



VOL. V, NO. 1

IN THE WIND

WINTER 1985

A LESSON, A GRAND ALTERNATIVE, AND
A HEART WRENCHING FAREWELL
from Clare Cuddy

THE LESSON was actually many good ones. Our hopes for establishing a home base with the Community Colleges were a bit premature. We learned that such a collaboration, especially with three different campuses, really requires a paid staff. The coordination quadrupled our volunteers' work. This work load coupled with poor attendance, inadequate performance spaces, and the desire to support more local tellers, has lead us down other paths. We have built good relationships with the colleges, our Guest Artist Series was well received, and there is interest in future projects together. So all in all, I think, we both benefited from the experience.

As for AN ALTERNATIVE, those of you who attended the holiday program at the Burke Museum's Boiserie Cafe know of an exciting one. The lovely setting of the Boiserie (which means "wood paneling," a reference to the 17th century paneling on the walls) and the delicious pastries and espresso drinks (which help defray the room rental costs) offer a great "atmospheric boon" to an evening of storytelling. We would like to begin in the spring with monthly Sunday evenings. (Parking on the UW campus is free on Sundays.) Let us know what you think! More details in the spring newsletter.

And finally, alas, a more difficult bit of news to relay. On February 1, I will be moving from Seattle to take a job at the Baltimore, Maryland, Art Museum. The position, "Coordinator of Interpretative Programs," will include researching and developing educational materials for their Ethnic Art collection and training 65 tour guides (to tell stories???). The opportunity is exciting, but the thought of leaving the Guild, dear friends, and the Northwest is incomprehensible! It will be A HEART WRENCHING FAREWELL indeed! These last five years will stand forever as a team effort worthy of world records. There is nothing more satisfying than working hard for something you believe in and seeing it grow and take shape, except perhaps the chance of doing it with others. The list of people who have made the Guild the strong organization it is today numbers several hundred. Many of us are sharing the satisfaction of the contribution that has been made to future storytelling in Seattle. This is a juncture, a time for reflecting and moving forward. As sad as it makes me to leave, I am happy, as I reflect over these five years, with what we've done and what will continue past the juncture for years and years to come.

This is a clumsy way of saying thank you and goodbye. (Does anyone know a good story?) It would be better to say it in person, so please stop by for an open house on Sunday, January 13, anytime from 11 a.m.-5 p.m. to say goodbye, swap stories, meet other members of the Guild, and revel a bit in our accomplishments. My apartment is the second floor of a private home in Wallingford on the SE corner of 43rd and Corliss Ave. N. Come in the side porch entrance on 43rd and up the stairs. The address is 4232 Corliss, phone 547-1944. Hope to see you.

As for our future, most of the director's tasks have been assumed by the board. We will offer monthly story evenings at the Boiserie. Story 'n' Snack will continue as always, and the Beginning Storytelling class through the Experimental College will be taught by Cathy Wellner. You can look forward to your quarterly newsletter and the annual Midwinter Storyfest. Although much of the work has been delegated, we do need a director to oversee the activities. Please give me a call or stop by on the 13th if you are interested in the position.

SEATTLE WELCOMES DIANE WOLKSTEIN

From February 20 through 26, Seattle storytellers have the rare opportunity of hearing and learning from a premier storyteller, author, and folklorist. Diane Wolkstein, New York City's official storyteller, is no stranger to even those who have not yet had a chance to sit under her spell. Inanna, Magic Wings, The Banza, White Wave, The Red Lion, and The Magic Orange Tree are only part of the long list of books she has published, filled with stories that enrich the repertoire of tellers all over America.

Judy Klemesrud of the New York Times has said of her, "Ms. Wolkstein tells stories as they have probably never been told before. She moans and groans and laughs and meows so well you look around for a real kitten." From Rocking Chair come further kudos: "Wolkstein's presentations are superb. She catches nuances and hints of characterization with humor and warmth."

Here are the rich offerings of our week with Diane Wolkstein, co-sponsored by the UW's Graduate School of Library and Information Science: Area storytellers can improve their skills at a Master Class offered by Ms. Wolkstein. She will meet twice with workshop participants, 6-9 p.m. on 2/20 & 2/26. (Ed. note: I've taken one such class from Ms. Wolkstein and wouldn't miss the opportunity to do so again.) At 8 p.m., February 21, in the UW's HUB Auditorium, Ms. Wolkstein will give a performance of Isis and Osiris, followed by a discussion of the myth. Then on Sunday, February 24, families can anticipate a special treat as she tells "White Wave," "Hans Clodhopper," and selections from The Magic Orange Tree. Tickets can be purchased in advance by sending a stamped, self-addressed envelope to Suellen Adams, 20832 76th W., #17, Edmonds, WA 98020. [See CALENDAR for ticket prices.] For more information, call 775-5954 or 547-1944.



WIND NOTES

(No, that's not a misprint. Motes is a word rich in meaning. To save space, I'll just refer you to the Oxford English Dictionary and hope some of you will have as much fun reading about "motes" as I did. In this column I'll include small items that float in the winds of a storyteller's interests. Feel free to send your own.)

The **AMERICAN STORYTELLING RESOURCE CENTER** of Santa Cruz will close its doors until a new director can be recruited. Founder Ruthmarie Arguello-Sheehan is resigning to concentrate on her expanding career. ASRC has been a driving force for storytelling on the West Coast for many years, organizing the annual West Coast Storytelling Festival, and offering concerts, workshops, storytelling tours, apprenticeships, and Ruthmarie's vast personal library of storytelling resources. Their demise would be an enormous loss.

The December/January issue of **PUGET SOUNDINGS** includes an article by Cathryn Wellner, "**But the Storyteller Knows Me**", a title some of you will recognize from a Ron Evans story. Accompanying the article are John Clancy's story, "A Christmas Wall," and a story told by Floating Eagle Feather during his last visit to Seattle.

BRUNO BETTELHEIM says of fairy tales, "Each fairy tale is a magic mirror which reflects some aspects of our inner world, and of the steps required by our evolution from immaturity to maturity. For those who immerse themselves in what the fairy tale has to communicate, it becomes a deep, quiet pool which at first seems to reflect only our own image; but behind it we soon discover the inner turmoils of our soul--its depth, and ways to gain peace within ourselves and with the world, which is the reward of our struggles." (USES OF ENCHANTMENT, p. 309)



IN THE WIND is the newsletter of the Seattle Storytellers' Guild and is published quarterly, in January, April, July, and October. \$10 individual and \$15 family memberships in the Guild include a year's subscription.

