

1812 Tone

The British Fiddle Convention

February 3 - 5, 2006

Grantham Marriott Hotel
Grantham, Lincolnshire, UK



North American Guest of Honour:

Sam Baardman



UK Guest of Honour:

Mich Sampson

12-Tone Technique bases the melodies and harmonies of a piece
on an ordering of the 12 notes of the chromatic scale.

The 12 tones of an octave are not centered around any single tone,
but are united by the composer's selected order of tones for a given composition.
This technique represented a clear break with the harmonic formulas of music
that had been developed during the 18th and 19th centuries.

Concom:

Conchair: Bill Sutton

Programming: Brenda Sutton

Publicity:

- Flyers/Program Book: Seanan McGuire
- Website/PRs: Brenda Sutton

Treasurer Janet Maughan

Technology: Rob Wynne

Hotel Liaison: Tim and Annie Walker

**Hotel Booking
Deadline:**

December 25, 2005!

Hotel Booking

As an important FYI to Americans and Canadians who have little to no experience booking hotels for British conventions, please **book your hotel reservations through the concom using the Hotel Booking Form**. Do **NOT** book directly with the hotel.

Even if you somehow think you *may* have booked with the hotel, **please submit the accompanying Hotel Booking Form to 1812Tone**.

A handy dandy **interactive .pdf form** version of the Hotel Booking Form is posted on the website at:

www.contabile.org.uk/hotelbookingform.pdf

Its use saves time, trees, and postage.

FilkFund Auction News

For 1812Tone, the UK FilkFund has generously offered to allow all proceeds from the 1812Tone auction to flow to the joint FilKONTario / *n'Early Music Consort* / Interfilk project aimed at transporting ... er ... allowing the *NMC* to travel to Canada as guests for FKO 17 in 2007. We hope that donors will keep this in mind when bringing items to donate for the auction. Funding so many guests is extremely expensive, and it is only through the amazing efforts of everyone involved that this huge project will be successful.

Roger Robinson reminds us that this is the "coming of age" of British filk cons — items apropos of this theme and/or reflecting back on previous conventions would be most welcome!

Dealer Information

The dealers' area at 1812Tone will consist of multiple small rooms directly across from the main programming area. At this time, we expect to be able to pipe sound from the concerts and activities into the dealers' rooms, allowing everyone to shop without missing a single beat.

If you would like to have a dealer table at 1812Tone, please contact conchair@contabile.org.uk. Please include a rough estimate of the number of tables you would like and/or the square footage of space required to for display.

Recording Policy

Recording for personal use has always been allowed at UK Filk Conventions, but certain rules are put in place to make sure the recording does not impact either the performers or the audience.

- Recording is for personal listening use only. Recordings must not be made public in any way, either on media or on the internet, without the explicit permission of both performers and composer/lyricists. Permission from the committee to record at the convention does not give any permission to distribute the recordings.
- Should performers not wish to be recorded, this must be obeyed. Performers can either mention this in the programme if doing a set, or can mention it before performing.
- No unattended recording is allowed without the explicit permission of the committee, and agreement as to where such equipment is put. In particular, equipment must be kept out of all aisles and walkways.
- At the end of the day, those playing at the con are playing to the membership that have paid to attend. In no way should recording impact the performance, either in terms of the noise it makes or comments like "Can you stop a minute? I need to change tapes..." (both of which we have had!).

Summary: Discreet recording for personal use is fine. Anything else — *isn't*.

Programming

In addition to our guests **Sam Baardmann** (accompanied by **Susan Israel**) and **Mich Sampson**, we've been busy lining up some great concerts and workshops. The following folks have requested performance time at 1812Tone:

- Chris Smith (Azakir Devaris) & Peter Smith (Hamster)
- *Patchwork* (Martin Gordon-Kerr - Drums; Andy Gordon-Kerr - Keyboard; Simon Fairbourne - Bass; Talis Kimberley - Vocals; Chris Malme - Vocals and Guitar)
- *n'Early Music Consort*
- Dave Clement
- Songbird
- Mike Whitaker
- Katy Droege and Juliana Honisch
- Lawrence Dean
- Chris Conway
- Andrea Dale
- Miki Dennis (Reading "Bitch" Poetry — that's what Miki calls it!)

Of course, there will be the usual and customary One Shot Concerts (or what we prefer to think of as 2 x 10s that folks can sign up for at the con - 2 songs or 10 minutes, whichever comes first). We also lining up some Round Robin Concerts that team three or four performers who ordinarily wouldn't get a chance to perform together. Our UK GoH, Mich Sampson, has asked to lead a Sunday morning Ecumenifilk celebrating spirit in song.

