFORMER

- _____ Heather Dale & Ben Deschamps
- _____ Amy McNally
- _____ S. J. Tucker
- _____ Tim & Annie Walker
- _____ Wild Mercy

BEST "A LITTLE BIT COUNTRY" SONG

- _____ *Feygrass*
by Scott Snyder
- _____ *I Can't Get Over You, So...*
by Nate Bucklin
- _____ *Redneck Pagan*
by Larry Kirby
- _____ *Stray Dog Man*
by Bill Sutton
- _____ *Truck Drivin' Vampire*
by Michael Longcor

BEST CLASSIC FILK SONG

- _____ *Chess*
by Juanita Coulson
- _____ *Mad Scientist's Love Song*
by Gary McGath
- _____ *Spiral Dance*
by Dr. Anne Prather
- _____ *Starship & Haiku*
by Kathy Mar
- _____ *Still Catch the Tide*
by Talis Kimberley

BEST WRITER/COMPOSER

- _____ Dr. Mary Crowell
- _____ Katy Dröge-Macdonald/Juliane
Honisch
- _____ Brooke Lunderville
- _____ Steve Savitzky
- _____ Vixy & Tony

BEST "A LITTLE BIT ROCK 'N ROLL" SONG

- _____ *Come to Mordor*
by Jeff Bohnhoff
- _____ *Das Uber Tuber*
by Rand Bellavia/Adam English
- _____ *Fluorine Atom*
by Paul Estin
- _____ *Howl at the Moon*
by Tim & Annie Walker
- _____ *Six-String Love*
by Vixy & Tony

More information about our Nominees, including lyrics & mp3 samples, is available on our website: www.ovff.org

Name _____
Address _____
City _____ State/Pr _____ Zip _____

Ballots without full name and address are invalid and will be discarded. OVFF will not sell or release your address under any circumstances. We only require it in case we have questions regarding your submission.

THE PEGASUS AWARDS

The Pegasus Awards were founded to recognize and honor excellence in filking.

Any member of the worldwide filk community is eligible to win. Past Nominees have hailed from the United Kingdom, Canada, Germany, Australia, and Singapore as well as the United States.

The Pegasus is an ongoing project throughout the year - there's almost ALWAYS *something* you can vote on! Between now and April, fill out a Brainstorming Poll of filkers and songs that you think are cool, nifty, or just plain good. You can fill out one, or a thousand Polls.

From April to July, you can submit one Nominating Ballot to help determine the five Nominees who will be on the Final Ballot.

And from September to OVFF, anyone with an interest in the filk community can submit a Final Ballot to help select one of this year's six Pegasus Award winners! MP3 samples, lyrics,

and short bios of all nominees can be found online on the Pegasus Awards site:

<http://www.ovff.org/pegasus/>

Remember, you do not need to be a paid member of OVFF to vote.

The results are tabulated, and then presented at the Awards Banquet on Saturday evening at OVFF. The Awards Ceremony is open to the general membership of OVFF (you don't need a banquet ticket to watch the action!).

Do you know someone who you feel deserves accolade? Fill out the Brainstorming Poll! Curious about whether or not a song is eligible for Nomination? Looking for lyrics of past Winners or Nominees? Check out the Pegasus site.

The Pegasus Awards only has the meaning that you (the filk community) choose to give it. Your participation in the Awards is needed, and deeply appreciated.

