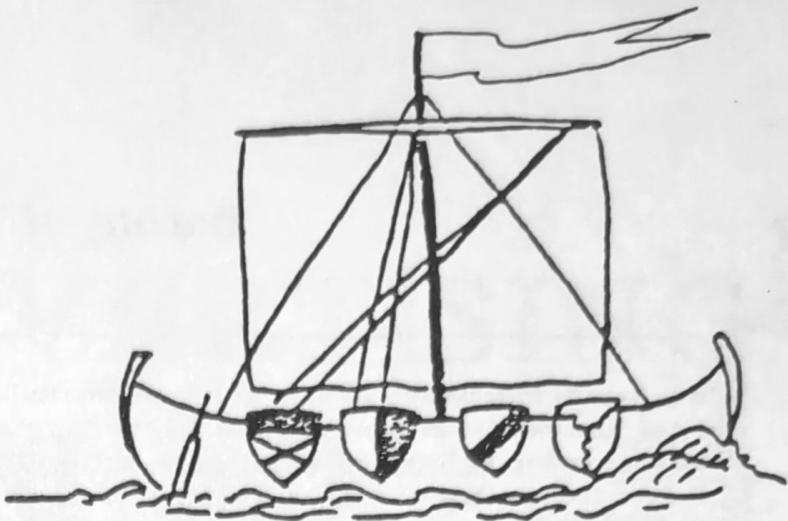


The Barge



Barony of Three Rivers

the BARGE

March Anno Societatis XXV

A letter from the editor.

I am happy to report that, as of this issue, we are starting to receive submissions into our office, not only of articles, but also of artwork.

Indeed, this issue comes to you because, when we were expecting to be able only to print an Outrigger, we received -- unlooked-for -- enough articles to warrant the publication of a full BARGE. We are most gratified by this response, and can only say that, as long as this trend continues, we will continue to publish a full BARGE every month.

Remember, the BARGE is what you make it. If you give us things to print, we will have things to print. If you don't, we won't.

On that topic, next issue will be our April Fool's edition. Please please please write, draw, dredge up, or otherwise give unto us your funny stuff, that we may it.

Also, kudos to Ly Adela Ote, who is taking over the circulation part of this complete breakfast. With her able hand on the wheel, we are assured that the BARGE will continue to fulfill its mandate of spreading the fame of Three Rivers to the Known World.

On a more general note, SPRING IS HERE AT LAST! HUZDAH! Yippee! Wahoo! (Your editor doesn't like cold.)

This is THE BARGE, a publication of the Barony of Three Rivers of the Society for Creative Anachronism, Inc. The BARGE is available from the stock clerk, Fredda Kullman, 2045 Allen, St. Louis, MO 63104. It is not a corporate publication of the Society for Creative Anachronism, Inc., and does not delineate SCA policies, nor those of the Barony of Three Rivers.

the BARGE staff:

James Greenleaf, editor

Harald of Bears' Haven, publisher

Augusta Brigida Modereux, assistant editor

Adele Ote, assistant editor/circulation manager

Scott Pircher, typist extraordinaire and Keeper of the Flame

Contributing writers:

Carys of Caer Rudd

Gerald Goodwine

Nancy Milligan

Glas de Carraig

Dahrien Cordell

Harald Of Bears' Haven

Harald Of Bears' Haven produced the calendar and put up with the editor.

Aleta Of Cool Valley became a publishing widow and also put up with the editor.

Contributing artists:

Branwynn Connhaige did the cover art. Nifty, huh?

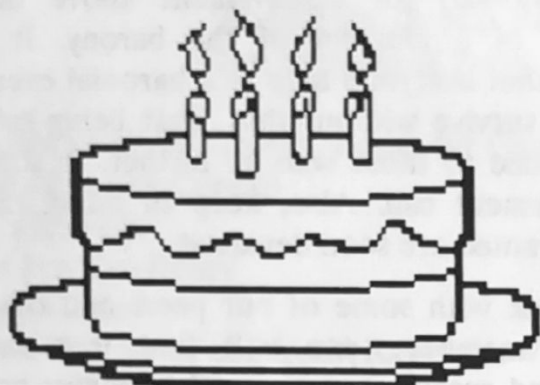
Philip Grice is the author/artist of *Slick the Greek*. The cartoons in this issue are from his latest work, *Slick the Greek Meets his Maker*, copyright 1990 and used by permission. No reprints.

Any correspondence to the BARGE is welcome. The address is:

BARGE
c/o J. Geoffrey Pruitt
4164 Shaw Blvd.
St. Louis, MO 63110

CLASSY ADVERTISING

Birthday Greetings



Hrolf Ulffson 3/1
 Mirriam Zule 3/10
 Michael of Bedlam 3/21
 Branwynn Conmhaige 4/1
 Fred Yoder 4/7
 Ly Lorraine 4/9
 Beth Huntley 4/14
 Shandar 4/18
 Kim Stormant 4/21
 Moonwulf 4/22
 Chepe L'Oragere 4/26

Hey, kids! Would YOU like to play the Birthday Game, too? It's FUN and EASY! All you have to do is let the editor know the birthdates of all your friends! You, too, can fink on your buddies to Baron Stephen... and it's anonymous, so it's safe!

DISCLAIMER: the "ads" on this page are either made up, like the "personals," or they are for the information of the readers ONLY. No actual advertising is inferred and none should be implied.

Services, services wanted, etc.

Lords and Ladies! Have you ever thought about having a window like the one in that cathedral down the street? We can make you one, or teach you the art and science of making stained glass. Ly. Carys of Caer Rudd will be glad to assist you, so see her at 4043 Cleveland #1W, farspeaker (314)773-1511.

Garb, Garb, Garb!

Adela Ote wants your business! Do you need garb? Do you need an inkle-woven belt? Then contact Adela at (314) 832-5447 for cash/barter negotiations.

The MotherTree Co. is the place to go for all your incense needs. Write for catalogue:

P.O Box 610663
 San Jose, CA
 95161-0663

Yo! the BARGE needs your amusing articles for our April Fool's issue! For details, contact any member of the BARGE staff.

Garth Allman is now accepting students for juggling lessons. Rates are \$10 for a half-hour's instruction. Farspeaker (314) 773-0738.

Personals

BUXOM blonde goddess seeks eager young viking lad. Must be willing to learn.

Call 1-900-TRAIN'EM

OBITUARY NOTICE

The biweekly filksing at Harald and Aleta's was given no hope of recovery as of Tuesday, and was all life support measures were removed Wednesday. No funeral will be held (no mourners). Filksing is survived by a vague hospitable feeling.

IS YOUR LIFE quiet? Peaceful? Dull? Is your house filled with a multitude of breakable items? Well, it's time for a change.

FREE to a good home--1 slightly fearsome kinda cuddly sword jock.

Former keepers only let him out for weekend practices and tournies. He is housebroken.

Call 1-900-FYRDMAN



✂ Clip this valuable coupon!

#3 in a series.

It's not good for much of anything right now, but it might be valuable later on. You never know. After all, we had this space to use and I didn't want a whole lot of wasted space in the middle of the Classy Advertising section.

You know, none of this would have been necessary if you used your resources to their fullest advantage and advertised in the Personals. Who knows, you might find the lord or lady of your dreams.

Court Sequential Report

Date: Feb. 21, A.S. XXV

In: Barony of Three Rivers

Presiding: His Excellency, Baron Sir Cormac O'Sullivan

Herald: Zarifa bint Badr

Title: Hippogriff Pursuivant

Reading of epistle from Baron Gwain ap Tristan of V'tavia and the reply from Baron Cormac regarding possibilities of war.

To Ldy Caolyn Buxton, the Order of Three Rivers - Silver for long and great service to the Barony

To Ld Mihangel ap Gruffydd and Ld Jonathan Olson, Victory scrolls for the Archery Event competition

To HL Maegrim Inwaer Sunu Aet Maeldune, and Ldy Olga Krombashnya Cherepansha, Scrolls for the Order of Hippogriff.

