

Barony of Grey Niche

A.S. XLVIII



Sept 2013

# The Clouded Issue

## **Haerfest Issue**

*Summer draws to a reluctant close in our fair kingdom, and with the downward creeping temperatures comes a bountiful amount of activity; many events both this and next month. Here in the Barony of Grey Niche we prepare for our fall event that actually nurtures a new rop; see the flyer for Samhain: The Next Generation in this issue.*

*Also in this issue, two articles for the benefit of the next generation of our fair barony. Let memorable filks teach our young the greatness of Greyniche. Let the green, unknowing newbies, whether they have been to only one event, or have attended dozens, grow in their knowledge of our fine history by reading a classic article on heraldry from one of the pillars of our group.*

*With respect, and a sense of wonder at what the future holds, we move forward.*

*This is the End of Summer 2013 issue of the Clouded Issue, a publication of the Barony of Grey Niche of the Society of Creative Anachronism, Inc. (SCA, Inc.). The Clouded Issue is available from Clara S. Bowen-Howell at 4596 Monaco, #B Memphis, TN 38117. It is not a corporate publication of the SCA, Inc., and does not delineate SCA, Inc. policies. Copyright © 2013 Society for Creative Anachronism, Inc. For information on reprinting photographs, articles, or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. **Please respect the legal rights of our contributors.** All content is used by permission from the officer, artist, or author. Permission to Publish form available upon request.*





## Policy Chat Moves to Action

The interested parties helping in Baronial Policy review have met, made their suggestions, and now there is only a brief wait while Kingdom takes a look. In the meantime, see updates in the FILES section of the Grey Niche Yahoo group. (visit Yahoo Groups and enter the search terms "Grey Niche" to find both BGN Net and Greyniche groups).

Filking                      Lord Vincenzo Trania  
Academy of Performing Arts      07/27/13

### Introduction – History.

Picture this: A man standing at the gunwales of a ship watching the navel bombardment of his home port. All night long the fleet pummels the port, volley after volley. The man is captured late in the evening after a night of drinking, and stands by with tears in his heart, an emotional wreck, knowing that no fortification built by man can withstand that punishment hour upon hour. Eventually, inevitably, the sun rises behind him as the fog of the bay and the clouds of gunpowder clear in the morning light. Unbelievably, over the rubble that once were ramparts of the ports guns STILL stands, tattered but waving defiantly, his flag. The enemy has NOT vanquished the port and the brave men of the fort still offer their resistance. The man is overcome with emotion and writes a poem at that very moment to express his pride and admiration of the ports commanders' and soldiers' bravery through the night.

And THAT ladies and gentleman is the first filk you ever knew by heart. The author penned it to the melody of an English drinking song still fresh in his mind from the nights partying (the "Anacreontic Song" or also known as "To Anacreon In Heaven"). That gentleman, a lawyer

by trade and not a professional musician, was Francis Scott Key and we know this song/poem to be the "Star Spangled Banner."

Now I am not saying that this was the first filk. Songs have changed words since before anyone put a name to the practice. Who but a lucky few can remember all the words of a song the first time you hear it sung? In an illiterate society, songs were passed around only by being heard (and mis-heard), repeated (and mis-repeated) and morphed and changed accordingly. Not all filking would even be deliberate if we consider those unintentional changes.

From the Christmas carol "What Child is This" filked from "Greensleeves" to Al Yankovic's comic parodies today, filking has a LONG standing tradition in popular music. Some examples may surprise you; a German Naval song became the "Panzer Korps Song" (made famous in a scene from the Battle of the Bulge Movie), the civil war classic "Aura Lee" became "Love Me Tender", "God Save the Queen" is also "My Country Tis of Thee."

The word Filk was first widely used in the mid 50's; and from sources I trust (Karen and Poul Anderson), 1955 is credited as the very first year the word was used. As to why you too might



trust my source, Karen Anderson credits herself as one of the founders of the SCA and as the first Knowne World Herald. The word's first appearance in print can be traced to the article "An Egocentric and Convoluted History of Early 'Filk' And Filking" by Lee Gold.