PAST PEGASUS AWARD WINNERS

2008

Best Filk Song:
"Uplift" by Andy Eigel
Best Classic Filk Song:
"Archetype Cafe"
by Talis Kimberley
Best Writer/Composer:
Seanan McGuire
Best Performer:
Vixy & Tony
Best Tragedy Song:
"Black Davie's Ride"
by Cynthia McQuillin
Best Comedy Song:
"Close Your Eyes"
by Daniel Glasser

Best Classic Filk Song:
"Falling Down on New Jersey"
by Mitchell Burnside-Clapp
Best Writer/Composer:
Talis Kimberley
Best Performer: (tie)
Dr. Mary Crowell &
Seanan McGuire
Best Dorsai Song: *"Shai"*
by Steve Simmons/
Steve Macdonald
Best Song About Home:
"Emerald Green"
by Michelle Dockrey/
Tony Fabris

Best Writer/Composer:
Cynthia McQuillin
Best Performer: Judi Miller
Best Battle Song:
"March of Cambreadth"
by Heather Alexander
Best Torch Song: *"X-Libris"*
by Talis Kimberley

2005

Best Filk Song: *"Rocket Ride"*
by Tom Smith
Best Classic Filk Song:
"Never Set the Cat On Fire"
by Frank Hayes
Best Writer/Composer:
Tom Smith
Best Performer:
Jeff & Maya Bohnhoff
Best Space Opera Song:
"Signy Mallory" by Mercedes
Lackey/Leslie Fish

2007

Best Filk Song:
"Rich Fantasy Lives"
by Rob Balder/
Tom Smith

2006

Best Filk Song:
"The Girl That's Never Been"
by Michelle Dockrey
Best Classic Filk Song:
"I Want to be Peter Lorre"
by Tom Smith



THE PEGASUS AWARDS

Best Sword & Sorcery Song:
"Threes" by Mercedes
 Lackey / Leslie Fish

2004

Best Filk Song: *"The Lady"*
 by Jodi Krangle
 Best Classic Filk Song:
"Ladyhawk"
 by Julia Ecklar
 Best Writer / Composer:
 Kathy Mar
 Best Performer:
 Urban Tapestry

Best Comic Book Song:
"Arthur Curry" by Rand
 Bellavia & Adam English
 Best Tribute:
"A Simple Country Doctor"
 by Matt Leger

2003

Best Filk Song: *"Shooting Star"*
 by Michael Longcor
 Best Classic Filk Song: *"Banned
 From Argo"* by Leslie Fish
 Best Writer / Composer:
 Cat Faber
 Best Performer:
 Dandelion Wine
 Best Parody:
"Knights in White Satin"
 by Jeff & Maya Bohnhoff
 Best Original Humorous Song:
"My Husband The Filker"
 by Bill & Gretchen Roper

2002

Best Filk Song: *"Velvet"*
 by Talis Kimberley
 Best Writer / Composer:
 Zander Nyronnd
 Best Performer:
 Three Weird Sisters
 Best Chilling / Spine Tingling
 Song: *"In A Gown Too Blue"*
 by Brenda Sutton

Best Song That Tells A Story:
"Horsetamer's Daughter"
 by Leslie Fish

2001

Best Filk Song: *"Strangers No
 More"* by Brenda Sutton
 Best Writer / Composer:
 Talis Kimberley
 Best Performer:
 Talis Kimberley
 Best Computer Song:
"Tech Support" by Jeff Hitchin
 Best Creature Song: *"Least of My
 Kind"* by Cat Faber

2000

Best Filk Song: *"Sam's Song"*
 by Zander & Soren Nyronnd
 Best Writer / Composer:
 Bob Kanefsky
 Best Performer:
 Ookla The Mok
 Best End of the World Song: *"Out
 of a Clear Blue Sky"*
 by Jane Robinson

Best Food / Drink Song (tie):
"307 Ale" by Tom Smith & *"My
 Jalepeno Man"*
 by Debbie Ridpath Ohi

1999

Best Filk Song:
"The Word of God"
 by Cat Faber
 Best Writer / Composer:
 Cynthia McQuillin
 Best Performer:
 Decadent Dave Clement
 Best Hero Song:
"A Toast For Unknown Heros"
 by Leslie Fish
 Best Fool Song:
"Operation: Desert Storm"
 by Tom Smith

1998

Best Filk Song:
"When I Was a Boy"
 by Frank Hayes
 Best Writer / Composer:
 Cat Faber
 Best Performer:
 Steve Macdonald