To Ldy Carolyn Buxton, a rose for diverse services and service to the Crown at the Archery event.

To Ld Gavin Valbairn of Deeside, a rose for Haning penons at the Archery event.

To HL Maegrim Inwaer Sunu Aet Maeldune, a rose for all day service at the scoring table at the Archery event.

To Ldy Mathilde de Bretagne and Ld Guillaume de Rhodes, the Baronial Order of Patronage for scroll production.

Ldy Comyn Hrothwyn of Guilden Acumen was reinstated in the gaurd, given tabbard and belt and took the Oath of Fealty of the Guard.

To Ldy Swietoslawa Jolanta Leszczynska, the Order of Three Rivers - Silver for long service to the Barony.

To Ldy Æowyn Ariana Kleinfask, a rose for service as feastocrat for Winter Court.

To Ld Erol Sebastian Drake, a rose for service in varied duties at Winter Court.

To Ldy Comyn Hrothwyn of Guilden Acumen, a rose for service in the kitchen at Winter Court.

To Ldy Joan of Cærnarvan, a rose for service for site arrangement and coördination at Winter Court.

To Ld Mikjal Annarbjorn, a rose for service for site arrangement and coördination at Winter Court.

To Ld Robert Trinitie, a rose for service for kitchen work, loading and moving at Winter Court.

To Ld Stanislaus Blachuta, a rose for service for set-up, kitchen, and guard work at Winter Court.

To Ld James Greenleaf, a rose for service as the originator and game warden of Ducatmania™.

To Ldy Sorchá O'Se, a rose for service for work with children at Winter Court.

Unto the Populace of Three Rivers, Greetings Although the financial end of the Winter Gathering of the Chieftains has not yet been finalized, I understand that we about broke even. That is fine. The event was well carried off, and my congratulations to Ly Carolyn, Ly Elspeth, and all those who worked so hard for its success. His Majesty was greatly amused by the originality of the table coverings.

A brief note on baronial awards. Awards are given (particularly for service) for achievement above that normally expected of a member of the barony. It is normally expected that everyone help at a baronial event. The group cannot survive without this. That being said, recognition is awarded to those who go further. In some cases, it is a judgement call. Also, keep in mind, that awards too easily granted are soon devalued.

If you were to speak with some of our peers and other highly recognized members, you will find that they pursued interests and excellence in their field for its own sake and often recognition just came. Please, enjoy your life in the society, find joy in contributing, and honors will take care of themselves.

Also, the recommendation you make for an award for someone should be very specific, as to which award is being discussed; also, give very specific reasons why you are recommending someone for it. This will greatly assist either myself, or the crown, in making a decision.

In service,

Sir Cormac O' Sullivan

Baron of Three Rivers

To Ldy Alexandra Van de Zilvercat, a baronial cord for service for working all day with children at Winter Court.

To Ldy Thyri Haraldsdottir, a rose for service for herald's work at Drunken Mammoth.

To Mstr Gerald Goodwine, the Order of Three River - Gold for making the Barony known through his brewing and vintning activities throughout the Known World.

To His Excellency from Ld Sven Njalsson, a personal gift of a blue goldstone.

To the Baronage of Three Rivers from Ldy Carys of Caer Rudd, a gift of two candle holders of leaded glass in a wooden box with leatherwork decoration of the Baronial Arms.

Court Sequential Report

Event: Winter Gathering of the Chieftans

Date: Feb. 23, A.S. XXV

In: Barony of Three Rivers

Presiding: His Royal Majesty, Gabriel ap Morgan ap Hywell

In attendance: His Royal Highness, Roderick of Mandrake Hill

Herald: Zarifa bint Badr

Title: Hippogriff Pursuivant

(1) Court of his Excellency, Baron Sir Cormac O' Sullivan

Herald: Dahrian Cordell

(a) *To:* Mariah

From: His Excellency

Award: Victory

Reason: Winner of childrens' Repel the Viking game

Item: Scroll and coloring book

(b) *To:* Ld James Greenleaf

From: His Excellency

Award: Victory

Reason: Best bawdy song

Item: Scroll

(c) *To:* Der Tomman Breathnach

From: His Excellency

Award: Victory

Reason: Outrageous Story of Martial Prowess

Item: Scroll

(d) *To:* Representatives of Shire of Ivory Keep

From: His Excellency

Award: Victory

Reason: Celtic Embroidery Contest

Item: Scroll and book of embroidery patterns

(e) *To:* Count Sir Chepe L'Oragere

From: His Excellency

Award: Victory *Reason:* Single sword tourney

Item: Scroll

(f) *To:* HL Halidar Arnkellson

From: His Excellency

Award: Victory

Reason: Mass Weapon & Roundshield Tourney

(g) *To:* HL Edward d'Aubigny

From: His Excellency

Award: Victor

Reason: Sir Cormac's arms in any medium

Item: Scroll

(2) *To:* Gottfried von Koln

From: His Royal Majesty

Award: Leather Mallet

Reason: brewing and vintning

Item: Scroll (originally given Oct 6)

(3) *To:* Elsa Goldenbraid

From: His Royal Majesty

Award: Torse

Reason: Service to Ivory Keep & Calontir

Item: Scroll (originally given Oct 6)

(4) *To:* His Royal Majesty

From: Lady Elissitt Ingen Diarmata

Award: Tithe from Shire of Grimfells

Item: Check

(5) *To:* Representatives of the Incipient Shire of Ivory Keep

From: His Royal Majesty

Item: Elevation of status to Shire

(6) *To:* Their Royal Majesties

From: Mistress Margaret Swynford of Bristow

Reason: Ambassador from An-Tir

Item: Silk

(7) *To:* Lady Matilde de Bretagne

From: His Royal Majesty

Award: Calon Swan *Reason:* Diverse Arts

Item: Scroll

(8) *To:* Ld Guillaume de Rhodes

From: His Royal Majesty

Award: Calon Swan

Reason: Calligraphy & Illumination

Item: Scroll

(9) *To:* Ld Erol Sebastian Drake

From: His Royal Majesty

Award: Torse

Reason: Service to Three Rivers

Item: Scroll

(10) *To:* Ld Robert Trinitie

From: His Royal Majesty

Award: Torse

Reason: Service to Three Rivers

Item: Scroll

(11) *To:* Lady Alana des Frenes

From: His Royal Majesty

Award: Saethyr Fyrd

Item: Scroll

(13) *To:* Baroness Barbara de St. Michel

From: His Royal Majesty

Award: Calon Cross

Reason: Exceptional service to Crown and Kingdom

(14) *To:* El Maestro Don Juan Macias de Alarcon

From: His Royal Majesty

Reason: Begs a boon - to bring for the HL Maegrim

(15) *To:* HL Maegrim Inwaer Sunu Aet Maeldune

From: His Royal Majesty

Award: Pelican

Reason: Exceptional service to the Kingdom, especially the Royal University of Scir Hafoc

Item: Cloak and collar of Estate, cap of maintenance, scroll.