MEMBERSHIP: Please check your mailing label to see when your membership expires. We don't want to lose you!

MEMBERSHIP FORM

Name: _____

Address: _____

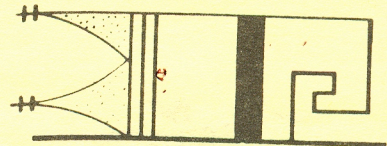
Phone: _____ Date: _____

Membership: ☐ Individual \$10 ☐ Family \$15 ☐ new
☐ renewal

☐ I am interested in volunteering. Please call me to discuss how I may help.

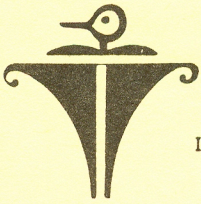
☐ Please include my name on mailing lists for related storytelling events.

Mail to: Seattle Storytellers' Guild
 1921 Taylor Ave. N., Apt. #5
 Seattle, WA 98109



DEADLINE FOR APRIL- JUNE NEWSLETTER IS MARCH 20. Submissions are welcome. Please send all news items, articles, notes, photographs (b & w), queries, complaints, and faint praise to Cathy Wellner, 1917 15th Ave. E., Seattle 98112, 328-1328.

SEATTLE STORYTELLERS' GUILD
 1921 Taylor Ave. N., #5
 Seattle, WA 98109



I LEFT MY HEART IN JONESBOROUGH
NAPPS FESTIVAL 1984
by Donald Braid

When I boarded the airplane for home, there were tears in my eyes to part with the people, the festival I had come to know less than two days before. I had given my heart away freely and completely, in my tellings, in my talkings, in my listening. But in its place was a new warm, rich heart given to me by all those who had touched me so deeply.

NAPPS featured fourteen tellers this year, and I was amazed by the richness and diversity of what is called storytelling: There was Donald Davis sending waves of laughter through the audience...the crests oftentimes breaking into sighs and tears; the uncomfortable chill of Kathryn Wyndham's ghost stories; the pulsing, dancing song stories of Ephat Mujuru and his mbira; the quiet, moving power of Ron Evans; and many, many more, each teller working a unique magic and touching human being to human being.

Then there was the Swapping Ground. A chance to tell, to listen, to meet and talk with other festival participants. I found myself spending a lot of time there, connecting with those I heard tell or those who heard me tell...sharing thoughts, feelings, inspirations.

Storytelling is vibrantly alive at the festival. It reconfirmed all of my feelings about what stories can be. But most importantly, it reminded me that the main ingredient of a good story is an open heart.



FESTIVAL '84
by Marian Proctor

The sun was shining literally and figuratively during the 12th Annual Storytelling Festival in Jonesborough. Everyone was in a festive mood as we stood in line at the old Christopher Taylor House to register. In the first few minutes I met people from Michigan, Texas, and New York; later I met several from Washington State and a woman from Vancouver, B.C.

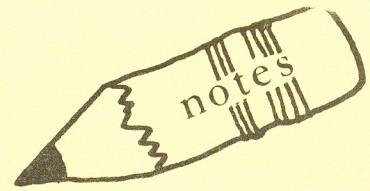
Jonesborough was an unexpected delight, with old buildings of the Civil War period and traces of old stone fences. Four Chautauqua tents had been set up behind the buildings on the old main street. They were named Tent in the Park, Tent on the Hill, Sisters' Row Tent, and Creekside Tent. The Swappin' Ground was a centrally located grassy plot, strewn with bales of hay. The whole festival had a park-like, back-home air.

There was an amazing variety of storytellers, fourteen in number, but even more outstanding was the contrast of styles, stories, and tellers' backgrounds. There were fairy tales, narrative cowboy poems, folklore from Africa, Chippewa-Cree legends, myths and tales from Australian Dreamtime, Appalachian folktales, reminiscences of school years, and family stories. I was at first put off by the life stories and then found them to be my favorite for their characterizations, humor, pathos, and associations with my own background. They open a new avenue of storytelling for people with the ability to select vignettes of their own or family history.

I was frustrated at always having to choose one out of four sessions but the storytellers had at least one period by themselves and then combined in various groups to tell women's stories, humorous stories, tales of the heart, witches, fools, and spirits, tales of the wild west, homeland etc., so there was an opportunity to hear all the tellers in one style or another.

The Saturday night ghost storytelling at the old cemetery was enhanced by the flickering light of a bonfire and hefty gusts of wind that blew at random through the almost bare trees.

A friend that I met at the Festival wrote in a round-robin letter to her family that the best way to describe the Festival was to say that she and her husband enjoyed it so much they made reservations for next year. I enjoyed it thoroughly and would recommend it to anyone who loves stories.



NOTES:

NEW ADDRESS AND TELEPHONE # FOR THE GUILD: After 1/15/85 write to 1921 Taylor Ave. N., #5, Seattle 98109, (206) 283-7378.

From storyteller **MERNA HECHT** comes this note: "I would like to extend my gratitude to all those who were members of the audience at the Guild Holiday Program at the Burke Museum on Sunday, 12/9. You were gracious and loving--all that the holiday season embodies. Thanks for your support."

CATHY SPAGNOLI returns to Seattle mid-January after a fall of traveling in Japan and India. To hear of her adventures, call her at 93-STORY.

Welcome back, **PLEASANT DE SPAIN**. The well-known storyteller and author of two volumes of stories (*Pleasant Journeys*, Vol. 1 & 2) is once again making his home in Seattle. You can contact him at P.O. Box 85785, Seattle 98145-1785, or call 325-5785. (His books may be purchased at the University Book Store or ordered through Pleasant. Send check for \$11.95 for the 2-vol. set, postpaid.)

Jay O'Callahan's new **EARTH STORIES** is a gem. "Herman and Marguerite," the story of a plucky worm and a caterpillar in transition, will be familiar to those who heard Jay's family concert last February. Among the new stories on Side 2 are one he first heard from Suellen Adams and another about the scrappiest bunch of frogs that ever hit Dodge City. Suellen is now the Seattle distributor for Jay's Records and announces a special discount to Guild members. (Call her at 775-5954 for details.) Book store browsers can buy any of Jay O'Callahan's superb storytelling records and cassettes at the following Seattle book stores: University Book Store, Elliott Bay Book Store, and Secret Garden Children's Book Shop.