Best Myth Song:
"Cold Butcher"

by Steve Macdonald
 Best Adaptation:
"Mary O'Meara"
 by Anderson / Anne Passovoy

1997

Best Filk Song:
"Road to Roswell" by Karen
 Linsley / Lloyd Landa
 Best Writer / Composer: Rand
 Bellavia / Adam English
 Best Performer:
 Urban Tapestry
 Best Science Song:
"World Inside the Crystal"
 by Steve Savitzky
 Best Sorcery Song:
"The Dark is Rising" by Susan
 Cooper / Julia Ecklar

1996

Best Filk Song: *"When Giants
 Walked"* by Kathy Mar
 Best Writer / Composer: Heather
 Alexander
 Best Performer:
 Heather Alexander
 Best Eerie Song (tie):
"Blood Child" by Joey Shoji &
"Monster in My Head"
 by Michael Longcor
 Best Spiritual Song:
"Circles" by Gwen Zak

1995

Best Filk Song:
"Journey's Done"
 by Steve Macdonald
 Best Writer / Composer:
 Steve Macdonald
 Best Performer:
 Michael Longcor
 Best Military Song:
"When Tenskwatawa Sings"
 by Michael Longcor
 Best Sing-A-Long / Choral
 Song: *"Acts of Creation"*
 by Cat Faber



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Toastmaster:
Terence Chua

Interfilk Guest:
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www.gafilk.org

THE PEGASUS AWARDS

1994

Best Filk Song (Tie):
"Drink Up The River"
by Kathy Mar &
"PQR (You Ain't Seen Nothing
Yet)" by Tom Smith
Best Writer/Composer:
Tom Smith
Best Performer:
The Black Book Band

Best Children's Song:
"Monsters in the Night"
by Diana Gallagher
Best Risque Song:
"Like A Lamb To The Slaughter"
by Frank Hayes



1993

Best Filk Song: "Green Hills of
Earth" by Robert Heinlein/
Mark Bernstein
Best Writer/Composer:
Leslie Fish
Best Performer: Tom Smith
Best Humorous Song:
"Rhinitelexomania"
by Michael Longcor
Best Space Song: "Lightsailor"
by Barry Childs-Helton

1992

Best Filk Song:
"God Lives on Terra"
by Julia Ecklar
Best Writer/Composer:
Dr. Jane Robinson
Best Performer:
Michael Longcor
Best Tribute:
"Madame Curie's Hands"
by Duane Elms
Best Genre Crossover:
"Return of the King"
by Tom Smith

1991

Best Filk Song: "A Boy and His
Frog" by Tom Smith
Best Writer/Composer:
Tom Smith
Best Performer: Tom Smith
Best Love Song: "Velveteen"
by Kathy Mar
Best War/Vengeance Song:
"Temper of Revenge"
by Julia Ecklar

1990

Best Filk Song:
"Lullabye for a Weary World" by
T.J. Burnside Clapp
Best Writer/Composer:
Julia Ecklar
Best Performer:
Mitchell Clapp
Best Fannish Song:
"Weekend Only World"
by T.J. Burnside Clapp
Best Literature Song: "Daddy's
Little Girl" by Julia Ecklar

1989

Best Filk Song:
"Dawson's Christian"
by Duane Elms
Best Writer/Composer (tie):
Kathy Mar & Duane Elms
Best Performer:
Technical Difficulties
Best Fantasy Song:
"Wind's Four Quarters"
by Mercedes Lackey/
Leslie Fish

1988

Best Filk Song:
"Wind From Rainbow's End"
by Bill Roper
Best Writer/Composer:
Mercedes (Misty) Lackey
Best Performer:
Barry & Sally Childs-Helton

Best Historical Song:

"Song of the Shieldwall"
by Malkin Grey (Debra Doyle) /
Peregyn
Wyndryder (Mellisa
Williamson)
Best Media Song:
"Superman's Sex Life
Boogie" by Tom Smith