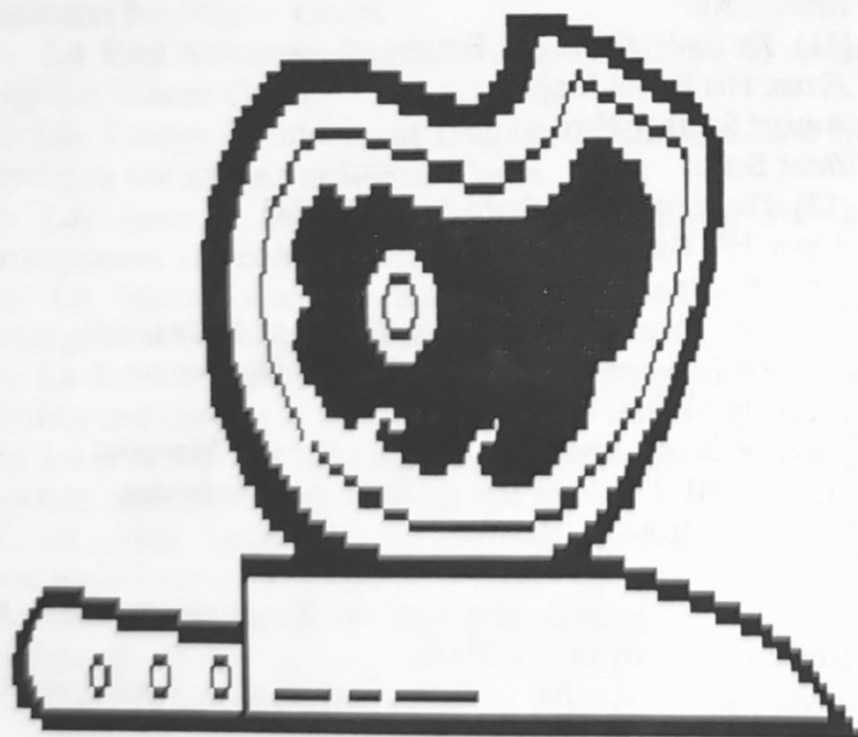
Roman Cooking

Carys of Caer Rudd

In the early days of Rome, none of the meals were very elaborate. One of the earliest things they ate was 'puls.' It was ground grain mixed with a little bit of water and then kneaded into a stiff paste. Other foods would have been: berries, primitive types of bread, and meats - either fresh, smoked, or salted.

As Rome increased in size and became more cosmopolitan, there was an increase in the variety of foods coming into the city. But these were only available to those who had at least some modicum of wealth. They were not available to the lower classes. The ways in which food was prepared also started to differ between the classes.

The lower classes tended to eat the same types of food that they had been eating for countless centuries. They tried to cook as little as possible, because of the risk of fire. They, therefore, ate "olives, raw beans, figs, or cheese with their bread or grain-paste." If the lower classes wanted some roast pork or some salted fish, they would probably buy it from the "grimy cookshops" that would sell their wares on the street. They drank mostly water. This was a lot different from the way the upper classes lived. Their meals were a lot fancier, and they began to have banquets that were richly prepared and more extravagant as well. They did not have to worry about fires the way the poor did, so they ate more of their meals hot. Because of the elaborate way food was being fixed, they needed to preserve their recipes, so they were written down. The only surviving example of this is called the De Re Coquinaria. This particular text was supposedly written by the great Roman gourmet Apicius, who lived



during the reign of the Emperor Tiberius. The earliest extant copy we have is an Eighth Century manuscript in which there are "some excerpts made in north Italy in the fifth or sixth century by an Ostrogoth named Vinidarius." However, it is clear that the recipes were actually written earlier than that, "and quite probably from the time of the original Apicius."

The variety of food available was incredible. They imported food from all over the Empire, including Gaul, Britain, Africa, Arabia, and Persia. Some of the varieties were various kinds of fish, including oysters, eels, turbot, and tuna; cheeses; truffles; pork; various kinds of fruit, including apples, figs, and apricots; flamingo; peacock; oil; and various kinds of vegetables and herbs. They tended to use a large number of spices, such as cinnamon, pepper, chamomile, celery seed, cumin, lovage, and ginger.

They liked prepared sauces, as well. "Rich Romans certainly appear to have had a rooted dislike for natural, unadulterated flavors and customarily gave meat, fish, and vegetables an entirely new complexion with sauces consisting of at least a dozen strong ingredients." An example of this type of sauce is:

Wine Sauce for Truffles

Pepper, Lovage, Coriander, Rue, broth, honey, and a little Oil.

-Or-

Thyme, Satury, Pepper, Lovage, Honey, Broth, and Oil

Liquamen was also a commonly used seasoning. It was mainly

made from fish that had been soaked in brine for a long time. One recipe for it is:

It is best to take large small sprats, or failing them, take anchovies, or horse-mackerel, or mackerel, make a mixture of all and put into a baking trough. Take two pints of salt to the peck of fish and mix well to have the fish impregnated with salt. Leave it for one night, and then put it in an earthenware vessel, which you place open in the sun for two or three months, stirring with a stick at intervals, then take it, cover it with a lid and store away. Some people add old wine, two pints to a pint of fish.

Romans liked this sauce so much that it was factory-produced. It could be made from any kind of fish: the finer the fish, the more expensive and refined the result. "Liquamen was usually a clear golden fluid which kept well in a bottle or jar, and added a distinctively salty, slightly fishy, slightly cheese flavor to any dish." There were other ways that they altered the flavor and texture of the food other than putting sauces on top of their food. They ate sausages, custards, pastries, puddings, etc. They would put together some very strange combinations. One example of this is - brains and bacon. They also had a wide variety of ways to prepare a dish. For example: Boiled Hare; Sprinkled Hare; Spiced Hare; Stuffed Hare; Kromeski of Hare; etc.

Considering how few vegetables people in the Middle Ages ate, it is amazing how many recipes there are for vegetables in the De Re Coquinaria. Another interesting thing is that a lot of these recipes tell how to cook these in a rather quick method. The vegetable recipes in the De Re Coquinaria do not tell the cook that they should be cooked until they are mush.

Very seldom in later Rome did they have fresh meat or, if they did, they didn't have the facilities to preserve it for a long time. They therefore needed recipes to make the meat palatable, and instructions on how to preserve it. Here are two such recipes - the first one on sweetening salted meat; and the second on how to preserve it without salting.

To Make Salt Meat Sweet

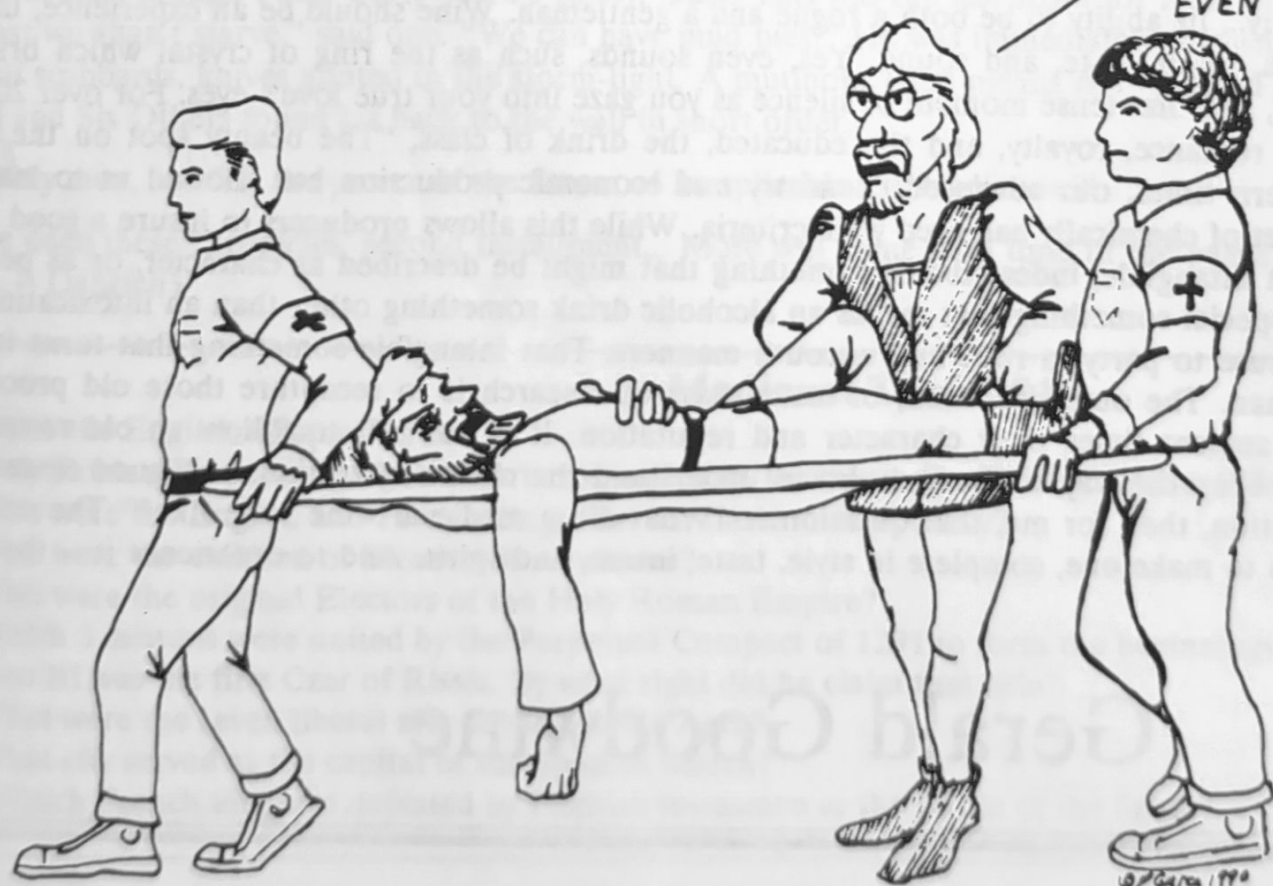
You can make salt meats sweet by first boiling them in milk and then finishing them in water