PAMELA VANDERPLOEG'S *Talespins* brings together an eclectic selection of tales spun by a storyteller with a compelling voice. The stories include "Misha-Mokwa and the Legend of the Sleeping Bear" from the Indians of Wisconsin and Michigan; "Gull Island," an eerie story of gulls who drive a family from their island in Lake Michigan; the familiar "Cap o'Rushes"; "Mama Built the Fire," story of a brush fire set by accident; and "Crisis on the Grand," a Michigan log jam adventure that Northwesterners will visualize easily. To order send \$6.50 plus \$1.00 postage and handling to Pamela Vanderploeg, 1865 Doris Court, Grand Haven, MI 49417.

ROBERT RUBINSTEIN has released two storytelling cassettes: "The Day the Rabbi Stopped the Sun and Other Jewish Tales" (\$7.50) and "Tales of Mystery/Tales of Terror" (\$8.95). Shipping and handling are \$1.25 for the first tape, 25 cents for ea. additional tape. Send checks to Robert E. Rubinstein, 90 East 49th Ave., Eugene, OR 97405.

Second Story Television announces the release of the videotape, **"AMERICAN STORYTELLING/MICHAEL PARENT."** The 22-min., color videotape features Michael's own story, "Why Cats Eat First" and Richard Kennedy's "Come Again in the Spring." A review in *Library Journal* called it, "an altogether hypnotic viewing experience." \$300 Purchase/\$100 Rental. Available in VHS, Beta, and 3/4" through Second Story Television, 118 East 11 St., Rm. 2C, NY, NY 10003, (212) 475-4635.

From Vineyard Video Productions come **"JAY O'CALLAHAN: A MASTER CLASS IN STORYTELLING"** (33 min.--video \$255; film \$385; rental \$55) and "Orange Cheeks" (8 min.--video \$70; rental \$20). The *Booklist* reviewer writes, "Mesmerizing storyteller Jay O'Callahan's eloquent articulation, relish for the sound and the rhythm of words, expressive body language, and enthusiasm for his art magnetize viewers of his master class...Both programs can stand independently as examples of the spellbinding effects of good storytelling..." Write Vineyard Video Productions, Elias Ln., West Tisbury, MA 02575.

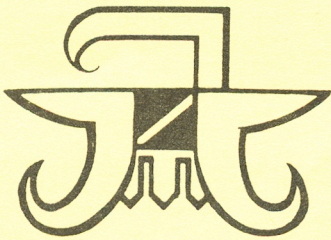
Those of you who are already members of **NAPPS (National Association for the Preservation and Perpetuation of Storytelling)** are stocking up on the offerings in their newest catalog--"Graveyard Tales" (recorded at the Old Jonesborough Cemetery), "Jack Tales" (new from Jackie Torrence), and the **NAPPSack** (a sturdy canvas tote bag to tout your affiliation). For those still missing out on the quarterly *National Storytelling Journal*, monthly *Yarn-spinner*, and regular news of all kinds of workshops and resources, you can join by sending \$20 to NAPPS, P.O. Box 112, Jonesborough, TN 37659.

BE A PART OF DIANE WOLKSTEIN'S VISIT

Midwinter Storyfest is the best opportunity of the year for rubbing elbows with other Guild members and feeling a part of one of the friendliest groups around. There are a plethora of telephone numbers below, but if you're not sure where you'd like to help out or if you want to volunteer for more than one thing (BLESS YOU!), call Gwen Delmore at 485-3036. Here are volunteer needs for the upcoming event (numbers in parentheses indicate how many people are needed to do the job):

1. Mailing Party at Secret Garden Book Shop, Jan. 21, 6-10 p.m. (12). We have a great opportunity to include our fliers about Diane Wolkstein in the book stores mass mailing. Come fold, staple, laugh, visit, & browse after-hours. Call Sharon Creeden at 631-9366 & leave a message on the answering machine if you can make it.
2. Postering party, Feb. 9, 9:30 a.m. (24). We'll poster the city in pairs. Call Gwen Delmore, 485-3036, for details.
3. Soliciting mailing lists (5). A chance to talk to people in other arts organizations around the city.
4. Mailing party for the lists the folks in #3 compile (10). Contribute to the lively conversation while you slap on labels and lick stamps.
5. Drivers to transport Ms. Wolkstein around Seattle (3). Here is an excellent chance to get to know her better.
6. Telephone answerers to take messages off the Guild's answering machine and return calls (5).
7. Cookie bakers and sellers (20 or more, plus one person to watch the goodies during each performance). Last year's crew added \$350 to the Guild's coffers, helping to make this year's activities possible. Call Mary Mercer, 283-7378.
8. Volunteers for each of the two performances, 2/21 & 2/24--to take tickets, sell records, etc.--(10 each performance.) Be a part of the excitement by calling Cathy Wellner, 328-1328.)

There is a place for everyone, as you can see. Share the fun and earn a place in the Volunteers Hall of Fame by calling the numbers given or talking with our friendly and efficient Volunteer Coordinator, Gwen Delmore, 485-3036. See you all there!



SURVEY RESULTS TALLIED

The 37 members of the Guild who returned survey questionnaires have given us a valuable starting point for planning future directions. Thanks from the Board to all of you who took the time to give thoughtful responses and to Donald Braid for collecting and tabulating the results.

People had learned about the Guild in a variety of ways: 40% through friends, 19% through publicity, and 16% through storytelling classes. Nearly everyone responding to the survey had joined because of an interest in storytelling (89%)--not too surprising. Other reasons people indicated for joining were for classes (57%), an opportunity to tell stories (54%), to meet other tellers (46%), and to receive the newsletter (30%).

Satisfaction with the Guild reached a high of 92%. (The other two responses were maybes.) An active group, those who returned questionnaires had taken advantage of many Guild offerings: 70% had attended Guest Artist performances; 62% had taken advantage of workshops; 59% had taken part in the Midwinter Storyfest; 30% were story 'n' snack boosters, and 27% had taken classes. 43% had volunteered their time to make these Guild activities possible and even more want to do so in the future.

When asked about their vision of the Guild's future, 43% opted for more informal gatherings, mostly as a forum for tellers but also to make resource sharing possible. Other top choices were divided among classes and workshops (27%) and opportunities to hear local and national tellers (19%). Comments written in response to this and other questions indicate an even stronger interest in informal storytelling opportunities than the percentages indicate. People expressed a need for more and regular forums for storytelling in a relaxed atmosphere.

NATIONAL STORY LEAGUE IN TACOMA by Mildred Hoffman

Strong tales,
Tall tales
Oracles of faith;
Romantic revelations
Youth's infatuations.

Action-packed adventures--
Rapt the audience,
Twisted 'round your finger. Oh,
Isn't, isn't, isn't
Storytelling
Thrilling?

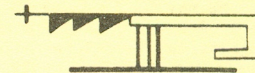
I hope you recognize this as an acrostic. We are artists. I want to tell you of two chapters of National Story League whose members carry on their art year-round in Tacoma, Washington.

National Story League began in Knoxville, Tennessee, in 1903. Joel Chandler Harris was a charter member. Now there are more than one hundred chapters. Their quarterly publication, *Story Art*, is edited by a volunteer. Classic children's authors have contributed to its pages: Carolyn Sherwin Bailey, Miriam Clark Potter, Maud Lindsay, Seumas MacManus, Maurice Jagendorf.

In the Tacoma area we have two chapters: the Tacoma Story League, chartered 57 years ago, and the Fireside Story League, begun 32 years ago. We aspire, through stories, to give pleasure to the members of our community. We are a resource for training in storytelling and puppetry. Our members have been presenters to "As a Child Grows" for area workers in early childhood education. The stated objective of the National Story League is to encourage the appreciation of the good and the beautiful in life and literature through the art of storytelling. Stories develop imagination, foster the enjoyment of humor, enable a child to visualize a scene and to infer meanings, and enhance his appreciation of the beauty of words. Well chosen stories minister to the child's need for security, the need to belong, the need to love and to be loved, the need to achieve. To be a part of serving children in this way is very gratifying. We do this as volunteers.

Our members have a great diversity of approach and style. One will carry a dancing man and a music box; one may rely on flannel board stories for preschool; one may carry a basket of puppets. One loves to dress as a clown and include magic in her bag of tricks. All of us have a repertoire of classical stories that need no visuals.

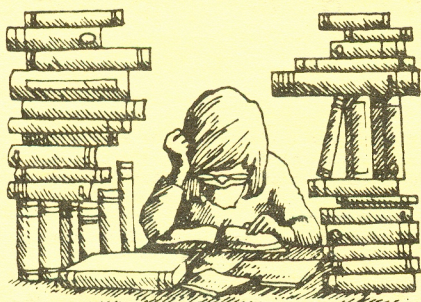
June 1985 will bring, in Portland, a Western District Convention for National Story League members and all interested accomplished or aspiring storytellers. Watch the spring issue of *In the Wind* for more information.



When asked what the Guild's primary focus should be, 27% responded that it should be nurturing the teller, 19% that the Guild should be exposing the public to the art form. Because of the open-ended nature of the question, no one answer evolved. Of interest are the comments, such as: "The Guild's focus should be to provide a context within which tellers of all sorts can give their gifts." "Keep storytelling an intense sharing that comes from an overwhelming drive to tell somebody something." "I think it should focus on perpetuation of story-telling--i.e., we are all story-tellers. I hate to see such an emphasis on the 'big names.'" "To work to promote storytelling as an accepted and significant part of people's daily lives." "I would prefer the Guild to work more at teaching/learning opportunities for local tellers, small scale folks, than providing concerts."

Who were the 37 people who responded? 30 of them tell stories themselves, and 12 belong to NAPPs. They became interested in storytelling through storytelling concerts, classes, family, puppetry, acting, teaching, mothering, studying to be a priest, and the library. Their professions varied widely. Eight were teachers, two writers, two retired. Others included a reporter, storyteller, therapist, nurse, secretary, artist, program assistant, engineering technician, lawyer, restaurateur, warehouseman, stagehand, bookstore employee, grocery clerk, cook, and freelance human being. With such varied interests and backgrounds, they are further proof of the importance of storytelling to all areas of human endeavor.





SOURCES
about stories and the folks who tell them
by Margaret Read MacDonald

My book pile is yielding up some interesting Alaskan materials this month. On top of the pile is a videotape of the film Never Cry Wolf, based on Farley Mowat's book. The film is so breathtakingly beautiful that I must recommend it. And if it is not exactly about storytelling, perhaps I can justify its place in these book notes anyway by telling you that the bewildered young scientist's expedition hinges on a fact learned through myth in a story sharing scene in the film. The lovely sound of the native language spoken in the film is mesmerizing...and brings me to my second item, an 8 min. film The Owl Who Married a Goose. In this 1976 Canadian Film Board release, Carolyn Leaf uses shifting sand over a light board to create intriguing black and white images. The folktale is told entirely in the Eskimo dialect and is completely effective, even with very small children. The film is available through the King County Library System film library. The videotape of Never Cry Wolf is also available free of charge at public libraries.

Another place to encounter Eskimo tale telling is in the 1972 University of Washington recording, Alaskan Eskimo Songs and Stories, prepared by Lorraine Donoghue Koranda. There are only a few stories, but they include the music which accompanies the storytelling. You might find material here which could be adapted to your own repertoire.

One of my favorite tale collections for Eskimo material is Eskimo Songs and Stories, collected by Knud Rasmussen on the Fifth Thule Expedition, selected and translated by Edward Field, with illustrations by Kiakshuk and Pudlo (Delacorte Press/Seymour Lawrence, 1973). Some of these can be told; others work well read aloud. Most are brief, poetic.

Other stuff too good to miss:

The Fall 1984 issue of Seattle Folklore Society Journal (Vol. 1, No. 2) contains seven excellent articles on Joe Heaney, including the complete text of his story of "Amadon" with analytical notes by Jill Linzee. The issue is available for \$3 from the SFS office or comes free with membership in the Seattle Folklore Society. The first two issues of this journal were exciting. You may want to join to be sure of receiving future issues. (\$10 individual membership.)



Ursula K. LeGuin's recent contribution to A Viewer's Guide to the American Short Story might have been written for storytellers. In it she writes, "What other people, real or imaginary, do and think and feel--or have done and thought and felt; or might do and think and feel--is an essential guide to our understanding of what we ourselves are and may become. The story is one of the basic tools invented by the mind...for the purpose of gaining understanding. There have been great societies that did not have the wheel, but there have been no societies that did not tell stories." (Quoted in The Basics of Writing & Selling Fiction, a Writer's Digest publication.)

SPENCER SHAW, WORLD TRAVELING STORYTELLER

For nearly 45 years Professor Spencer Shaw, of the UW's Graduate School of Library and Information Sciences, has been telling stories. In the summer of 1984 he wove his special magic as keynote speaker for the Society for Children's Librarians in Tokyo and the International Reading Association's World Congress in Hong Kong.

His talk to the Japanese librarians, "The Art of Storytelling," was an overview of the history and importance of storytelling. Punctuated with excerpts from Japanese folklore, it contains enough story gems to send storytellers searching through Japanese collections for tellable tales. In Hong Kong he combined his talk on "Preserving Folklore and Cultural Traditions through the Art of Storytelling" with numerous stories from other cultures, some told by storytellers from those cultures.

These two invitations were only the latest of a long string which have taken him to Canada, Australia, New Zealand, Japan, China, and Cyprus, as well as all around the United States. Explaining the appeal of stories to all ages and cultures, he says, "Beneath the story line are the common hopes, aspirations, emotions, and conflicts we all experience."

Prof. Shaw believes that the storyteller "must see with the inner eye, hear with the inner ear. The storyteller hopes to guide the listener to the desired response. The listener may be affected by an incident, a character, or what a character has said. A responsive chord has been struck. For a moment, the listener may cling to that aspect and tune you out, but he will come back and pick it up. So stories need to be repeated. It is the same as coming back to a painting. We don't see everything the first time."

He goes on to say, "Storytelling is not only to entertain but has other intrinsic values. Between you and the listener, there is an affinity of the spirit. Through the simple act of sharing stories, the listener may find needed release from mundane activities. We are affording the individual time and space to reflect, to draw back and gain a perspective, and to really explore within himself."

Feeling strongly that storytelling should not be relegated to the nursery, Prof. Shaw is in demand with such audiences as religious meetings, senior citizens, hospitals, adult education classes, schools, libraries, youth groups, radio, and television. "Our life today is so fragmented," he says. "We are almost like joyless strangers. We need more experiences where we can find a cohesiveness and an appeal to the total person. Arts and humanities are especially needed now with our emphasis on high technology."

JAPANESE FOLK LITERATURE

Bibliography prepared by Prof. Spencer G. Shaw

- Bang, Garrett. Men from the Village Deep in the Mountains and Other Japanese Folktales. Macmillan, 1973.
- Carpenter, Frances. People from the Sky: Ainu Tales from Northern Japan. Doubleday, 1972.
- Davis, F. Hadland. The Myths and Legends of Japan. George C. Harrap, 1920.
- Dorson, Richard. Folk Legends of Japan. Tuttle, 1962.
- Edmonds, I. G. Tales of Old Japan. Bobbs-Merrill, 1961.
- Haviland, Virginia. Favorite Fairy Tales Told in Japan. Little, Brown, 1967.
- Henderson, Bernard. Wonder Tales of Old Japan. Stokes, 1924.
- Hern, Lafcadio. Japanese Fairy Tales. Liveright, 1953.
- Iwaya, Suet. Japanese Fairy Tales. Hokuseido Pr., 1938.
- James, Grace. Japanese Fairy Tales. Mayflower Books, 1979.
- Kiyooka, Chiyono (Sugimoto). Picture Tales from the Japanese. Stokes, 1929.
- McAlpine, Helen & William. Japanese Tales and Legends. Walck, 1958.
- Naito, Hiroshi. Legends of Japan. Tuttle, 1972.
- Novak, Miroslav. Fairy Tales from Japan. Hamlyn, 1970.
- O'Donnell, James E. Japanese Folk Tales. Caxton, 1958.
- Ozaki, Yei Theodora. Japanese Fairy Book. Dover, 1967.
- Pratt, Davis. Magic Animals of Japan. Parnassus Pr., 1967.
- Sakada, Florence. Japanese Children's Favorite Stories, 2nd ed. Tuttle, 1958.
- Scofield, Elizabeth. Hold Tight, Stick Tight. Kodansha Int'l, 1966.
- Seki, Keigo. Folktales of Japan. U. of Chic. Pr., 1963.
- Uchida, Yoshiko. The Dancing Kettle and Other Japanese Folk Tales. Harcourt, 1949.
- _____. Magic Listening Cap. Harcourt, 1955.
- _____. Sea of Gold. Scribner, 1965.
- Yamaguchi, Tohr. The Golden Crane. Holt, Rinehart, 1963.
- Yanagita, Kunio. Japanese Folk Tales. Tokyo News Service, 1966.
- Yasuda, Yuri. Old Tales of Japan. Japan Overseas Commercial Co., 1953.

PAYING YOUR DUES
Interview with Jackie Torrence, July 13, 1984
Part II

[Part I of this interview appeared in the Fall 1984 newsletter.]

CW: When storytellers have had some experience in front of an audience, and they feel as if they're ready to get paid, what should their next step be?

JT: First of all, get at least ten workable stories of different lengths in your repertoire. Needless to say, nobody will know who you are if you don't have a brochure or a card or something saying who you are. Carry them with you at all times. Going to the grocery store, you never know who you're going to see and where the opportunity is to say, "I can work for you. Here's my card. Here's my brochure."

If you don't have any experience or a workable resume, place your repertoire with your picture. It can be a studio picture because if you have your picture taken with kids, then when the person gets it, he's going to look at it and say, "Oh, this is a storyteller for kids." Draw castles and dragons and witches and brooms and whatever it is that the characters in your ten stories have. If "Beauty and the Beast" is your best story, then use it on your brochure.

And then start listening. Somewhere along the line some newspaper reporter's going to write up a story about you. Somebody's going to say something about you. Listen at all times. Say the principal in the school where you were invited to tell stories said, "You're an incredible storyteller," use his words on your brochure. You don't have to have permission if you don't take it out of context. He said it. Put his name, the name of the school, and the place, the town.

Never put your fees on a brochure. Never. You are opening yourself for a lot of criticism. When a person looks at the money, it looks different on a brochure when you say \$75 an hour, but when they see \$75 worth of happiness and smiling, it's different. They don't mind paying it. You're going to tell them \$75, and they're going to say, "Oh, that's a lot," but I've got a lot of fun for you for an hour. Just don't put it down on the paper. It turns people off.

Another thing, when somebody says to you in a group, "We'd like to invite you over. How much do you charge?" you say, "Well, I'll tell you. I have a list of fees, but I just don't have them right on the top of my head. Why don't you give me a call?" That means that that person, if he is interested, will call you. If you give him a fee right off the top of your head, it could be wrong, and that person's going to hold you to it. Plus, he's asking your fee. Did you ask him what he wanted you to do?

So you have a brochure, and you're all prepared in case somebody slips up and invites you, but nobody breaks your door down or nobody calls you. I suggest--and this just happens to be dues paying, and it could be your hardest, but it's part of going through the wilderness, like Moses, and becoming polished--you might have to put an ad in the paper, and you might have to say, "Looking for something interesting for your next party? Call the storyteller." And put your telephone number or a Post Office box. Now, you didn't say that you were strictly for children. You did not say that you were strictly for adults, so somebody's going to call and inquire.

Dinner parties. Birthday parties. Don't do anything under 30 minutes. And if you have spent your time learning and polishing a story, don't get under \$50 for anything you do. It's worth \$50 just getting up, putting your clothes on to go in the direction of the place, let alone performing for them. And don't let the Civitan Club or the Rotary Club say, "We're going to give you lunch and an ash tray."

Say, "Well, give it to somebody else because I ain't coming." They're not going to employ you anywhere else.

I have worked for Civitan Clubs and Rotary Clubs all over the country. It's men who have been in business for years and years and been at work all day long, and they come to Rotary to sleep. The President of the United States, they sleep on him too. They've seen everything. They've heard everything. Nothing excites them. They'll tell you, "Well, we don't have any money, but it's just the privilege of coming." Forget it. I don't want to come. I've paid my dues. Now I charge them. When Rotary Clubs call, Civitan Clubs, I don't come for under \$100, and some of them get it together. If you hold out, they will get it together.

CW: There are a lot of places that like to have storytellers, like senior citizens centers, that don't have the funds.

JT: Beware of those places too. You have volunteers who sit around looking for people who will come and do their senior citizens clubs and their meal sites, but they will pay a magician. They will pay some singer, but a storyteller? They want you to come free. That's all right to do senior citizens for free. Just know who's asking. If you know the person that's asking you to do it and you know that they actually don't have any money, fine. Honey, do you know that some of the senior citizens clubs and organizations in these United States are some of the richest organizations there are?

Some of them are those grass-rootsy programs, where they're just getting senior citizens out of the home and feeding them at noon, and some of them actually don't have any money. Those are the ones who don't want to hear anybody standing up in front of them telling a story either. The people in charge of the Council on Aging think, "Well, we ought to get somebody to entertain these folks." So they get a storyteller, and you stand up before them flapping your lips, and that's all you're doing because they are not listening. They are eating. "John, do you want this bread? I don't think I'm goin' eat it. What she say?"

I've gone through all of that, let me tell you, and you want to say, "I don't want to be up here," because they don't want you up there. But you don't know how to gauge that before you get there. You have made yourself sick, them, and then they're saying, "We don't have anything to pay you; but you can have some of this food." Thank you. I'll get me a McDonald's burger.

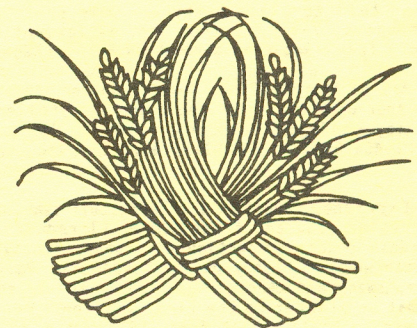
I just want people to be aware. I'm not being hard but just cautious. Head Starts and day care centers are another trap. When they don't have any money, beware. Don't get hooked into going into nursing homes either. If the senior citizens are up and walking around and doing for themselves in a home, fine. Nursing homes are bad business. These people are sick.

I had the worst argument with another storyteller. They'll say, "Oh, but stories are healing, and if you tell them a story it might help them forget."

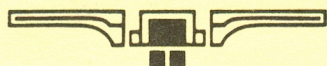
A person who is old, who is in pain, is not going to forget it. That's him all day long, and he's going to keep thinking about it. He cannot listen to you. Nursing homes aren't good places to tell stories.

Monitor all television programs, especially those community affairs bulletins and programs. Read the newspaper. See what's going on in the community. See if they need a storyteller. Be ready to volunteer for things where you might be seen.

And, most of all, listen throughout and listen to other storytellers. You gain experience like that too. You see how somebody else wears that story.



- 12 **Kids on the Block**, Seattle Public Library, Beacon Hill Branch, 7 p.m., free, 587-5130.
- 15-16 **Miko and His World**, classic mime Bronislaw Machalski on tour from Los Angeles. Broadway Performance Hall, 8 p.m., \$8.50, 587-4166.
- 17 **Cathy Spagnoli**, Tales from the Ancient Kojiki that document the creation of Japan and the legends of the imperial rule. Seattle Art Museum, Volunteer Park, 1 p.m., free w/admission, 447-4710.
- 19 **Kids on the Block**, very special puppet show sponsored by Jr. League & Pacific Arts Center. Seattle Public Library, Southwest Branch, 7 p.m., free, 587-5130.
- 23 **Mercer Island Drama Workshop** presents fun for kids, 10 a.m., \$1.50. Sponsored by Dawson City, Edmonds. Call 775-5954 to check location.
- Spencer Shaw** at University Book Store, 2 p.m., 634-3400.
- Red Clay Ramblers**, string band presented by Seattle Folklore Society, Museum of History & Industry, 8 p.m., 782-0505 or 783-1919.
- 27 **Kids on the Block**, very special puppet show sponsored by Jr. League & Pacific Arts Center. Seattle Public Library, Douglas Truth Branch, 7 p.m., free, 587-5130.
- 28-30 **Spalding Gray**, Interviewing the Audience. In a dialogue between audience & performer, the New York-based actor/storyteller seeks out the strange or the strange in the ordinary. On the Boards, Washington Hall Performance Gallery, 153 14th Ave., 325-7901.
- Kids on the Block**, very special puppet show sponsored by Jr. League & Pacific Arts Center. Seattle Public Library, Rainier Beach Branch, 7 p.m., free, 587-5130.
- 31 **Story 'n' Snack**. Bring a story & a snack for an informal evening of sharing, 846 NE 98th, 7:30 p.m. For details, call Thom or Naomi, 525-2560.