1987

Best Filk Song: "Harbors"
by Anne Passovoy
Best Writer/Composer:
Leslie Fish
Best Performer: Julia Ecklar
Best 'Ose: "Ian the Grim"
by Clif Flynt
Best Schtick: "Unreality Warp /
Kinda Mediocre, etc."
by Clif Flynt & Bill Roper

1986

Best Original Filk Song:
"Witnesses' Waltz"
by Leslie Fish
Best Male Filker: Bill Sutton
Best Female Filker: Leslie Fish
Best Parody:
"Daddy's Little Boy"
by Murray Porath
Best Original Humorous Song:
"A Reconsideration of
Anatomical Docking
Maneuvers in a Zero-G
Environment"
by Diana Gallagher

1984

Best Original Filk Song:
"Hope Eyrie" by Leslie Fish
Best Male Filker:
Bill Maraschiello
Best Female Filker:
Julia Ecklar
Best Parody:
"Twelve Years at Worldcon"
by Frank Hayes
Best Original Humorous
Filk Song: "Unreality
Warp" by Clif
Flynt



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Artist:

Billy Tackett

Gaming:

Twilight Creations

Filk:

Seanan McGuire

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FILK* REFLECTIONS*

Discovering Our Tribe by Judith Hayman

Dave and I found fandom in the most geekish of ways: through books about Star Trek conventions. After circling around the edges of fandom, and attending a few cons, we finally got to one with live filk music. Music and SF together: it was wonderful. It was a pretty short step from there to attending house filks, copying tapes, buying tapes, transcribing songs and generally immersing ourselves in the music.

Our first filk con was the first FilKONtario in 1991. Six months later we attended our first OVFF (so we are not quite old filk fogies yet). Frankly, we didn't totally enjoy ourselves. There were so many people! And we only knew one. We likely would not have come back had it not been for Larry Warner, who was the Toast at OVFF in 1992. Earlier that year he had been our guest at Toronto Trek and in our home. Now we knew two people at OVFF!

By the end of the weekend we had been introduced to about thirty new friends and had stayed up all night filking. Suddenly, we were having a blast.

We both suffer from chronic active volunteeritis. We can't help wanting to help! Between the local Trek convention, FilKONtario, and several nearby general cons, we helped to make filk accessible in Southern Ontario. For a few years we were half of the FKO conglom. All of us from that time are proud of taking our convention from tiny and barely break-even, to three times the size and with a little cushion. It was work filled with love. I became an Interfilk Director, Dave invented

the Filk Hall of Fame, and we both worked on three Worldcon filk tracks. The more we did, the more we got back, the more fun we had.

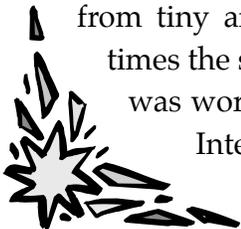
Because of filk, we think of the seven hour drive to Columbus as a pleasant trip and make it without thinking twice. We've been to Atlanta, San Francisco, Boston, Winnipeg, Chicago, New Jersey, DC and Montreal because of filk. We never imagined that we would go to Germany, but, because of filk, we did.

We love filk music, as a genre. Over the years we have come to understand that, for us, the genre is inseparable from the people. We have deep and enduring friendships now with people all over the world. The only thing maddening about that is nobody has developed an easier and cheaper way to get together. But the people are also inseparable from the music.

Never believe that the filk community does not represent a cultural subset. We know how odd we are, compared to the mainstream, yet we are never as at home as with our own group. We count all of us as contributing to the music and the community. Music, real live music, is not a privilege with our community. We are not spectators but participants in our music.

It has been a wonderful twenty years discovering our tribe, and knowing it is where we belong.

--Judith Hayman



CLOSING NOTES

If you enjoyed yourself this weekend (and we're sure you DID), please come on back next year and help us kickstart a second quarter century of music!