To Keep Meats Fresh Without Salt For Any Length of Time

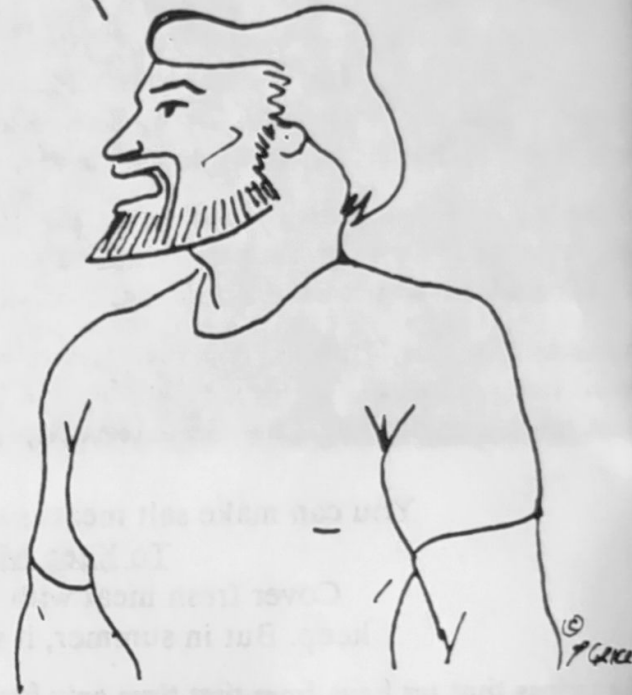
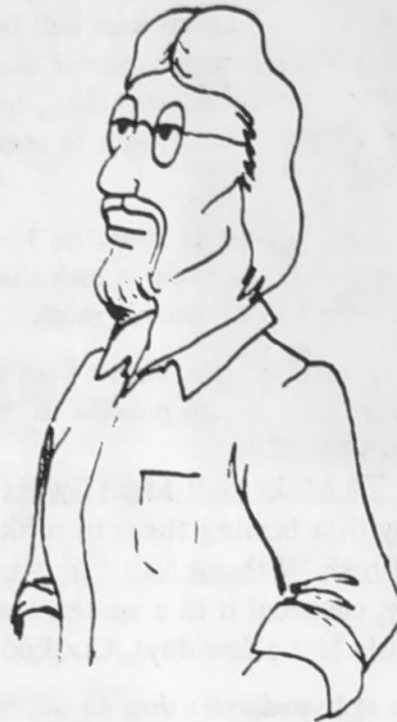
Cover fresh meat with honey, suspend it in a vessel. Use as needed; in winter it will keep. But in summer, it will only last a few days. Cooked meat may be treated likewise.

The recipes that we have from that time only have lists of ingredients; they do not have instructions for preparing them. Another thing that they do not have are the quantities required in the various recipes. This is not that much different from recipes that were written in the Middle Ages. In both times, the writer assumed that his audience was an established cook, and therefore did not need to have instructions or quantities written down.

YOU SURVIVE 3 ROUNDS
OF THE TOURNEY AND
5 MELEES AND YOU CAN'T
EVEN LAST THROUGH
THE SECOND REMOVE
OF THE FEAST.



THE ONE ON TOP IS FOR
BREWING... THE BOTTOM ONE
IS FOR FIGURING OUT THE KNOT
ON THE KINGS CODPIECE AFTER
HE FINISHED JUDGING THE CONTEST



Wine is a fermented beverage made of a fruit juice, usually that juice which is from the grape... Or, perhaps, it is a lady blossoming in beauty, teasing the senses with the flowery bouquet of perfume, touching one's lips with a gentle caress leaving one with passion for one kiss more... Or, perhaps, it is a valiant warrior, strong, and robust, boastful of its strength and cleverness... its complexity... its ability to be both a rogue and a gentleman. Wine should be an experience, tantalizing all the senses -- sight, touch, smell, taste, and sound. Yes, even sounds, such as the ring of crystal which brings back memories of smiles, laughter, and that tense moment of silence as you gaze into your true love's eyes. For over 2000 years wine has been the drink of romance, royalty, and the educated, the drink of class, "The beauty spot on the cheek of intelligence," while, in modern times, our advanced chemistry and economic production has allowed us to make wine that perfectly conform to a set of chemically balanced wine criteria. While this allows producers to insure a good palatable wine, something is lost. That intangible, indescribable something that might be described as character, or as personality. That aristocratic, romantic, special something that makes an alcoholic drink something other than an intoxicating drug, depressant giving one an excuse to party in rude and uncouth manners. That intangible something that turns it into the drink of a lady or a gentleman. The objective, then, of many years of research is to recapture those old processes and nuances that gave wines of ancient times their character and reputation. It is not just to follow an old recipe, but to understand why it may have been the way it was and also to understand the chemistry behind it. If good research is the result of asking a good question, then for me, that question is "What did a medieval wine taste like?" The only way to truly answer that question, is to make one, complete in style, taste, intent, and spirit. And to experience it -- that, then, is my goal and objective.

Gerald Goodwine

Dahrien-Time Theatre Presents...

Peter CurlyBeard, Scourge of the Seven Ponds

(Part The Second)

The brave sailor with the great beard for which he was named found his attention wrenched to the foredeck of his vessel. From somewhere offshore a fog was rolling in, billowy masses denser than any seen at any time on the Scottish moors. Already the pond's far end was hidden from Peter's keen sight. One of his crew swung forward, a man with long arms.

Catching a loose sheet (sailor-talk for "rope"), the man moved quickly to secure the rigging. Even while he did so, others scrambled to see to the rest of the ship's security in the coming weather. Peter ordered his boatswain aloft again, to act as a lookout; then, as captain, he stood before the wheel. "Let's get out of here, men!" A cheer arose from all parts of the ship, from every crewman's throat... but one.

The boat slowly turned in the water, with the fog only yards off. All at once, a thundercloud broke. Loud, crashing chaos filled the heavens. Slashing waves of rain and wind enveloped Peter's galley, buffeting it, driving it blindly through the pea-soup and oyster crackers the fog had become. Lightning streaked from horizon to horizon, great jumpy CRACK!s of golden flame and spark. The sky glowed, but for all the light, none of Peter's men could see better. For the brief time that electricity lit the sky, there was too much light, and men were left more blind in the darkness that followed.

The Scourge of The Seven Ponds leaned hard on the wheel, 83 pounds of straining muscle intent on staying off the rock-strewn shore. Sweat poured down his back and sides, plastering his tunic to his flesh. Sun's heat beat down through the storm's rainy fury, making his plight worse.