"The culprit turned out to be Lee Jacobs, a LA area fan who had died shortly before I entered fandom. Back in the 50s, he'd submitted an essay to SAPS (Spectator Amateur Press Society) entitled "The Influence of Science Fiction on Modern American Folk Music" about supposed science fiction incidents in folk song, which was a straight-faced analysis of a number of thoroughly filthy "dirty songs," taking various metaphors in them as if they were meant literally.

Wrai Ballard, the Official Editor of SAPS, rejected the essay on the grounds that the songs would get the APA in trouble with the Post Office, by violating the laws against mailing pornography (this WAS after all the 50's), but he did notice that Lee's title had an interesting typo: FILK SONG. He told his friends about it. And he had a lot of friends."

And that is a little on the modern history of filking and WHY it is of importance to the SCAdian way of life. As the early SCAdian is/was mostly a gamer Sci-fi geek, it was a skill brought over to the SCA from their other Con activities.

**Content.** Quite a few period songs have a very sexual, bawdy content. In Con filks body waste humor is rampant. Today the social pendulum is swinging back to a "kinder gentler" song. Don't let that sway you - write /sing what you want, but realize it may not be received in the spirit you created it. There are as many ways to filk as there are songs to sing. You can go out and find period music...laboriously listen to the selections over and over until the Muse hits you, or you can use

later period and even modern songs that fit the SCA music style.

I prefer using not so well know songs of modern origin. Why lesser-known tunes? A well know tune will unconsciously invoke in the mind the words of the original song. Case in point; when listening to any performance of a song from the 70's, I still mentally insert the 8-trak pause and click, even when listening to the song on CD or in a live performance. The original words are inescapably etched into our memories, and will compete with the filk writer's new lyrics. So when a filk comes into my head while listening to one of my esoteric singer/songwriters, I am fairly sure I don't have to fight someone else's preset library. Which adds the same problem with period popular songs that stand the test of time; EVERYONE knows the original words.

Note: another reason NOT to filk popular songs is the draconian measures the big recording companies put into "intellectual property" pursuits, even tho parodies, in theory, are legally protected from the corporation's reach. I usually avoid this problem altogether by singing from the indie song writer and I do ALWAYS (as should you) give full credit to the song writer.

**Style.** The aspiring filk writer has many choices here as well. Some great filks only change a word or two here and there. The story remains essentially the same, with tweaks to make it fit the SCA lifestyle. My friend Falstaff has a filk based on a Tom Petty song that is a good example of this style. Now try to listen to this without hearing the original words (and find the few words he changed to fit into the SCA lifestyle)

*"It's Good To Be King"*

© Tom Petty, extra lyric by Falstaff

**Em Am D Em Em Am D Em**

**Em Am**

*It's good to be king, if just for a while*

**D Em**

*To be there in velvet, yeah to give 'em a smile*

**Em Am**

*It's good to live high and wear a gold crown*

**D Em**





# Clouded Issue

A.S.  
XLVIII

*It's good to be king of your own little town*

**A D G**

*Yeah the world would swing oh if I were king*

**C G D C G Em A Asus A**

*Can I help it if I...still dream time to time*

*It's good to be king and have your own way*

*Get a feeling of peace at the end of the day*

*And when your bulldog barks and your canary  
sings*

*You're out there with winners, it's good to be king*

*Yeah, I'll be king when dogs get wings*

*Can I help it if I still dream time to time*

*It's good to be king and have your own world*

*It helps to make friends, it's good to meet girls*

*A sweet little queen, who won't run away*

*It's good to be king, whatever it pays (no riff)*

**C G D**

*Excuse me if I*

**C G D**

*Have some place in my mind*

**C G Em**

*Where I go time to time*

**A Asus A Asus A Asus A**

**Em Am D Em Em Am D Em**

Now for those of you that don't know, the bold letters over the lyrics are chords. I Love having them as it allows me to bang on my keyboards to try to accompany myself. The key may need to be changed as we all don't have the same pitch in our voices, but the progression will stay the same.