Our dates are October 22-24, 2010. Note that this is the weekend before the World Fantasy Convention which is also being held here in Columbus October 28-31, 2010. You might want to consider taking a long vacation; attend OVFF the first weekend, rest up or sightsee for a couple of days, and then attend World Fantasy.

The convention's theme will be MAD SCIENCE (bwahaha!) Our guests of honor will be that twisted trio Urban Tapestry; the crazed couple Mitch & TJ Burnside-Clapp will act as toastmasters; the demented doctor Dr. Kathleen Sloan will be listener GOH.; and finally, our Interfilk guest will be the batty bard Tim Jennings.

The topic for the songwriting contest is **"It's Not Rocket Science"**. The topic for the Iron Filker contest will, as usual, be announced at the con.

Please note we are moving the convention to a (drum roll, please!) NEW LOCATION! Our new hotel will be the Doubletree Hotel, located on the north side of Columbus in the suburb of Worthington just north of the intersection of I-270 and Rt 23. Its official address and phone numbers are: 175 Hutchinson Avenue, Columbus, OH 43235; (614) 885-3334. The new facility has more space. We'll have a larger consuite, more rooms for evening filk circles, and space for a bigger banquet. And all the function space is close together! No more long walk down a hallway to get to the

consuite, the theme filk room, or Kidspace!

To get your membership for 2010 at the lowest possible price, pre-register at the con registration deskcon registration desk sometime this weekend. The price will go up significantly come Monday.

If you can't wait until next October for your filking fix, there are two other cons local to our area that are wonderful venues of their own for filk fens: Marcon (May 28-30, 2010) and Context (Aug 27-29, 2010).

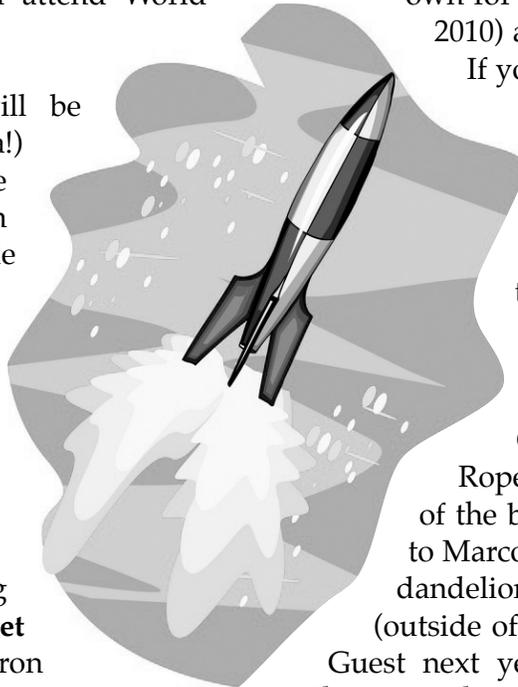
If you're a shy filker, perhaps a bit hesitant about maybe-this-time-I'll-get-up-in-front-of-these-people-and-actually-sing, try Context. It's a small literary-oriented con that is very filk friendly. The filking there is a smaller group with a nice, relaxed feeling. Context's Music Guest next year will be Bill Roper. Or if you want to hear lots of the best filking in the Midwest, go to Marcon. This is one of the dandiest, dandelion-touting cons anywhere (outside of OVFF, that is.) Marcon's Filk Guest next year will be Seanan McGuire. Check out the ads elsewhere in this program book for more information.

Before you leave for home (and at each filkcon or filk-friendly con you attend), please remember to fill out a Pegasus Brainstorming Poll. Copies are available at the con registration deskcon registration desk and on the Pegasus website (www.ovff.org/pegasus).

The categories for the 2010 Pegasus Awards are: Best Filk Song, Best Classic Filk Song, Best Performer, Best Writer/Composer, Best Mad Science Song, Best Magic Song.

So long and see you next year!

Kathryn A. Hamilton



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