Crew hard at work to save the ship and their skins suddenly stopped. A single keening voice cried out from the poopdeck, one lone and winesome note of dissension: "Noooo!" Thjallfa, a man known well for both his humor and his love of pepperoni pizza, lunged to the side and threw himself headlong into the pond. Other rumblings began among the crew.

A blizzard swept furiously in from the East, and a tornado mixed the snow and sleet with sun, rain, and fog. But that small thing was not the strangest yet! For in less than a breath, the largest dust-devil this side of the Sahara appeared, wrapping itself securely around Peter Curly-beard's galley. Dust! This was the last straw for most of the ship's complement. ("Oh well, at least we shan't starve," said one. "We can have mud pies!" He was immediately thrown over into the water.) Swords came free of scabbards, knives glinted in the storm-light. A mutinous (that means nasty) mood prevailed, and The Scourge of This Pond and Six Others found his back to the wall in short order.

"No! My men, no! 'Tis the power of the Storm of Inexplicable Contradiction!"

(Here ends these chronicles' second installment... More will come with time in the pages of the Barge! Auf wiedersehen, for now.. -- Dahrien)

Medieval Trivia #1

- 1) Name the English Cinque Ports.
- 2) Holy Roman Emperor Frederick Barbarossa died in Turkey on the Third Crusade. Who succeeded him as Emperor?
- 3) Who were the English and French kings that led the armies at Crecy?
- 4) Who were the children of Eleanor of Aquitaine?
- 5) Who were the original Electors of the Holy Roman Empire?
- 6) Which 3 cantons were united by the Perpetual Compact of 1291 to form the beginnings of modern Switzerland?
- 7) Ivan III was the first Czar of Rissia. By what right did he claim that title?
- 8) What were the seven liberal arts of the Middle Ages?
- 9) What city served as the capital of the Spanish March?
- 10) Which French king was defeated by Flemish townsmen at the Battle of the Spurs?

The SCA Filksong Tradition

Nancy Milligan

The United States is, in Walter Ong's classification system, an electronic society. This means that its members are accustomed to mass dissemination of information in many forms; print, photographs, audio tapes, video tapes, computer disks, etc. When a modern day American remembers his favorite song, he thinks not only of the lyrics and the tune, but also the orchestral backup on the version he hears most frequently and perhaps even images from the music video. Further, another American is likely to think of exactly the same sounds and images (admittedly with different emphasis due to personality differences). This occurs because they each have access to identical copies of a recording which allows them to hear the same performer use the same words to the same accompaniment and visual images every time they hear it.

A member of an electronic culture can barely imagine the true fluidity of information in an oral culture. It has been proven that the same song performed by the same artist of an oral culture will have deviations in lyrics and tune, although rarely any difference in general subject. Both the performer and any listeners from an oral culture will be convinced the performances were identical, whereas the electronic culture observer, who is accustomed to hearing the same version of a song as many times as he likes, will be shocked at the others' blindness, or deafness, to the differences. Because this distinction consists of a basic difference in patterns of thinking, it should be obvious that there can be no true oral culture in modern America.

Nonetheless, there are modern phenomena which resemble certain oral traditions. One such phenomenon is the Society for Creative Anachronism's filksinging.

SCA music is not strictly medieval in character. In fact, many SCA songs are done to guitar accompaniment, whereas medieval songs were usually sung *a cappella* or to harp, viol, rebec or violin accompaniment. However, the sheer number of English and Irish ballads that exist in a typical SCA singer's repertoire emphasizes the relationship between SCA filksongs and the British oral folk tradition. 'Filksong' is a term that has arisen in a certain segment of American society (including the

SCA, science fiction fandom, and media fandom) to indicate modern folk songs that appeal to a specific subculture.

The term 'filksong' originally referred only to songs that consisted of new, special interest lyrics written to an old (usually folksong) tune. The term has come to include rewritten lyrics to any tune (Country, Rock, Blues, TV theme songs, and commercials) and totally new songs. The single unvarying requirement is that the subject matter must appeal to the special interest group for whom the filksong is written. This is similar to folksongs in that a song that did not appeal to the folk, did not survive to be recorded. To 'filk' a song is to write new lyrics to a known tune. In contrast 'writing a filksong' implies that the author has also written new music for the song.

Compared to other special interest groups this researcher has dealt with, the SCA has a disproportionate high number of written, as opposed to filked, songs. Also, the filked songs are often filked from more obscure sources. This gives the SCA filksong repertoire a depth found lacking in the other special interest groups this researcher has encountered.

A typical filksing (filksong performance) will involve up to five performers, and any number in the audience. The performers will take turns playing and leading a song. Those members of the audience familiar with the song will sing along. The rest join when the chorus is repeated. Because most of the songs are not to popular music tunes and relatively few people who don't play instruments can read music, copies of the song are not distributed to the general audience. This led to a sort of oral tradition, for although the bards occasionally swapped xeroxes of songs, they often simply tried to remember what they had heard performed. The audience has no choice but to rely on memory, or attempt to read a bard's songbook over his shoulder.

Recently, Three Rivers Barony published a compilation of the favorite songs of the Kingdom of Calontir. Most of the filksongs discussed here were recorded in their most prevalent Calontiri form in that songbook. Because SCA filksinging is a very audience-oriented medium, and because songs are transmitted via xerox and memory, SCA filksongs have quite a lot in common with the British ballad tradition.

The quasi-oral nature of the transmission of

filksongs leads to the expected transmission changes. However, these changes are minimized by the predominantly literate culture that supports filksinging. Basically, a song will spontaneously mutate until it is so popular that photocopies of it are commonly available. Once this occurs, the lyrics are safe from accidental change.

The tune, however, is not similarly protected. Most of the people who filksing cannot read music. Thus when they sing *a capella*, they alter the tune. Sometimes the change is as simple as moving the notes to the middle of their range. At other times, they sing to a totally different tune. A common joke among filksingers runs "there no song that can't be sung to the tune of the theme from Gilligan's Island."

This wholesale altering of tunes is not strictly limited to the musically illiterate. Bards from different kingdoms have been known to play different tunes to the same song. Usually, the bards' versions will be more similar than the average filksinger's variation, such as transposing the third line up a fifth rather than down a fifth, while leaving all other lines the same. But occasionally, major discrepancies occur. Heather Rose Jones wrote a series of filksongs for her tape *Songbook Pusher*; she also published a songbook to accompany the tape. The music in the book is often not the tune she recorded, despite the fact that the words are the same.

Other changes in tunes are regional. Calontir filksingers often complain that other kingdoms always sound like they're singing dirges. Lord Fernando, a Calontir bard, claimed he didn't recognize a favorite warsong (*Song of the Shield Wall*) at a Midrealms' filksing until he realized the words were the same. When he listened more closely, he realized the melody was the same as his version, but the tempo had been severely slowed.

More deliberate regional changes to various songs also exist. *Lord Charlie* is a song recounting the exploits of a new member of the SCA. The Calontir version records his attendance at various Calontir events. Other versions (of which I regrettably have no copies) exist putting Lord Charlie in various kingdoms. Similarly, some songs are altered to include references to notable characters in that area. Three Rivers Barony typically changes the song *Black Widows in the Privy* so that the line "if you're really desperate, you can try a front attack" is sung "If your name is Brummbär, you can try a

front attack." This deliberate altering of a song to make it more appealing to a local audience is characteristic of folksinging, as is demonstrated by the Americanization of many British ballads.

Another characteristic of folksong that has survived in filksinging is the "leaping and lingering" phenomenon. In *Traitor Baron's Song* fully five of the ten verses are used to explain why Baron Stephen fought against his own side. Then one verse describes the fight and two verses tell the honors Baron Stephen received at the end of the day. In *I Will Mourn My King*, a song with fourteen verses, two verses are used to describe a preliminary battle, one describes the transition to the second battle, four verses detail that battle, and four more explain its aftermath. The mere fact that there is a transitory verse might be thought to conflict with the leaping and lingering archetype, but the actual verse merely states that they rode south upon receiving word that the enemy was massing. Considering that the march must have taken much more time than the few hours of battle, it is clear that the song expands and contracts time for purposes of maintaining the emotional integrity of the song.