Here is a Filk that I have written based on Richard Thompsons "Vincent Black Lightning 1952". This filk also keeps the basic story of the song together. I just changed the subject to a percheron (a war horse) tweaked it to period references. But the love story of the song I left the same. In my mind why change it it's a great tragic love story.

*Percheron War Shoed*

*Based on Richard Thompson's*

*"Vincent Black Lightning 1952"*

*Said Red Molly to James that's a fine horse yea ride*

*A girl could feel special on any such like*

*Said James to Red Molly my Helms off to you*

*That's a war shod Percheron 16 hand, stone 192  
And I've seen you at the market and Cafes it seems  
red hair and eyes of heather my favorite color*

*schemes*

*and he pulled her on behind  
and down to Boxhill they did ride*

*Oh said James to Red Molly*

*Here's a ring for your left hand*

*But I'll tell you in earnest Im a dangerous man*

*For I've fought 'gainst the law since I was 15*

*I've killed many a man to make Mary our Queen*

*And now I'm 21 years may not make 22*

*And I don't mind dying before the love of you*

*And if fate should break my stride*

*Then I give you my percheron to ride*

*Come Down come down Red Molly*

*Cried Angus McCrea*

*For they ambushed James Agee*

*During armed robbery*

*Musket blast hit his chest left nothing inside*

*Oh come down Red Molly to his dying side*

*When she came to the roadside there wasnt much  
left*

*He was running out of rope*

*he was running out of breath*

*But he smiled to see her cry*

*Said he'd give her his Percheron to ride*

*Said James to in my opinion*

*there's nothing in this world*

*beats a war shod percheron and a red headed girl*

*Now Morgans , Clydesdales and Arabians wont do*

*For they don't have a soul like a percheron well  
shoed*

*And he reached out his hands and slipped her the  
reins*

*Said I've no further use for these*

*I see angels and chariots riding heather and foam*

*Racing down from heaven to carry me home*

*And he gave her one last kiss and died*

*and he gave her his percheron to ride*

Now in this song I kept just the story, changed the time period and the conveyance, made James a patriot for Mary Queen of Scots, not an outlaw biker. Other than that, the song stayed the same. I posted this on the bardic page on facebook for suggestions, and was told by one bard she wrote



a much similar version to this song. A few years ago, but never performed or published it. Well to that I say, the level of genius is proportional to how much one agrees with you.

**Enhancing the Performance.** If you can play a period instrument, or guitar, so much the better; use it when you perform. If not sing A Capella . But one thing: Practice, Practice, Practice. Consider joining the SCA Bardic page on Facebook. I have, and have found MANY great threads, one of which decried the lack of respect given new bards and filkers. The biggest complaint I saw, in the thread, was the unprofessional preparation the filker has done (or not done). When I think back to the lackluster receptions I have at times received, that was most likely the culprit.

Somewhere on YouTube is a video of a song I finished writing hours before a competition. The song itself is a good one, a hymn to our kingdom, Based on the Laude from Bernstien's Mass. My performance was a debacle, I was horrible. I wish I could delete it. But I still look at it from time to time to remind me PRACTICE! Please remember going into a performance with a song sheet, finishing a filk hours before a performance, expecting a pitch perfect rendition that's NEVER going to happen. Know your materiel. Not only will the confidence (or lack thereof) be sensed by the audience, but you will be a lot less nervous and your voice will be stronger when you're sure of your song.

Okay, since we are speaking about performance here, let me say that what we do takes bravery. We sweat, agonize, and nurture our creations. Eking out of our psyches, a song. Then we get up stand in front of a discerning audience of friends and strangers, and pour out our heart and soul.

Quaking in your boots yet? DON'T. I write my songs, practice and perform them FOR MY EGO(there I said it) it's my poem my muse and YOU CANT HAVE IT. If you could have it YOU would be up here. That's how I deal with stage

fright. I mean go out there and OWN the stage...it's yours for that moment, own it.

Now back to Filking. Another way I filk is I hear a pun in a line or chorus.... One song was "Third Rate Romance, Pennsic Rendezvous" loosely based on an assignation that happened at Pennsic one year. I used that chorus in the song ("Third Rate Romance" by Sammy Kershaw). No samples to show of this one; I lost it when my hard drive crashed. Which reminds me: please, please, please make hard copies of all your stuff. You never know when the digital world will hiccup.