CLASSES AND WORKSHOPS:

Master Class taught by Diane Wolkstein. Intensive class taught by one of the country's foremost storytellers. February 20 & 26, 6-9 p.m., \$50 for the two sessions. Space is very limited and demand high for this workshop, so sign up right away to assure yourself a spot. Send checks to 1921 Taylor Ave. N., Apt. 5, Seattle 98109, or call 547-1944. (If you have to cancel after February 1, we will ask you to find someone from the waiting list to fill the spot.)

Le Raconteur, The Storyteller, taught by Cathryn Wellner. Rediscover the ancient art of storytelling. Hear stories from different cultures told by professional storytellers. Then choose two stories to tell to class members. Some speech and drama coaching. Mondays, 7-9 p.m., from Jan. 14 (except 2/18), \$32 (plus \$5 supply fee). Register through UW Ex. College, 543-4735.

Learning the Art of Storytelling: Rose of Sharon (Sharon Creeden) will teach a four-week class for beginning storytellers at Green River Community College in Auburn. January 14 is the first session. Call 464-6133 or 833-9111, ext. 231, for registration information.

Singing for Everyone, taught by Sue Thompson. Learn to use your voice with greater ease and freedom. We'll reduce strain and tension; increase power, projection and range; improve tone and resonance. Each week we'll try our new skills on folk, country, blues, Celtic, swing and other songs. Beginners welcome. Bring a foam pad, mat or blanket to the first session. Mon., Jan. 14, 6:30 p.m., 8 weeks, SeattleFolk Arts, 1810 N.W. 65th, \$72 (\$68, Seattle Folklore Soc. members), 782-0505.

Rhythm & Play Party Games, taught by the Georgia Sea Island Singers. A unique glimpse into the Afro-American folk heritage, through rhythm games and gamesongs. These games date back to the time of slavery and convey in language, song, and dance how the slaves tried to cope with the oppression of plantation life. They will strike a familiar cord, regardless of your age or ethnic background. This workshop is especially recommended for anyone who works with children. Kids welcome. The Sea Islanders are touring Washington as part of the State Cultural Enrichment Program. Sat., Feb. 16, 2:30-4:30 p.m., Seattle FolkArts, 1810 N.W. 65th, \$10 adults/\$3 kids, 782-0505.

Sea Shanties, taught by Marc Bridgman. Introduction to the work and song of the 19th century sailor. Participants will learn about the types of work for which shanties were sung, how they were used, and will learn to sing many of these robust songs. Talent not required. Sat., March 2, 2-4 p.m., Seattle FolkArts, 1810 N.W. 65th, \$8.50, 782-0505.

For a full catalog of the winter offerings of Seattle FolkArts, contact Nancy Katz at the Seattle Folklore Society, 782-0505 or 783-1919.



A MATTER OF ETHICS-II MASTERS AND SUPERSTARS

This is the time of year that many storytellers are hard at work putting the final touches on publicity releases. Modesty is put aside and hyperbole, the norm. I doubt that many of us are truly offended by "hypes." They are usually sort of laughable, harmless puffery. We treat them as we treat KODAK's claim that jumps out at us from drugstore displays--"AMERICA'S STORYTELLER"--soft hypes, not to be taken seriously. Similarly, "poetic or journalistic license" is taken in stride. If a teller puts in a description of his/her work as "a masterful performer," or "a master of storytelling," your eye tells you to treat that information in the same way as you treat a critic's quotes on movie ads.

But let's walk a little further and wander into the sticky thicket of "time-light fact." Suppose you receive a flyer in the mail extolling the performance of TERRY TELLER, MASTER STORYTELLER. What comes to your mind? A long experienced teller with a wide repertoire? The title Master is usually bestowed, and not self-proclaimed, in most professions. Yet I would venture a guess that most Master Storytellers are self-proclaimed. Some would be undoubtedly worthy of the title under any standards. But a teller of one year's experience using the title? One has to wonder about the need for standards.

Let's press on into the Swamps of FACT-FICTION. Recently, we have seen a tendency on the part of some tellers to inflate thin credits. For example, ASRC [American Storytelling Resource Center] recently received a flyer from a group of tellers, one of whom claimed to have been appointed as "Official U.S. Story Teller to..." (followed by the name of an entire continent). ASRC staff called the U.S. State Department (alleged to have bestowed this title), and was told that no such title was awarded. I personally have double-checked this claim with State and got the same negative result. To be fair, we have not yet heard from the teller in question, who may indeed have received such a credit.

My point is that these types of "credits" are becoming more commonplace. It's as if the fantasies performed are replacing reality in the minds of some tellers.

The question then to you, the reader, is "How should ASRC and/or storytellers monitor themselves so as to ensure fairness and dignity for all, storytellers and audiences?" For until we address this type of issue openly, we will be a ragtag bunch.

Ted Gillis
"America's Favorite Storytelling Critic"

[Reprinted, with the author's permission, from *Talking Leaves*, July 1984. Ted Gillis is on the Board of Directors of the American Storytelling Resource Center.]

CALENDAR (All events listed are open to the public.)

JANUARY

- 2-5 **Clare Cuddy & Cathryn Wellner**, Salt Water Tales. Seattle Aquarium, 1 & 2 p.m. daily, free w/admission, 625-4537.
- 6 **Board meeting**, 4232 Corliss Ave. N. (upstairs; entrance on 43rd), 7 p.m. Open to all members. 547-1944.
- 8-13 **The Dream Keeper Speaks**: The World of Langston Hughes, one-man show featuring sketches, songs, & dances. Broadway Performance Hall. Call 587-4166 for show times and ticket prices.
- 12 **Jim Valley & The Rainbow Planet Review**, 10 a.m., \$2. Sponsored by Dawson City, Edmonds. Call 775-5954 to check location.
- Jay O'Callahan** at Heritage Festival Society's First Festival Encore Series (Children's Festival), Vancouver, B.C., 7 p.m. For tickets & info., call (604) 280-4444 or write Vancouver Ticket Centre, 630 Hamilton St., Vancouver, B.C. V6B 2R3, or (for info.) call Cathy Wellner, 328-1328.
- 19 **Frank & Dina Blade**, folk duo. Songs, stories, & fun, 10 a.m., \$1. Sponsored by Dawson City, Edmonds. Call 775-5954 to check location.
- Jay O'Callahan** at Heritage Festival Society's First Festival Encore Series (Children's Festival), Vancouver, B.C., 1 & 3 p.m. For tickets & info., call (604) 280-4444 or write Vancouver Ticket Centre, 630 Hamilton St., Vancouver, B.C. V6B 2R3, or (for info.) call Cathy Wellner, 328-1328.
- Northwest Folklife Festival Benefit Concert**, featuring Compton, Doherty & Einhorn; Electrifying Mighty Warriors; Inti Rayme; MacKinnon & Fleming; The Radost Folk Ensemble; Rural Delivery; and more. Seattle Center Playhouse, 8 p.m., \$8 (\$7 SFS members), \$4 seniors & children under 16. Tickets by phone or mail from NW Folklife Festival, 305 Harrison, Seattle, WA 98109, 625-4410, or from SFS office or Ticketmaster.
- 20 **Clare Cuddy, storyteller, & Stuart Kendall, singer**, Stories & songs from the operas and musical productions touched by the genius of Maurice Sendak. Museum will be showing sets from "Really Rosie," "Magic Flute," "Where the Wild Things Are," and others. Seattle Art Museum, Seattle Center, 1 & 3 p.m., free w/ admission, 447-4710.
- Jay O'Callahan** at Heritage Festival Society's First Festival Encore Series (Children's Festival), Vancouver, B.C., 1 & 3 p.m. For tickets & info., call (604) 280-4444 or write Vancouver Ticket Centre, 630 Hamilton St., Vancouver, B.C. V6B 2R3, or (for info.) call Cathy Wellner, 328-1328.
- 21 **Erica Helm** tells African & Native American Tales, Burien Library, 1:30 p.m., 243-3490.
- Merna Hecht** presents Jung, Kabbalah, and Hasidic Stories for the Seattle Friends of Jung Society, N. Branch YWCA, 13305 1st Ave. N.E., 7:30 p.m., 367-4022.
- 26 **Mark's Marionettes** present Alice in Wonderland, 10 a.m., \$2. Sponsored by Dawson City, Edmonds. Call 775-5954 to check location.
- Spencer Shaw** at University Book Store, 2 p.m., 634-3400.
- 28 **Audition night** (in Edmonds) for Missoula Children's Theater production of Johnny Appleseed. Call 775-5954 for location and information.
- 31 **Story 'n' Snack**. Bring a story & a snack for an informal evening of sharing, 846 NE 98th, 7:30 p.m. For details, call Thom or Naomi, 525-2560.

FEBRUARY

- 2 **Johnny Appleseed** presented by the Missoula Children's Theater. Crackerbarrel Morning and Evening, Dawson City, Edmonds. Call 775-5954 for ticket information.
- The Klezmerim**, madcap, brassy, soulful, surrealistic schtick presented by Seattle Folklore Society, Meany Theatre, UW, 8 p.m., 782-0505 or 783-1919.
- 3 **Myths & Legends of Early China**. Dr. Isabella Yen recalls early myths & legends that legitimized the position of Chinese rulers & offered parables for proper & wise leadership. Seattle Art Museum, Volunteer Park, 1 p.m., free w/admission, 447-4710.
- 9 **Cathryn Wellner** at University Book Store, 2 p.m., 634-3400.
- 16 **Cathryn Wellner**, More Story Stew, 10 a.m., \$1. Sponsored by Dawson City, Edmonds. Call 775-5954 to check location.
- 17 **Merna Hecht**, Storytelling and Healing, Theosophical Society, 717 Broadway East, 7:30 p.m., 323-4281.
- 19 **Kids on the Block**, very special puppet show sponsored by Jr. League & Pacific Arts Center. Seattle Public Library, Downtown, 7 p.m., free, 587-5130.
- 20 & 26 **Master Class with Diane Wolkstein**, UW, 6-9 p.m., \$50 for the two sessions, 547-1944. [SEE ARTICLE, p. 1.]
- 21 **Diane Wolkstein** tells Isis and Osiris, followed by discussion. For adults in HUB Auditorium, UW Campus, 8 p.m., \$7.50 & \$6.50 (Guild members), 547-1944 or 775-5954. (SEE ARTICLE, p. 1.)
- 23 **Tickle Tune Typhoon**, 10 a.m., \$3 and \$2. Sponsored by Dawson City, Edmonds. Location to be announced. Purchase tickets in advance by calling Suellen Adams, 775-5954.
- Louisiana Aces**, Mardi-Gras Cajun blowout presented by Seattle Folklore Society, Mountaineer Center, 8 p.m., 782-0505 or 783-1919.
- 24 **Diane Wolkstein** gives family concert of favorites, including The Magic Orange Tree, Tipingee, The Banza, Hans Clodhopper, and White Wave. HUB Auditorium, UW Campus (free parking), 2 p.m., \$5 & \$3 (children 6 & up), 547-1944 or 775-5954. (SEE ARTICLE, p. 1.)
- Greg Goldston on Tour**, mime presentation. Broadway Performance Hall, 7:30 p.m., \$7.50, 587-4166.
- 28 **Story 'n' Snack**. Bring a story & a snack for an informal evening of sharing, 846 NE 98th, 7:30 p.m. For details, call Thom or Naomi, 525-2560.



MARCH

- 2 **Mark's Marionettes** present Winnie the Pooh, 10 a.m., \$2. Sponsored by Dawson City, Edmonds. Call 775-5954 to check location.
- 5 **Kids on the Block**, very special puppet show sponsored by Jr. League & Pacific Arts Center. Seattle Public Library, West Seattle Branch, 7 p.m., free, 587-5130.
- 6 **Kids on the Block**, Seattle Public Library, Columbia Branch, 7 p.m., free, 587-5130.
- 9 **DeDannan**, Ireland's best presented by Seattle Folklore Society, Jane Addams Theatre, 8 p.m., 782-0505 or 783-1919.