Despite these similarities to oral tradition, there are certain differences that arise from the fact that the SCA subculture is contained within an electronic culture. One of the most glaring of these differences is the lack of repetition in SCA filksongs. True, the chorus usually repeats, so that even those unfamiliar with the song may participate by the end, but that is usually the only repetition of the song. Even with this small amount of repetition, variations are occasionally made because modern listeners become bored with repetition within the song. For instance, the song *Catalan Vengeance*, which has eight eight-line verses and a four-line chorus, is often sung with the chorus included only every two or three verses, rather than after every verse as it was originally written. Similarly, *Pennsic Ten* is often altered so that the last line of the chorus keeps increasing the estimates of the enemy's size, even though the songwriter kept the line the same throughout the song.

Another, related difference is the lack of the doublet and triplet structure found in many folk songs. I claim these are related, because both frequent repetition and standard structure are common methods of making memorization easier. Since members of electronic cultures do not need to memorize in order to store information, they have lost patience with the conventions oral cultures

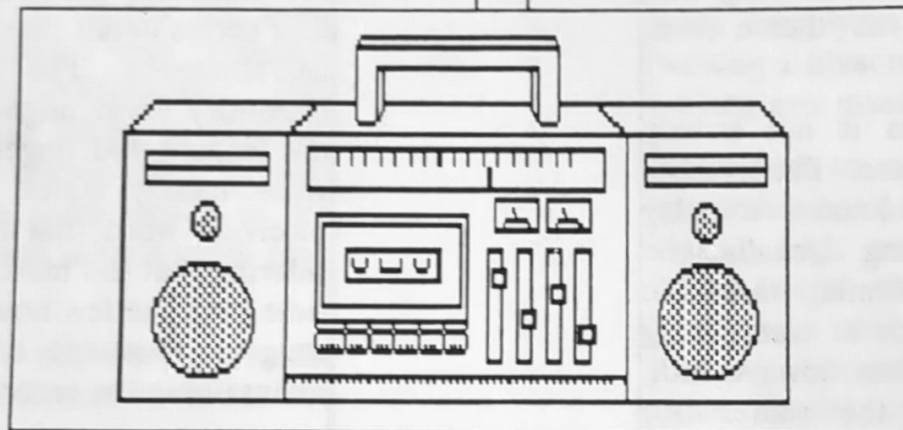
used to insure that information would not be forgotten and therefore lost. Certainly some songs retain elements of this structure, the most obvious *Threes*, a media song by Mercedes Lackey. However, very few songs contain such lists of three alternatives, or groupings of twice through the same territory, etc.

Another traditional characteristic of folk music which is conspicuous by its absence in SCA filksinging is the use of nonsense lyrics. I can think of only one song of the roughly 250 that I know that has such lyrics, and that single exception was filked from an old Irish song that had similar lines. I believe that the lack of nonsense lines is a function of the fact that people from an electronic culture are less inclined to memorize by rote. They depend on meaning for memory. I have seen people 'reconstruct' lyrics to songs they have partially forgotten by extending the rhyming pattern that they observe in the part that remember and using the remembered meaning of the song. Nonsense syllables cannot be logically guessed like this. Also, they contribute nothing to the actual story of the ballad. Thus, there is no strong drive to keep the nonsense words in the song.

A fairly obvious difference in attitude between filksingers and the primarily oral culture is the disbelief in the principle that something in print must be true. A culture that knows of writing, but remains predominantly non-literate tends to attribute near magical properties to writing. As literacy spreads, the tendency to believe anything that somehow was important enough to print remains. The

electronic culture is so swamped with information that has been stored in some fashion, much of it demonstrably not true, that this belief is considered laughably naive. Still, there are occasionally exceptions. Three Rivers Barony has so many songs about what happened after Brom won the Calontir Crown Tourney that neophytes often get the mistaken impression that this actually happened. Actually, the songs are merely a means of acknowledging the contributions of a local celebrity, who, despite his hard work, would be less than perfectly suited for the ceremonial duties of being king.

One of the truly noticeable differences in filking, as opposed to folksongs, is the performance. A typical folksinger does not dramatize the song. An SCA bard will drop his voice for a line "spoken" by a man, falsetto for a female voice, sing louder for fights, sing softer for mourning, and add asides in the pauses. Several of these tricks can be observed in a performance of *Knight's Leap* or *Dancer's Vanity*. A folksinger does not attempt to play the role of the people in a song; a filksinger does.



Still, even though SCA filksinging is very different from the oral folksong tradition in presentation and structure, its similarities in transmission and style make obvious the debt it owes to that tradition. I doubt that any subculture of the electronic age could truly represent oral traditions, but studying filksinging has given me personally a better understanding of just why two performances with differences in lyrics and tune are still the same song.

Answers to Medieval Trivia #1

- 1) Sandwich, Dover, Hythe, Romney, and Hastings.
- 2) His son, Henry VI.
- 3) Edward III of England, Philip VI of France.
- 4) With Louis VII of France: Mario (married Henry of Champagne) Alix (married Thibault of Blois) With Henry II of England: William (died at age 3), Henry (named King in England, died before coronation), Richard (later Richard I of England), John (who succeeded Richard I), Matilda (married Henry the Lion, duke of Saxony and Bavaria), Eleanor (married Alfonso VIII, king of Castile), Joan (married William II, king of Sicily, later married Raymond VI, count of Toulouse)
- 5) By decree of the Golden Bull of 1356: the archbishops of Mainz, Trier, and Cologne; the Count Balantine of the Rhine; the Duke of Saxony; the Margrave of Brandenburg; and the King of Bohemia
- 6) Uri, Schwyz, and Unterwalden
- 7) He was married to Sophia, niece of Constantine XI, the last Byzantine Emperor
- 8) Grammer, rhetoric, dialectic (the trivium), arithmetic, geometry, astronomy, and music (the quadrivium)
- 9) Barcelona
- 10) Philip IV

Introduction to *Three Drottkvaett*

Drottkvaett, or drottkvaett hattr, is a style of Norse court poetry common to the 9th-14th centuries. It follows this pattern: Eight-line stanza of three feet, last line is trochaic.

Even lines: Two syllables with full rhyme (athalhending)

Odd lines: Two syllables with partial rhyme - vowels are different (skochending)

Odd lines: Two alliterating stressed syllables

Even lines: Initial syllable alliterates with odd-line penultimate partial rhyme.

--I am indebted to Mistress Morgana for researching this pattern.

A Poet's Cold Kiss: In Scandinavian lands, a poet could be outlawed for writing poetry to an married woman; here the poet laments that his love must be hidden. The 'cold kiss' is the poem, a poor excuse for the genuine article.

Domr Um Hvern: Each age yields those who seek fame by dying in battle, who feel that fame births an eternal name for themselves. The title comes from a saying in the Havamal (8th-9th cent.)

Cattle die / kinsmen die / you yourself will die; one thing only I know / that does not die: / the reputation of a dead man

Poetry: After love and war, how could I not write of Poets and Song-Makers?
--Glas

A Poet's Cold Kiss:

My lass this kiss is cold,
As men can't know when we
Were first to feel all love
In matched parts, when hearts were
Pierced to weave a world's love.
Would that day come stay when...
Start now!.. for all shall feel
Shame to dull our flaming.

Poetry

Poets prize all wisdom,
When it graces men; but
Fools with faults are songs, too;
Such gain rings from king's hands
Great the good when made well,
Many things to sing loud!
Song-Makers mark work songs
Well, strong-wrought from hot life.

Domr um Hvern

(the Reputation of a Man):

the Berserk's Creed

Wars are won by men whose
Might is battle bright but
Lost by grieving living
Lucky men are struck with
Swords and left a living
Legacy; now, fancy
Shirts of mail are short to
Shine but Fame births naming

**The Coronation of Roderick and Brayden
March 16, 1991, AS XXV
Site open 9am to midnight**

As the Rites of Spring approach, join us in jubilant celebration of the coronation of our new king and queen, Roderick and Brayden. Share our sorrows at the passing of TRM Gabriel and Hlywela.