If you are interested in performing at 1812Tone contact Programming at:

Brenda@bsutton.com

We'll chat...

ConCom Bios

Just in case you haven't had an opportunity to chat with the folks who will be too busy to chat with you at UK18, here are some interesting tidbits about some of them. (More bios to follow in PR3)

Conchair - Bill Sutton: is a backsliding volunteer who is doing this because it is the only way to guarantee good beer at the bar. Bill was American Guest at Treble in 1991 and has generally been stuck to the UK Filk Con membership list like a painfully annoying wart ever since. It was Bill's fault ... er ... idea that the "Americans" should try running a UK filk con in order to pay the UK filk community back for the hours of enjoyment (and beer) that have been provided through the years. So far, the idea seems to have worked best as a way to get certain UK residents back on a concom while preserving the ability to blame someone else - always an advantage when being volunteered for things. Bill's wife Brenda is the talent (*Bill wrote this*) and serves on the committee in self-defense. She should in no way be blamed for any of Bill's actions.

Bill has chaired Worldcon filks, most recently at InterAction in 2005, and is chairman of GAFilk that is held annually about 30 days before the UK Filk Con.

Programming - Brenda Sutton: is a card-carrying member of WorkAholics Anonymous who keeps forgetting to practice her mantra: *Stop Me Before I Volunteer Again O'Mahnepadmeoh*. She spends her days as the only paid employee of the Mythic Imagination Institute, organizing...well, a con. Charmed life, what can we say? When the sun goes down and the moon comes out, she can be seen in her less-than-Secret Identity as a member of the pagan music band *Three Weird Sisters*.

Mother of five, grandmother of the most perfect grandson on the planet, high priestess of a 60+ person covenstead, hopeful fiction writer, and avid gardener, Brenda hopes to someday learn Irish enough to understand what she's singing. In her "free" time, she works on the concom for GAFilk, a rival filkcon in the

Deep South, and has assisted her over-active spouse in his attempts to take over the wor... filk/fandom. She shouldn't have written that...

Treasurer - Janet Maughan: succumbed to Bill Sutton's powers of persuasion and signed on to handle the finances and membership roster for the committee, despite her involvement with Contabile Fortean, so she ought to have known better. Being American and (more recently) British, she's also able to assist with occasional translation needs from British to American. Please send Janet registration forms and money, as it makes her happy to illustrate her contribution to the effort.

This space left intentionally blank due to non-compliance of
the remaining concom for release of sensitive information
that could compromise their
covert identities as filk operatives...

What Is This "1812" Thing, Anyway?

By Bill Sutton

When the overly-USized con committee announced their choice for the convention name, we were met with a multitude of blank stares. "What is this 1812 thing," many were heard to ask. "We get the 12-tone part. What, pray, is the significance of the date in question?"

This was a little amazing to those of us who believe the world revolves around US history (and even to the ones of us who can name the Monarchs of England but not the Presidents - of course, this is because there's no nifty little poem about the Presidents, but that's just an excuse). We ran immediately to the only source for British history that really matters, 1066 and All That by the incomparable WC Sellar and RJ Yeatman. Astonishingly, 1812 does not appear at all! We had not expected it to be a Memorable Date (those being, of course, 55 BC and AD 1066), but we would have been consoled to find it at least to be a Date Mentioned in a Footnote. It was not to be.

Therefore, here is a brief history of why a pun on that date seemed to be such a good idea to us and yet a rather confusing one to most everyone else:

A number of years after the granting /winning (choose one based on your nationalist leanings) of Independence to/by the former American Colonies, Great Britain intensified its post-diplomatic skirmishes with an upstart Frenchman by the name of Napoleon Bonaparte. Some scholars believe that this was because the French were unable to read the new stationery printed up in 1801 that referred to the more complex national identity of the "United Kingdom of Great Britain and Ireland". Whatever the reason, The Power of the Seas™ soon became the order of the day.

As in all navies, though, British sailors soon became dissatisfied with their lot. The food rations - pudding course in particular - headed the list of grievances, and thus those sailors who left the Royal Navy without permission were known as "desserters".



Rumors had spread throughout Europe that the ships of the United States served much better cakes and flans, so the American navy was a logical place to search for the missing sailors. The American crews tried mightily not to be impressed but to no avail. The raiding British warships took the escaped British sailors, many American sailors to be named later, and their sweets. This left the American course of dinner incomplete.

Afters were soon replenished on the American ships, and the British government decided to take a more drastic approach. Spies had determined that most of the American desserts were being imported from France and Prussia, so a blockade was put in place across Europe to prevent such trade. In a fit of diplomacy, US President Thomas Jefferson declared that we "didn't want nasty old European trade goods anyway" and signed the Sour Grapes Act of 1807, forbidding American trade with any foreign nation. By 1809 it was clear that the embargo had actually hurt no one but the United States, so it was repealed and a new President took office.