Okay here is one I wrote using just the chorus as original, and even that only uses the operative phrase.

## *"NO ANGEL KNOWS"*

*To the tune of "No Angel Knows"*

*By Slaid Cleves*

*I am a Liege Man A son of Kane  
Chose this life freely No one's to blame  
Thinkin bout the consequence of this road I chose  
Now I know what no angel knows*

*She was no angel a woman of the world  
I thought I'd learn from this mystery girl  
She brought to her Liege's throne  
Now I know what no angel knows*

*No angel knows the feel of steel on flesh  
No angel knows the bloody taste of death  
No angel knows the feel of chastened lips  
Now I know what no angel knows*

*A mercenary, I know no shame  
No woman loves me, no son's my name  
Travel this world forever only gods will tell  
Now I know what know angel knows*

*We traveled the oceans we marched the shore  
The home I was born in I'll see no more  
Gave my life over for gold and fame  
Now I know ...Now I know*





*No Angel knows the hate of a strangers heart  
No angel knows the shudder of life in your hands  
No angel knows the hopelessness of war Now I  
know what no angel knows*

Sometimes I write a filk because I just admire the song itself. The music of Don Walser will always be connected to fond memories of childhood roadtrips with my father, who loved Texas swing. I admired Don Walser who played some of the blues swing on those old Texas radio stations, and was mostly known for his yodeling.

Recently I discovered Slaid Cleaves covering a few Don Walser songs, and the coolest thing (for me) was Slaid sang it in my key. So I HAD to learn the song, even though I've never had any training in yodeling and it is very difficult for me. After hearing the Slaid Cleaves version, a filk came to me from a song entitled "Texas Top Hand". Well I knew this could in NO way be a period piece. So my muse completely changed the lyrics - not even the story is the same.

## *Legion Shieldman*

*Based on "Texas Top Hand" by Don Walser  
I was 20 years old when I entered my first shield  
wall*

*in the east of Ansteora don't you know  
I've been pelling ever since on a cedar in the  
ground*

*I done wore it down and broke it long ago  
I can do more on the wall than I can in some ole  
pick up*

*and the company is better don't ya know  
Im a Legion Shieldman and I bet my bottom dollar  
that we hold the line for Kane's old squires*

*Im a Legion shieldman I'm the #1 man  
when it come the time to hold a good hard line  
I can lead 'em I can take 'em I can be the one to*

*break 'em  
and tonight I will drink the mead keg dry*

*Yodel*

*I can hear my shield mates tolling of the Battles  
days retelling*

*And tonight we'll fix our gear and eat our fill  
For the morning battles coming and soon we will  
be a runnin*

*To the side of our esteemed liege and knights  
There's a full moon on the rise as we turn down for  
the evening*

*and my lady she's a pretty as can be  
There ain't no better life than the life of a  
shieldman*

*It's as close as you can get to being wild and living  
free*

*Yodel*

*Im a Legion shieldman I'm the #1 man  
when it comes the time to hold a good hard line*

*I can lead 'em I can take 'em I can be the one to  
break 'em  
and tonight I will drink the mead keg dry*

*Finish with Free yodel*

One last style version of filking I will mention is a filk of an original SCA song (yes we are allowed to do that too.) Irreverence has always been a part of the SCA. The following filk is no exception. I will let the song writer tell the rest. Heregyth Ketilsdottir indulges me by performing her filk of Master Hector of the Black Height's iconic, patriotic song of Ealdormere, "Rise". Done at the bardic circle after a wedding recently in the Barony of Jararvellir. Recorded on December 5, 2009 using a Flip Video camcorder. By Heregyth Ketilsdottir w/great indebtedness to Master Hector of the Black Height.

[www.youtube.com/watch?v=PxOIFiEv70Q](http://www.youtube.com/watch?v=PxOIFiEv70Q)

Lyrics:

*The northern wheatfield was your birthplace  
Where the wind blows free  
The harvest ground into a flour came to the bakery*



# Clouded Issue

A.S.  
XLVIII

*I will mix a dough and knead you  
Then a feast shall come to be  
On the baking bricks, a golden loaf shall rise*

*Chorus:*

*Rise, rise, O rise!  
With the oven's heat to warm you  
And a bread pan as your guide  
With the grain's strength in your gluten  
And the yeast bubbles inside  
You'll be supper in my future  
And I'll butter you with pride  
You'll be grand  
You'll be crusty  
You shall rise*

*A crusty bread sustains the people  
In the glade and glen  
The crystal waters mixed with yeast and salt and  
flour and then  
You will hunger for your destiny  
A bread dough's last amen  
But before you greet the oven, you shall rise*

*Chorus*

*For many years, I've been a baker  
Mixed a ton of dough  
I have the knowledge in my hands to knead and  
punch and throw  
You're a lump of clay that's ready  
For my art to strike its blow  
But it's up to you to know how high to rise*

*Chorus*

*Now hear the words of northern folk  
In hall and keep and field  
You are the feast hall's pleasure  
You're the crust our hands will wield  
You're the lifeblood, you're the staple  
Of our diet in Northshield  
While my baking oven stands, the bread shall rise*

*Chorus*

*Chorus again in overdramatized slow tempo*

**Final Words.** Okay that's all I know about writing filks. Remember to HAVE FUN. We do this SCA thing because it's fun, some will like what you do some won't; that you can't control. Do what you like; make it bawdy, silly, serious, a love song or a sing along. But WRITE. I have found the more I write the easier it is to hear my muse. And it is YOUR muse, enjoy it. For me nothing beats the pleasure I have when I finish a song and start to learn it, tweaking it as I go to fit the meter. The bottom line is you really write for yourself, from your heart, and not for the approval of others.

Every bard should have a song book. It is unrealistic and time consuming, to expect you to write every song you perform yourself. I have added some links to existing songs and song books. Some are filks ,some are originals. I hope you find these helpful.

Feel free to contact me with questions:

[wsklywbit2@yahoo.com](mailto:wsklywbit2@yahoo.com)

## Links and Sources

[www.odins-gift.com/mp3/heathenmusic.htm](http://www.odins-gift.com/mp3/heathenmusic.htm)

[www.facebook.com/groups/bardicarts/](http://www.facebook.com/groups/bardicarts/)

<http://www.interfilk.org/interfilk/filk.htm> (includes lists of filk conventions)

Lewis, Lisa A. The Adoring Audience: Fan Culture and Popular Media. 1992 Print. ISBN 0415078202

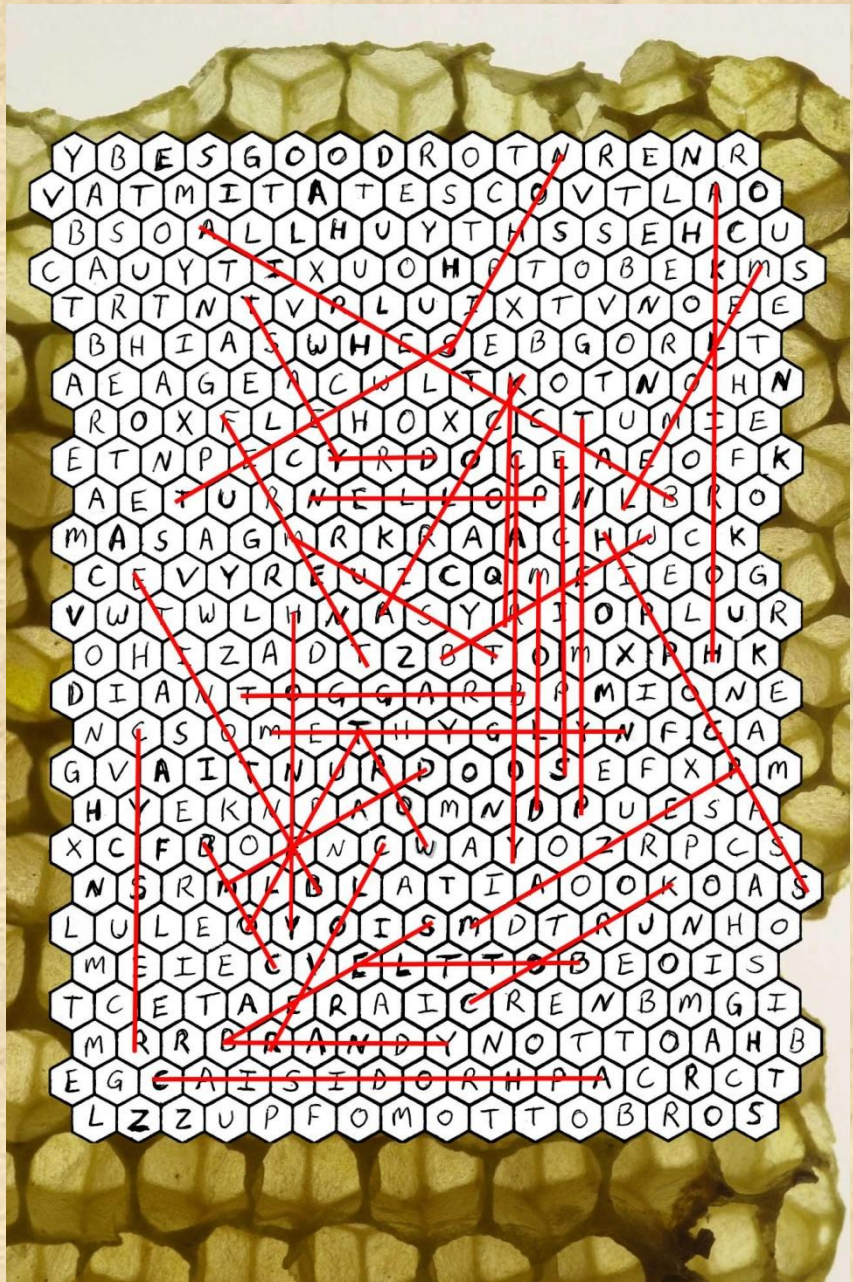




## Shameless Plug:

*This year's Samhain will feature a Filking Contest. I encourage everyone attending today's APA session to take the next several weeks to come up with your own filk and join us in Shelby Forest on the weekend of October 12. More information available at [www.greyniche.net](http://www.greyniche.net)*

*This is the solution to  
the Puzzle in Last  
Months Clouded Issue.*







## ***Find next an article on Heraldry presented by Mistress Falada:***

### HERALDRY ACTIVITIES AND IDEAS

#### WHAT'S MY PERSONNA?

This game was originally devised by the Barony of Grey Niche. It is run like the old *What's My Line* television show. Everyone is asked to write a short persona biography (one-two paragraphs). Information such as year of birth, country, etc. needs to be included, as well as current likes and dislikes. (Is the person a fighter? An officer?). The sheets are handed out randomly, and each person then takes a turn acting out another person's persona. The group asks yes/no questions and tries to guess who is being portrayed. This game is a good way to get to know the people in your own group.

Another version can be played with actual historic biographies, such as Henry VIII, or mythical persons such as King Arthur.

#### TWISTER

This is the same game we grew up with in the sixties, with a twist. At several Glaedenfeld Twelfth Nights this game was played. If you have access to an old twister board, that is great. If you don't, one can be made out of old sheets. We made ours using the basic heraldic colors and two metals. To play, the person calling out the moves uses heraldic language: "sinister foot argent", "dexter hand gules". Not only does this game familiarize people with basic language, it can also help your fighters build dexterity.

#### TRIVIAL FORSOOTHS

Yet another game developed in Glaedenfeld, it is a take off of the board game. A committee can be set up to research questions, or everyone in the group can be asked to submit suggestions. The game is played with teams and a blackboard is used instead of a game board. Questions can be divided into categories or drawn randomly. The first team to get five questions correct, or one in each category correct, wins.

#### JEOPARDY

Grey Niche used the same type format as the gameshow for a SF convention. They even built a board. The questions can be obtained in the same manner as described in TRIVIAL FORSOOTHS. A black board can be used instead of a wooden frame. And of course, those playing are given the answer, ie "Gules", with the response being, "What is the heraldic term for red?" Coming up with the questions can be as much fun as playing the game. Maybe a prize could be offered for best question, as well as for highest score.

#### THE THREE MINUTE HERALD

This is the brain-child of our local pursuivant, the Honorable Lord Colin MacBrayer. Every meeting, Lord Colin talks about heraldry with the help of his "Lovely Assistant" the Honorable Lady Adrianna Stothard and a flip board. He started his first talk at the very beginning with "What does SCA stand for?" and talked for three minutes, till his buzzer on his watch went off. Then he stopped. Right in the middle of the sentence. It was so popular that the people in the group cheered him to go on with his talk. At the next meeting he just picked up where he left off. Lord Colin is about to change the title to the FIVE MINUTE HERALD, due to its popularity.





# Clouded Issue

A.S.  
XLVIII

## HERALDRY ACTIVITIES cont.

### REGALIA PARTIES

Part of what makes the SCA what it is is the concentration on pomp and circumstance. Bright banners, robes of state, award tokens help pull us away from the twentieth century. Suggest getting together for sewing parties to make banners for the people in your group who have their arms passed. Not only will this liven up your next event, but it will always encourage those who have not submitted a device to do so. In Glædenfeld, we get together often to have scroll coloring parties for the Kingdom. If you are interested in activities of this nature, then you need to contact the Parchment Pursuivant, The Honorable Lord Loren Blackthorne. We also have sewing parties to embroider OVO pouches. To do this, contact the Bagatella Pursuivant, Countess Caitlin de Berhona. People enjoy being involved and a part of things which benefit the Kingdom.

### CLASSES

As the local pursuivant in your group, you are not only responsible for reporting and working on devices, but also for giving basic instruction in Heraldry. Classes do not only have to be given at events. They can be given at local meetings, or special get-togethers specifically for that purpose. Add a pot-luck lunch or dinner to your class, and you have a party. Some ideas for basic classes can be "How to research a Name", "Furs and other forgotten tinctures", "Protocall and Presidence" and a number of other things. Look through old T.I.'s and THE KNOWN WORLD HANDBOOKE for ideas.

### COURTS

What would the SCA be without courts? Each group should have local courts outside of regular SCA events, if for no other reason so that the newer members can learn how to act during one. Even shires and cantons can hold "Pretend" courts for practice. Let the local seneschale preside, or draw names. Do a processional to music. A Reverse order of precedence is always fun. Fake presentations, award ceremonies, etc. all help those who are new become familiar with our customs, and help them feel more at ease.

### CONSULTING TABLES

You don't have to be a Kingdom level herald to open a consulting table. Fighter practices are a good time to open up shop. It gives the non-fighters something to do, and encourages people to submit their devices. Bring lots of books, even if they have to be checked out from the library. It helps people get ideas.

### CONTESTS

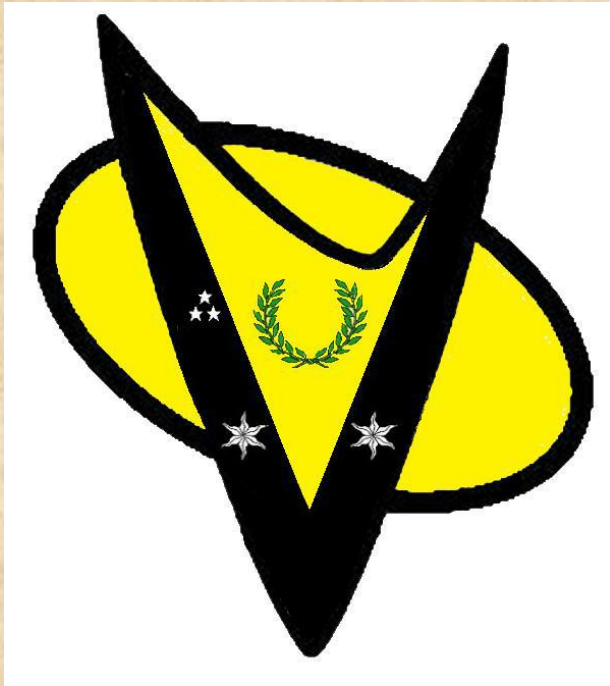
Contests do not only have to be conducted at events. You can sponsor contests within your local group. Use your local business meetings as a forum. For a prize, a medallion which can be passed from winner to winner works well. Not only does this keep the cost of prizes down, but it helps your group build its own traditions.

### GOT ANY OTHER IDEAS?

I'm always looking for new suggestions for games, contests, etc. Please let me know! I can be contacted at:

Baroness Jane Falada of Englewood  
mka Leslie J. Luther  
108 A Shannon Ave. Madison, Tn. 37115-2728





The Barony of Grey Niche presents

## *Samhain: SCA-Trek The Next Generation*

October 11 - 13, 2013

Piersol Group Camp, Meeman-Shelby  
Forest State Park 910 Riddick Road,  
Millington, TN 38053 901-876-5215 or  
800-471-5293

This event will be a unique one! The youth of our land are hosting their first event! Of course,

each child has an official mentor to deal with the legal issues, and fill key positions that must be held by an adult. However, the entirety of this event will be run by the youth. It is all about them learning the "How and Why" behind what we do, so come and see how our future generations reenact the past!

Join us on Friday night for a torchlight tournament, Friday night Filk competition, and Travelers Faire. There will be a full day of activities on Saturday, with lots of fighting for heavy and light! There will also be an amazing feast Saturday evening! Bring your aluminum can pull tabs! The youth will be collecting this "future metal" to donate to the Ronald McDonald House.

Pricing before September 15th:

### **Cost On Board Off Board**

Adult Weekend: \$20 \$15

Child Weekend: \$10 \$8

Adult Daytrip: \$15 \$10

Child Daytrip: \$8 \$5

Pricing after September 15th and  
at the door:

### **Cost On Board Off Board**

Adult Weekend: \$23 \$18

Child Weekend: \$12 \$9

Adult Daytrip: \$18 \$13

Child Daytrip: \$9 \$7





# Clouded Issue

A.S.  
XLVIII

**Feastcrat:** Sofi Pepper Sophia Pepper  
601-992-6553 (Call anytime)  
[FatCatCeramicShop@gmail.com](mailto:FatCatCeramicShop@gmail.com)

**Knight Marshal:** Lord Nikolai Burigltai  
Nicholas West  
870-514-3961 (No calls after 8pm)  
[nicoliwest@gmail.com](mailto:nicoliwest@gmail.com)

**Reservationcrat:** Ian de Gordon  
Ian Goforth  
901-850-8981 (No calls after 8pm)  
[ian.goforth@gmail.com](mailto:ian.goforth@gmail.com)

**Make Checks payable to:** SCA-TN Inc,  
Barony of Grey Niche Send reservations to:  
Barony of Grey Niche PO Box 11184 Memphis,  
TN 38111

**Preregistration closes October 1st. Only cash will be accepted at the door.** Children Age 5 and under are free (with no bed or feast). Child price is for under 12 years of age. Adult Non-SCA-Members must add \$5.00. No family shall pay a site fee higher than 3 adult members, if all are paid members.

**Directions to the site:** Take your best route to the corner of Hwy. 51 and North Watkins St., just North of Memphis. Take North Watkins St. approximately 6 miles North, until it ends at a "T" intersection. Turn Left onto Locke Cuba Rd. and go about 1 mile to a stop sign. Turn Right at the stop sign onto Bluff Road. Go about a half mile and turn Left into the park entrance. Take the first Right, immediately past the Visitor Center, and then the first Left. Follow this to the Piersol Group Camp. SCA signs will be posted.

**Merchants must speak with Park Authorities for fee information**

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Submissions for future issues cheerfully taken: [zhara8@yahoo.com](mailto:zhara8@yahoo.com)



# Clouded Issue

A.S.  
XLVIII

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Master Cormac the Bald	Seneshal	seneschal @greyniche.net
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THL Giacomo Falcone	Reeve	reeve @greyniche.net
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Lady Sarah de Warenne	Webminister	webminister @greyniche.net
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