Fight, eat, drink (POP!), and be merry!

****Please note!! The site has changed! *******

Fighting: a Bear Pit tourney is planned, it promises lots of fighting, either indoors or outdoors. Please bring tennis shoes for indoor fighting

Archery: specifics to be announced- **BRING TOYS!!!**

Arts & Sciences Competition: any medium depicting the Rites of Spring.

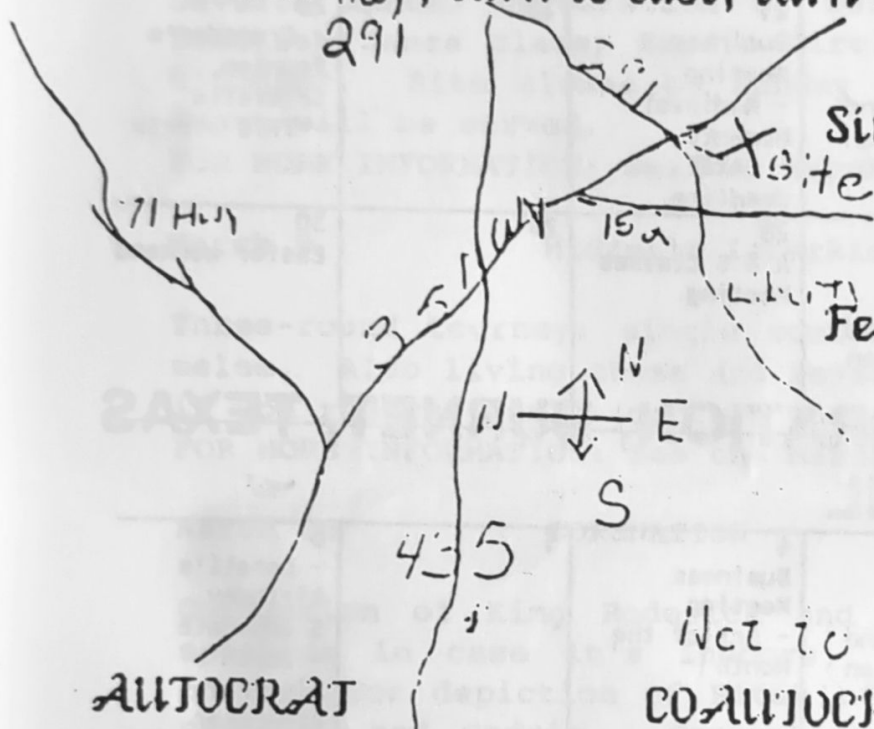
Feast: Three removes- cooks: Susannah, Padraig, & Cedric (good stuff!)

DRY SITE! DRY SITE! DRY SITE! DRY SITE! DRY SITE! DRY SITE!

Tentative	9:00	site opens	1:00	judging for A&S begin
		sign up for list	3:00	archery
schedule:	10:00	armor inspection	4:00	merchants clean up
		drop off entries for	6:00	feast
		A&S competition	8:00	Coronation Court
	11:00	Bear pit tourney begins	12:00	site closed

Site: Earnest Sheperd Memorial Youth Center, 33 Hwy & Shepard Rd,
Liberty, MO ***SITE HAS CHANGED***

Directions: Best route to I-35 heading towards Liberty (north of KC), take
exit Hwy, turn to east, turn left at 1st outer road, follow signs



Site Fees: \$4.00 nonmembers

3.00 members

1.00 children under 12

Feast Fee: \$7.00 Prior registration
requested. Send by
March 9

Not to scale

AUTOCRAT

Ida Lundy

Ida Butler

4004 Campbell

KCMO 64110

(816) 931-0351

COAUTOCRATS

Sabine VonAlthien/ Siobhan MacAoidh

Sherry Page

1400 Colorado

KCMO 64127

241-0054

Shari Boyd

3414 Genessee

KCMO 64111

931-1969

FEASTOCRAT

Susannah Griffon

Susan Jackson

9817 Hollingsworth

KCKS 66110

(916)334-2098

PLEASE NO PHONE CALLS AFTER 10pm!

MASTER HARALD'S CALENDAR OF EVENTS

MARCH

					1	2
3	4	5	6 - Fighter Practice, 6:30, Second Presbyterian Church	7 Business Meeting - Art of the Month	8	9 - Ceilidh, Dun Ard - Interkingdom Tournament, Dark River
10	11 - Officers Meeting, 7:30, Dafydd Tod's	12	13 - Fighter Practice, 6:30, Second Presbyterian Church	14 Dance Meeting	15	16 - CORONATION, Forgotten Sea
17	18 - Demo	19	20 - Fighter Practice, 6:30, Second Presbyterian Church	21 Business Meeting - Medieval Moments - BARGE deadline	22	23 - Crusader's Reunion, Grimfells - TFYC starts
24	25	26	27 - Fighter Practice, 6:30, Second Presbyterian Church	28 A & S Classes Meeting	29	30 Easter weekend

TWENTY-FIFTH YEAR CELEBRATION, BURNET, TEXAS

APRIL

3/31	1 - Officers Meeting, 7:30, Sorchu O'Se's	2	3 - Fighter Practice, 6:30, Second Presbyterian Church	4 Business Meeting - Art of the Month	5	6 - Lorell's Birthday, Shadowdale - Baron's Birthday, Rivenstar
7	8	9	10 - Fighter Practice, 6:30, Second Presbyterian Church	11 Dance Meeting	12	13 - RUSH, V'tavia
14	15	16	17 - Fighter Practice, 6:30, Second Presbyterian Church	18 Business Meeting - Medieval Moments - BARGE deadline	19	20 - V'tavia-Triatian Conflict, Spinning Winds
21	22 - Officers Meeting, 7:30	23	24 - Fighter Practice, 6:30, Second Presbyterian Church	25 A & S Classes Meeting	26	27 - Stoutheart Tourney, Coeur d'Ennui
28	29	30				

All events on this Calendar (except Easter) are now official. If no officer attends one event, it is then a private party.

LOCAL ACTIVITIES

ARCHERY PRACTICE outdoors will be starting up again soon. Individual practice on your own is encouraged. For more, contact Lord Stanislaus Blachuta.

OFFICERS' MEETINGS, every third Monday evening (subject to change), 7:30:

- 3/11, Dafydd Tod ap Owain's place.

- 4/1, Sorchu O'Se's place.

WEDNESDAY FIGHTER PRACTICE, most Wednesday evenings, 6:30, at Second Presbyterian Church; contact Lord Kirk FitzDavid.

EVENTS

March 9 Ceilidh Dun Ard (Leavenworth, Kans.)

Seventh annual celebration of being Celtic. Archery and thrown weapons; Scottish dance class; Bardic circle presided over by Baron Charles Stewart O'Connor. Site closes on Sunday (you can sleep on the floor). Lunch and feast will be served.

FOR MORE INFORMATION: See the March Mews.

March 9 Midrealm Interkingdom Dark River (Rock Island, Ill.)

Three-round tourney: single combat, two-to-three man team melee, and grand melee. Also living chess and several seminars. Feast; crash space available if you reserve early (contact the autocrat), and hotels are also listed.

FOR MORE INFORMATION: See the March Mews.

March 16 CORONATION Forgotten Sea (Kansas City)

Coronation of King Roderick and Queen Brayden. Bear pit tourney (bring sneakers in case it's indoors) (that's "Bear", not "Bär"); archery; A&S contest for depiction of Rites of Spring in any medium; Feast by Susannah, Padraig, and Cedric. Coronation court is scheduled for after feast, for those planning to get there late. No mention of crash space. DRY SITE (i.e., no alcohol). SITE HAS CHANGED--get the flyer from Daene. Kingdomwide Chroniclers meeting, rescheduled from CalonCon.

FOR MORE INFORMATION: See the March Mews, or better yet get the flyer.

March 23 Old Crusaders Reunion Grimfells (Fayetteville, Ark.)

Archery; 3-man melee team tournament; three grand melees (Saracens vs. Crusaders); A&S contests for Best war story in any medium, Best war trophy (and tell how you got it), Research paper on Crusades (mail it in beforehand), Childrens toys (judges will be children), Embroidery on a Crusades theme, and Fighting costume. No feast, but a pot-luck dessert revel. Crash space is implied. (Paintball games on Sunday; this is NOT an SCA-sponsored activity.)

FOR MORE INFORMATION: See the February Mews.

MARCH 23-31 TFYC (TWENTY-FIFTH YEAR CELEBRATION) Burnet, Tex.
Monster event for the SCA's 25th birthday.
FOR MORE INFORMATION: I don't know; try asking Daene or Baron Cormac.

April 6 Lorell's Birthday Shadowdale (Iowa City, Iowa)

Fighting: "Basterdsword and Sword&shield" two-man melee team tourney; also novice tourney (check definition of "novice" in the flyer). "Shoot-Lorell" combat archery tournament (see flyer for more info), and regular archery (with irregular targets...). Contests: best rendition of a birthday cake in any medium; best TFYC story, true or fictional; vocal music; Welsh garb; Brewing and vintning. Also: dancing; games; and a feast. Limited crash space is available; arrange early.
FOR MORE INFORMATION: See the March Mews.

April 6 Archery Event Forgotten Sea (Kansas City)
No further information.

April 6 Baron's Birthday Rivenstar (West Lafayette, Ind.)

Good place to see your old Middle Kingdom buddies. (The Baron is Duke Master Moonwulf Starkaaderson.) Single-elim tourney in a low-ceilinged room (weapon choice is up to you); feast prepared by Countess Takaya and crew; and more.
FOR MORE INFORMATION: See the flyer in the PALE.

April 6 Meridies Coronation Smythkepe (Hot Springs, Ark.)

For those who have friends southeast of here...
FOR MORE INFORMATION: See the flyer in the March Mews.

April 13 RUSH V'tavia (Wichita, Kans.)

Classes (of course), also a dessert revel with dancing and bardic stuff. Crash space available by arrangement.
FOR MORE INFORMATION: See the March Mews; wait for the April Mews for a class list.

April 20 V'tavia-Triatian Conflict Spinning Winds (Manhattan, Kans.)

Triatia "traditionally consists of certain malcontents and well known officials residing in the Shires of Carlsby and Crescent Moon and Barony Forgotten Sea" and is "led by a reputed Lizard King Otto." You now know as much as I about Triatia. All manner of strange and wonderful fighting scenarios and other competitions are planned; see the Mews for the full list. No feast mentioned; camping event (cabins available). Chivalry meeting.
FOR MORE INFORMATION: See the March Mews.

April 27

Stoutheart Tourney

Coeur d'Ennui (Des Moines, Iowa)

Annual event in memory of Baron Sir William Coeur du Boeuf and those that died with him. Normal tourney and also Celtic Battle Maiden tourney; A&S contests in metalwork/armoring, woodworking, needlework, bardic, non-alcoholic brewing, and costuming (this last will be judged by the populace); archery and axe and javelin throwing; and a children's boar hunt. Feast; crash space is implied. DRY SITE (i.e., no alcohol). Laurels and Pelicans meetings.

FOR MORE INFORMATION: See the March Mews.

April 26-May 5 West Kingdom Beltane Birthday Party Grass Valley, Calif.

TFYC is in March and in Texas; but the SCA really started in May and in California. This event celebrates the 25th anniversary of that first event. It really is all week long. Camping event.

FOR MORE INFORMATION: See the March Mews.

May 4 Mayfest Long Ridge (Sikeston, Mo.)
See the March Mews.

May 4 Day of the Angus Crescent Moon (Topeka, Kans.)

May 4 Midrealm Coronation

May 11 Feast of St. George Oak Heart (Springfield, Mo.)

May 18 Spring Fantasy (?) Lonely Tower (Omaha, Neb.)

May 26 Midrealm Crown Tourney Swordcliff (Springfield, Ill.)

June 1 Tribal Revelries Lost Forest (Warrensburg, Mo.)

June 8 Interkingdom War Maneuvers Far Reaches (Carbondale, Ill.)

June 8 Sheep Hunt Axed Root (Ames, Ia.)

See the March Mews.

June 8 WAR OF THE LILIES somewhere in Kansas

Scenario: Baronies vs. Shires. Come and make Three Rivers look good.

June 15 Drunken Mammoth Pub Riverhold (just south of here)

June 15 Tenth Anniversary of James Greenleaf joining the Society

June 29 Middle/Calontir University

June 27-30 World Heraldic/Scribal Symposium Storvik (Washington, D.C.)

See the March Mews.

August Pennsic War XX Pennsylvania

Start planning now; if you expect to camp with Calontir, read Conrad Martin's letter in the March Mews.

THEIR ROYAL MAJESTIES

GABRIEL

HYWELA

David Cooper

Lisa Cooper

1202 S. Christine

1202 S. Christine

Wichita, KS 67218

Wichita, KS 67218

(316)685-3152

(316)685-3152

THEIR ROYAL HIGHNESSES

**RODERICK OF MANDRAKE
HILL and BRAYDEN AVENAL
DURRANT**

Greg Anderson

547 Alabama

Lawrence, KS. 66044

(913)843-8830

Deborah Lenz

1113 Kentucky, Apt. 3

Lawrence, KS 66044

(913)842-0598

BARON

CORMAC O'SULLIVAN

Marty Connolly

4235 Hartford

St. Louis, Mo. 63116

(314)772-0834

(314)865-4550(work)

SENECHAL

DAENE MACPHERSON

Dean Eubanks

2811 Greenleaf Dr.

St. Charles, MO. 63303

(314) 946-1588

KNIGHT MARSHAL

KIRK FITZDAVID

Kirk Poore

113 Hillcrest Dr.

O'Fallon, Ill. 62269

(618)624-3530

MINISTER OF ARTS

ADELE OTE

Karen A. McFerran

5841 Devonshire #3E

St. Louis, Mo. 63109

(314)832-5447(home)

MINISTER OF SCIENCES

DAFYDD TOD ap OWAIN

Todd Perkins

7516 Arlington

Shrewsbury, Mo. 63119

(314) 645-3107

CHRONICLER

JAMES GREENLEAF

J. Geoffrey Pruitt

4164 Shaw

St. Louis, Mo. 63110

(314)664-0101

PURSUIVANT/HERALD

ZARIFA BENT BAD'R

Janet C. Griffin

2133 Timber

Barnhart, Mo. 63012

(314)464-0548

TREASURER

RORIG DVERGHAMMER

'ROCCO' Robert Allendorph

1500 Shadyside Ln.

St. Louis, Mo. 63146

(314)993-8308

CHIRURGEON

JOAN OF C AERNARVON

Martha Morris

2904 Allen

St. Louis, Mo. 63104

(314)772-7452

CHATELAINE

ROSLINDIS GRUNWALD

Jill Hartley

9400 Corregidor

Woodson Terrace, Mo. 63134

(314)429-3789

ARCHERY MARSHAL

STANISLAUS BLACHUTA

Richard Bartel

6121 Victoria

St. Louis, Mo. 63139

(314)644-5543

STOCK CLERK

DRAGON'S FLOWER

Fredda Kullman

2045 Allen

St. Louis, Mo. 63104

(314)664-6608

Please allow this Form to accompany all submissions to the BARGE.

SCA Name: _____

Mundane Name: _____

Address: _____

Ph#: _____

Permission to print: Yes/No (circle one)

Permission to reprint: Yes/No (circle one)

Permission to edit: Yes/No (circle one)

Date: _____

This is an article/artwork of a non/fictional nature on the following
topic: _____

Signature: _____