Resentment against the British control of the seas caused many in the new Congress to begin to stir national sentiments toward war. Rumours that the British in Canada were arming the Indians in the western territories also spread through a government weary of hearing how much better things were in Toronto. By June of 1812, the War Hawks in Congress had declared war. The UK had repealed all commerce restrictions against the US two days before, but it was too late to be soon enough.

The world soon saw the awesome power of a US Congress at war. Boldly refusing to fund arms and rations for volunteers, bravely failing to increase the size of the navy, Congressmen made speech after unafraid speech exhorting the nation to fight for maritime rights (which were no longer being infringed) and free trade (which had been restored). The people of the United States responded with apathy and dissent.



Once joined in battle, the American navy began to prove that it was no longer impressed by the strength of the British fleet. Of course, it helped that much of the British fleet was still fighting on the other side of the ocean. In any event, those uppity Colonials often won ship-to-ship battles.

The Land Campaign was another story. Attempted invasions of Canada by US troops were turned back every time, Canadian border agents being much less polite in those days than they are today. British invasions of United States territory were also

thwarted, with one notable exception that resulted in the burning down of the Capitol and the White House.

Unfortunately, the government was rebuilt.

It is after the sack of Washington, DC that the British naval force moved up the Chesapeake Bay to Baltimore. Despite the awe-inspiring nighttime bombardment of Fort McHenry, the British were unable to break through the city's defenses. Francis Scott Key, an American observer on one of the British ships, pens a filk about the experience to the tune of a British drinking song. Barely two months later, the UK and US sign the Treaty of Ghent (we aren't saying that a filk ended the war, but you can certainly draw your own conclusions). 117 years later, that song becomes the National Anthem of the United States.



Arguably the most famous battle took place two weeks after the treaty was signed, New Orleans being too busy to read the papers after New Year's Eve parties and Mardi Gras preparations.

Historians say that no one really won the war, though Canadians can claim they kicked USian butt at least once and the United States Navy dates its feeling of superiority from the naval campaigns. The big losers were the First Nations of the American continent, since cessation of hostilities meant no one was really supporting them any more.

It is comforting to know that the lessons of 1812 meant that the US and the UK would never again stir national sentiments into unpopular wars against nations deemed to be infringing on their trade or building up stores of weapons. Ahh, the lessons of history ...

Registered Members:

Alex Allcock
Amy Allcock
Lissa Allcock
Philip Allcock
Sam Baardman *
Donnacat
Andrew Barton
Kate Barton
Diana Joan (DJ) Bass
Marion
Minnow
Michael Bernardi
Jenny
Dave Clement
Keris
Hilary Ann
Vera Croughton
Rafe Culpin
Lawrence Dean
Miki
Katy
Martin Easterbrook
Sue Edwards
Simon Fairborn
Corwin
Pippa
Talis Kimberly
Gwen Funnell
Franklin
Rick
Ju
Valerie
Susan Israel *
Rhodri James
Rika the Bardling
Sib
Minstrel
Joy
StealthGoth
Janet Maughan

Robert Maughan
FanTom
The Magician
Jessica
Alison Richards
Mike Richards
Roger Robinson
Tony Rogers
Leo Sands
Kathy Sands
Mich Sampson *
Tiga
Secret Smith
Azakir Devaris
Smitty
The Hamster
Songbird
Barbara Stewart
John Stewart
Bill Sutton
Brenda Sutton
Teddy
Anke
Melusine
Colin
Peter Tyers
Marilisa *
Peter Wareham
Heike
Thomas
Karen Westhead
Kate Westhead
Kathy Westhead
Mike Westhead
Peter Westhead
Aryana
Hitch
Omega

**** Guest of the Convention***



Hotel Booking Form

Name: _____

Address: _____

City: _____

County/State/Province: _____

Postal Code/Zip: _____

Phone: _____

Email Address: _____

Desired Room Type: (please circle) SINGLE / DOUBLE / TWIN

Room Wanted For: (please circle) FRIDAY / SATURDAY / SUNDAY nights.

If you have a partner or sharer for a twin or double room please give his/ her name: _____

If you need us to find you a sharer (we'll look for same-sex sharers only!), please tell us the following about yourself (please check):

Male / Female

Smoker / Non-smoker

A really late-night filker: YES / NO

Please use the space below to indicate any special dietary (or other) needs you may have, and (if necessary) notes about filkers with whom you could/couldn't share a room:
