

# In the Wind

## Persona Telling: Adding Character to Your Performance

### A Workshop by Randel McGee

Sunday, April 3, 2 pm

All for Kids Bookstore

2900 NE Blakeley, Seattle

\$15 Guild members, \$20 nonmembers

Call Pat Peterson (206-935-5308) to register

*Participants will explore the reasons for assuming a character or historical figure for storytelling presentations. We will discuss historical research and preparation and how to approach presenting a story in character. Participants will leave the workshop with ideas and directions on how to develop their own special characters.*

Occasionally storytellers find that they are especially attracted to a certain period in history or a particular historical figure's life experiences and work. A storyteller may want to give the audience a feel for what it would be like to see that person—how they dressed, how they spoke, the experiences they had, what they felt about certain events. Creating a persona or portraying a character, historical or fictional, can be

*(continued on page 2)*



## Randel McGee Performance

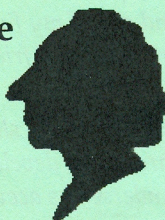
### Hans Christian Andersen

### The Man and His Tales

Nordic Heritage Museum

Saturday, April 2, 6:45 pm dinner

As part of its 25th Anniversary Celebration, the Nordic Heritage Museum presents Randel McGee portraying the world's most beloved storyteller, Hans Christian Andersen. After a Danish dinner, enjoy lively humor, historical insights, and amazing paper cutting as the stories unfold. 3014 NW 67th Street. \$28 per person, reservations required. Call (206) 789-5707.



## Tellers Night Out

Winter is in the air! Warm up your second Fridays with Tellers Night Out. Story lovers and storytellers bask in each other's company and revel in the stories. This quarter Tellers Night Out features:

January 14

**Eva Abram and Jill Johnson**, *An African Journey*

February 11

**Judith Alexander**, *Wishes and Dreams: Stories From Here and There*

March 11

**Mary Brugh**, *Turf Fire of the Imagination*

Bring a little something for open mike. 7 pm, All for Kids Bookstore, 2900 NE Blakeley.

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## Ravenna Third Place

The last Thursday of the month has never been cozier. Ravenna Third Place Books & Honey Bear Cafe (in the former location of Ravenna PCC) is one of Seattle's most delightful places. This quarter Ravenna Third Place features:

January 27

**Elizabeth Falconer**, *The Crane's Story—Winter Tales from Japan*

February 24

**Lenore Jackson**, *The Times of Our Lives*

March 31

**Naomi Baltuck and Madeleine Herczog with Elly and Bea Garrard**, *Stories and Songs for the Irish at Heart*

All programs followed by open mike. 7:30 pm, Ravenna Third Place Books, 6505 20th Avenue NE (206) 525-2347.

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## *A Storytelling Benefit* **Tea and Tales: Stories From the British Isles**

Sunday, March 13, 2 pm  
Richmond Beach Congregational Church  
Shoreline  
\$6 admission, includes tea and treats

For less than the cost of a movie, you can hear stories and songs from the British Isles by Pat Peterson, Sharon Creeden, Mary Brugh, Naomi Baltuck, and Elly Garrard—with Madeleine Herczog on the Celtic harp. Included in the price of admission is a proper English tea, offering tea, coffee, and cider, cakes, cookies, and of course, cucumber sandwiches.

Pat Peterson, our Mistress of Ceremonies and Honorary Queen Mum, will host this gala, featuring door prizes, craft booths, storytelling, music, and high tea. This fund raiser will help Elly Garrard and a dozen of her fellow scouts raise the funds needed to pay their way to Britain next April, where they will connect with Girl Guides in England and Scotland. So extract your finest chapeau and white gloves from the mothballs, ask a friend (or two or three) to tea and tales, and help these young girls reach out in friendship to their sister scouts across the sea. For more information, or to purchase tickets, call Naomi Baltuck at (425) 776-1175.

### *In the Wind*

Volume 28, Number 1  
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Publisher, Seattle Storytellers Guild

Jill Johnson, Editor  
Lenore Jackson, Layout

#### Writers

Naomi Baltuck, Mary Brugh,  
Kathy Dickerson, Lenore Jackson,  
Jill Johnson, Margaret Read MacDonald,  
Randel McGee, Marilyn Milnor,  
Pat Peterson, Brooke Zimmers

*In the Wind* is published quarterly by the Seattle Storytellers Guild, a nonprofit organization dedicated to promoting the art of storytelling. A one-year subscription is included in Guild membership. Articles should be directed to: [story@whidbey.com](mailto:story@whidbey.com)

Spring issue deadline: March 15

## PERFORMING TELLERS DIRECTORY

new listings

Maggie Bennett  
Margaret Read MacDonald  
[www.seattlestorytelling.org](http://www.seattlestorytelling.org)

### **Randel McGee Workshop**

*(continued from page 1)*

an exciting and challenging way to share the experience of actually being there. Hal Holbrook's portrayal of Mark Twain is a perfect example of this type of performance. It is a theatrical presentation, to be sure, but it is also a wonderful storytelling concert—taking a remote, third-person presentation of Mark Twain and his wonderful stories and making it a living and in-person experience.

This is how Randel got started:

*For years I entertained audiences with folk and fairy tales, told as I displayed my talent for cutting elaborate paper designs to illustrate the tales.*

*One day I was visiting the Danish colony of Solvang, California, and came across a bookstore/museum honoring Denmark's world-renowned author Hans Christian Andersen. On display was a new book by Beth Brust called The Amazing Paper Cuttings of Hans Christian Andersen. When I saw that title, I had an epiphany! I told stories and did paper cuttings while I told! Andersen told his stories while making paper cuttings! What a coincidence! I bought the book immediately!*

*As I read it, I felt that there was much about H.C. Andersen and his stories that would speak to audiences today. Upon further research I found a treasure trove of personal stories to share as well as the famous ones. I soon prepared a storytelling performance that incorporated his life experiences with his written stories and one of my first performances as H.C. (as he was known by his friends) was at the Andersen Museum in Solvang.*

*I would like to share some of the process that I have gone through in developing my portrayal of Hans Christian Andersen as accurately as possible—and some of his famous stories.*

Hear Randel at the Nordic Heritage Museum on April 2, then come to the workshop on April 3. To register for the workshop, call Pat Peterson at 206-935-5308).



## Susan Klein Workshop

Internationally known storyteller Susan Klein is bringing her workshop, **Story Wisdom\***, to Puget Sound. Susan describes this as, "an intensive workshop dedicated to promoting the journey of self, mining the truths that inspire and sustain our personal narrative, and learning to speak with an authentic voice." The workshop—for intermediate and experienced storytellers—will be held April 20–24 at the home of Margaret Read MacDonald on Guemes Island. The eight slots for the workshop have already been filled, but if you would like more information about it and/or a schedule of future workshops, contact Susan at: **Ruby Window Productions, PO Box 214, Oak Bluffs, MA 02557.**

\*copyright by Susan Klein

## Shoreline Community College Forges Relationship With Storytelling Community

For the past three years Brooke Zimmers has taught the *Art of Storytelling* at Shoreline Community College. The class has proven to be a success for students interested in teaching careers or wanting to fulfill their performance transfer requirement. Otherwise, it's been difficult to recruit students to take the elective class. Brooke says, "I need help recruiting students, and I want to educate people about the power of storytelling and the applicability of the skill in our lives." Last year she invited Pat Peterson to tell to the storytelling class and through this connection, Brooke has become a member of the Guild and has attended several local events and the NSN conference in Bellingham last summer. "I'm a walking cheerleader for the storytelling community," she exclaims.

Brooke really wants to forge a relationship with the storytelling community that will benefit all. She's looking into getting funds for a Tellers Night at the college with the hope of putting SCC on the map as a destination for both telling and listening. The Tellers Night could center around a theme that would change from year to year. In addition, Brooke invites tellers from the community to come to her class so the students have examples of a variety of storytelling styles and types.

With more and more exposure to storytelling, the goal is to build the demand for seeing storytellers. This could only be good for the Guild. Last, because the class offered at SCC is one of the only quarter-long, college credit storytelling courses in the Seattle area, Brooke hopes the storytelling community will support her by registering for the class and/or by recruiting students.

If you need some motivation and structure for learning stories, taking a class might give just you the right push. Brooke's background is in speech communication, and she's been teaching public speaking and interpersonal and multicultural communication for the last twelve years. Brooke brings a unique approach to teaching storytelling in that she focuses on the communicative functions of telling, the audience and listeners, and the interpersonal or "connected" nature of truly genuine storytelling. Below is the description of the class as it reads in the SCC student schedule with dates and time. Please contact Brooke if you would like a sample of the syllabus, want to know what text she uses, or if you have further questions. And don't forget to sign up and spread the word!

### The Art of Storytelling SPCMU 140

Spring Quarter March 29–June 7  
MW evenings from 7:30 to 9:45  
Lake Forest Park Towne Center

To register call 533-6700 or call 546-4795 if you have questions for Brooke Zimmers.

*We use stories to enliven a workplace presentation, to lull a child to sleep, to celebrate and grieve, to build communities and discover ourselves. Learn to perform your own personal stories and the folktales, poetry, and prose of a variety of cultures. Education majors, parents, and adventure-seekers are encouraged.*



## Storytelling in South Africa

Jill Johnson

*In March of this year, I got a special letter: a letter which propelled me back to Africa—a place I thought I would never see again—in an entirely new role: not as a teacher or a training consultant—but as a storyteller. In late October, I joined Eva Abram and Josephine Pedersen and 64 other storytellers, teachers, librarians, etc. in a ten-day People to People tour of South Africa. The tour, led by former NSN Executive Director Nancy Kavanaugh, gave us a fascinating glimpse into a nation re-inventing itself. The highlights were (of course!) the storytelling events; here are three of them.*

### Zanendaben Storytellers

#### African History Museum, Johannesburg

This visit was our first exposure to South African storytelling. The museum was a big mausoleum of a place (a former market), but the homegrown exhibits showed care and thought. The moment the troupe began its performance, we were introduced to the call and response style, which forms the core of traditional African telling. The vigor and intensity of this technique was demonstrated over and over again. The ensemble work of this group was really fine—blending music and story, characters and narrators of the stories—with tellers constantly playing off one another. Then, it was a delight to watch the troupe respond to our own tellers from the delegation—Victoria Burnett's lively version of "Mabela the Clever," Barbara Lipke's gentle Native American tale, and LeRon Williams rousing and rhythmic finale.

### Sibikwa Community Theatre Project

#### Outside Johannesburg

On a blustery spring morning, we arrived—two busloads of us—at the compound of the school/studio/performance area of the Sibikwa Project. The jacaranda trees were covered with bright lavender blossoms as our student guides assembled us for an official welcome from the director (Phyllis—an English actress/director/teacher) and several of her colleagues. We did a quick, but informative, tour of the facility. The school enrolls 200 students ages 4–24 for a weekly enrichment program in dance, drama, music, and storytelling. Ninety-nine percent of the children come from poverty-stricken areas of nearby townships. Saturdays are contest days. Children present stories—in their native languages—which are judged by audience members from the same

culture. The competition can be fierce; winners receive books, school supplies, etc. The goal: to preserve the languages—and the stories—as the students build skills and self-confidence.

The South African government provides 10 percent of the funding, a German subsidy pays for transportation for the children to and from the center—and the rest must be raised through grants and donations. The program is highly structured and standards are high. In the beginning, Phyllis and other cofounders had to train teachers as well; now, the project has a cadre of well-trained and experienced instructors. Once a month, retired people ("pensioners") from the townships are bussed in for a story swap with students: thereby giving students new material and honoring the lives and preserving the stories of their informants.

Then we were ushered into a theatre/performance area for older students—to participate in an annual storytelling festival. The stage area—in-the-round—had standard theatrical lighting overhead and a symbolic firepit in the center. A colorful bamboo structure off to one side housed the musicians and provided an entrance and exit for the student performers. As we took our seats, the drumming and chanting began offstage. These young performers set up an electric atmosphere with focused, controlled drumming, chants, and

*(continued on page 7)*

### On the Air and Online

## Global Griot

KSER 90.7 FM broadcasts **Global Griot** with stories and music from around the world from 8 to 11 Sunday mornings. The program is also available live online via Media Player at [www.kser.org](http://www.kser.org). A griot (pronounced gree-oh) is an African storyteller who shares and preserves the culture of the people by passing on myths, wisdom, and heritage. **Global Griot** does it worldwide—bringing listeners stories, music, poetry, culture, and myths from around the world every week. Hosted in rotation by the Griot Trio—Mary Dessein, Aarene Storms, and Jim Beidle—**Global Griot** features recorded stories and live storytellers in the studio.

Storytellers interested in promoting their work can submit recordings to the station: KSER, Global Griot, 2623 Wetmore Avenue, Everett, WA 98201. Local and visiting storytellers are welcome to tell live in the studio. To arrange a live appearance, call (425) 303-9070 during the program or email the hosts at [globalgriot@yahoo.com](mailto:globalgriot@yahoo.com).



honoring fine folklore books for children

## American Folklore Society Aesop Award

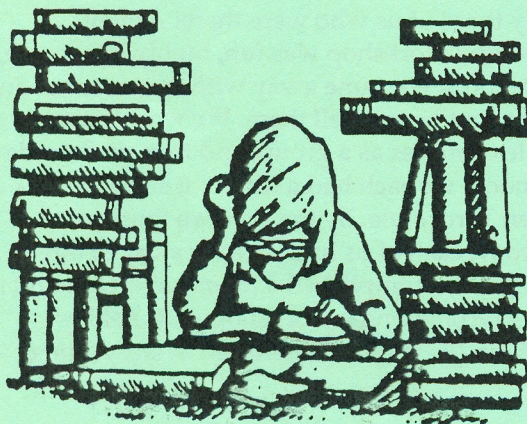
Margaret Read MacDonald

When I compiled my *Storyteller's Sourcebook* way back in the late seventies, I found just a handful of folktale collections for children which included notes about the origins of the tales. Only Joseph Jacobs, Richard Chase, Harold Courlander, and a few others bothered to include notes providing a bit of background information about the tales. As a folklorist and children's librarian I found this distressing. Surely children and the adults who work with them deserve to know something about the origins of these tales.

Fortunately others felt this need as well. In 1992 the Children's Folklore Section of the American Folklore Society initiated a prize for children's books which use folklore in a way that expands the child's understanding of folklore, shows respect for the culture, and cites sources. Each year an Aesop Prize is awarded. In some years this highest honor is shared by two books. In addition a list of honor books is given. These books receive an Aesop Accolade.

### Criteria for Aesop Awards

- Folklore should be central to the book's content and, if appropriate, to its illustrations.
- The folklore presented in the book should accurately reflect the culture and worldview of the people whose folklore is the focus of the book.
- The reader's understanding of folklore should be enhanced by the book, as should the book be enhanced by the presence of folklore.
- The book should reflect the high artistic standards of the best of children's literature and have strong appeal to the child reader.



- Folklore sources must be fully acknowledged and annotations referenced within the bound contents of the publication.

Each year publishers receive a letter inviting submissions and stating the award's criteria. Over the years we have seen a constant increase in well-documented folklore books for children. For the 2004 award consideration the committee received 40 books which met the award's basic criteria . . . notes about tale sources were provided. Twenty of these included not only source notes, but useful information about the cultures in a way that would increase the child's understanding of folklore. And of these, six stood out as excellent.

### 2004 Aesop Prizes

*Ayat Jamilah: Beautiful Signs: A Treasury of Islamic Wisdom for Children and Parents* by Sarah Conover and Freda Crane, illustrated by Valerie Wahl (Spokane: Eastern Washington University, 2004). Beautiful bookmaking, proverbs accompany each tale and tale notes place the stories in cultural context. Storytellers will find this book good source material. And see also *Kindness: A Treasury of Buddhist Wisdom for Children and Parents* by Sarah Conover from the same press.

*The Magic Gourd* by Baba Wagué Diakité (Scholastic Press, 2004). The Malian artist/author, who lives now in Portland, Oregon, used designs taken from Bamana mud cloth patterns throughout this picture book. Notes tell of the author and the significance of the various mud cloth patterns, give a Bambara glossary, and note other tale variants.

### 2004 Aesop Accolades

*The Painted Wall and Other Strange Tales* selected and adapted from the *Liao-Chai* of Pu Sung-ling by Michael Bedard (Toronto: Tundra, 2003). Nice retellings from this Chinese classic. *Sure as Sunrise: Stories of Bruh Rabbit & His Walkin' Talkin' Friends* by Alice McGill, illustrated by Don Tate (Boston: Houghton Mifflin, 2004). McGill gives these stories context by showing us the tellers who shared these tales in her own childhood. A refreshing look at a familiar folk character.

The last two Accolade winners I want to mention are *not* folktale collections. These books bring other aspects of folklore to children in a way which expands their understanding of folk art and culture. *Bottle Houses: The Creative World of Grandma Prisbrey* by Melissa Eskridge Slaymaker, illustrated by Julie Paschkis. (New York: Henry Holt, 2004) details in vibrant color illustrations the bottle village created by one woman. Her life and folk art

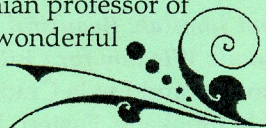
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## Editor's Note . . . . .

Jill Johnson

On Thanksgiving Day, I found myself bouncing along in a bush taxi in Cameroon. It was beastly hot, at least five people were jostling me, and some snake oil salesman was standing in the aisle, pitching his product at the top of his lungs. Then—I remembered I had an issue of the *Storytelling Magazine* in my bag. I yanked it out, opened it up and AH . . . As I read Heather Forrest's wonderful article, "Work in Progress," the heat, the noise, and the press of humanity just melted away and I was lost . . . in a world that all of you know about . . . Thank you, Heather. Later, I gave the article—and the magazine to a Cameroonian professor of traditional literature after a wonderful interview . . . and so it goes. Our world is wide indeed.



### Aesop Award

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are playfully displayed for the young reader. *Walking on Solid Ground* by Shu Pui Cheung, Shuyuan Li, Aaron Chau, and Deborah Wei (Philadelphia Folklore Project, 2004) introduces us to two folk artists of Chinatown through brief comments from an opera singer and kung fu master and from one of their students, the young Aaron Chau. The importance of tradition is gracefully displayed through bright photos and the words of these artists. The book is bilingual in English and Chinese.

### About the Children's Folklore Section of the American Folklore Society:

This section centers its interest mainly on the folklore of children. A journal, *Children's Folklore Review*, publishes studies featuring children's folklore. Submissions and books for review should be sent to the editor, C.W. Sullivan III, Department of English, East Carolina University, Greenville, NC 27858-4353. For information about the Children's Folklore Section and a list of Aesop Awards for the past few years see <http://afsnet.org>. Click on *Site Map*, then *AFS Sections*, then *Children's Folklore Section*. Information on submitting books for Aesop Award consideration is given here. Also of interest to storytellers are the *Folklore and Education* and *Storytelling* sections. For a list of all past Aesop Award winners contact [mrm@margaretreadmacdonald.com](mailto:mrm@margaretreadmacdonald.com).

*Editor's Note: This was adapted from an article previously published in the LANES Museletter. For more information about the 2005 Aesop Prize Call for Nominations, contact Margaret at the email address above.*

## The Vancouver International Festival

Kathy Dickerson

The Festival was so rich. Middle Eastern stories were featured this year. Tales from the *Arabian Nights* are so juicy: all that sex, violence, and treachery. Middle Easterners told in their first language in the morning, and then we had stories in English in the afternoon. Many times there was musical accompaniment with the oud: a guitar-like instrument with a rounded back—like a lute.

The atmosphere in the room was lovely. The floor was covered in beautiful woven carpets and pillows, silks on the walls and tables. Tea was served in glasses on saucers with little spoons and much sugar. It was evident that the stories are well-worn and practiced. This oral tradition of *Arabian Nights* stories can be traced back to at least the ninth century. The sensual detail and richness of imagery pull the listener into total enchantment. A beginning source for the tales is on the web at

[http://directory.google.com/Top/Society/Folklore/Literature/Tales/Fairy\\_Tales/Arabian\\_Nights](http://directory.google.com/Top/Society/Folklore/Literature/Tales/Fairy_Tales/Arabian_Nights).

Be careful though . . . it is said that anyone who reads all one thousand and one stories will go mad.

Jeff Gere from Hawaii is such a total-body performer. I can't forget the image of his portrayal of an *Arabian Nights* character: the severed head of a dead wise man just killed by the sultan. In all its horror, the head tells the sultan that he, too, is about to die. On the pages of the book of immortality the sultan now has in his hands is poison—and, by greedily thumbing through the book, the poison is already at work on his dishonest heart. (Insert bloodcurdling laughter.)

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## Workshop with Ashley Ramsden

Mary Brugh

Lucky those of us who were there! Ashley Ramsden's workshop was fun, highly interactive, and helpful. We came away with stories to tell and ideas about how to tell them. We worked on a couple of stories as a group, and then on Saturday afternoon, we each had a different story to work on, chosen Tarot style. By the time we finished on Saturday, each of us had told our story to three others. We accomplished a lot in a short amount of time. I recommend a workshop with Ashley Ramsden to everyone interested in storytelling.



## Storytelling in South Africa

(continued from page 4)

belaphone music that reflected the discipline of their training. Among groups of students seated on the floor in front of us, there was, at first, the usual adolescent joshing, laughter, horseplay, etc. But once the drumming began, they were instantly focused—clapping and singing with the performers, reflecting an intense pride in their brightly costumed friends onstage.

To stand in the middle of that stage, surrounded by South African and American participants was amazing. The energy flowed in and out of me like water. I did not know what story I was going to tell until I got up there. I just looked at the audience—and it came. It was the first time I had ever done that. The Sibikwa kids were my barometer. I gave the story to them—and they accepted it. I felt truly honored.

## Sedeli Village, Mpungalama

This was our first exposure to a South African theme park: a recreation of traditional Xhosa, Zulu, Pedi, and Lesotho villages. Although the tour itself was interesting and informative, the highlight of the visit—for me—was the three women who told traditional stories.

By the time we got to this part of the program, it was dark and we were sitting around an open fire—a perfect setting for these stories! From the first, it seemed obvious to me that the women had all been recruited—somewhat reluctantly—because we were a storytelling delegation. Their quiet, shy demeanor was strangely touching. They seemed a bit embarrassed, afraid perhaps that we Westerners would not understand or appreciate their stories. They were all older—middle-aged—but supported strongly by younger women who led the call and response part of the stories. Each began her story quietly, speaking in her own language. I was somewhat annoyed at the loud, bombastic delivery of their interpreters—all male. I wanted them to translate the stories AS THESE WOMEN TOLD THEM—not create their own version.

But gradually the women began to relax. As the soft sounds of their voices carried out over the fire and into the night, it was easy to imagine them with a group of children at their feet . . . hear the banter and laughter between them . . . smell the smoke of the fire and hear the sounds of the night accenting their stories.

## The Vancouver International Festival

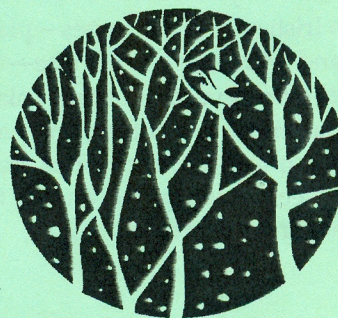
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Did you know that there are 22 Arab-speaking countries? Twelve in the Middle East and ten in Africa. My absolute favorite teller was Randah Taher, a young Jordanian woman with amazing presence who told stories both days. As a young mother she was looking for Middle Eastern stories to tell to her young son and found none, so she started a story-gathering project in Montreal. She collected Arab stories and put them up on a website: [www.myarabicstory.org](http://www.myarabicstory.org). They have a group that tells at libraries and community gatherings and does puppet shows too.

Another favorite session of mine was the Kitchen Table Stories hosted by Ivan Coyote. Stories of hometown adventures gave me a window into Canadian culture over the last fifty years. Tales of tundra games, ghosts, and carjackers held us in thrall. I appreciated the polish given to these little nuggets of story. I find myself going back to some of them and smiling or wincing at the memory.

Erica Lann Clark from California is a magical teller and actress, telling stories of her Jewish background. She did a workshop on women's stories. Great were the issues and long was the laughter. Exploring equity is a topic for conversation with women and men friends alike. She asked us to describe a time when we felt equal to men. Many of the older women could not think of one. She also participated in the women's story session on Sunday morning. Over the course of the weekend she told the same story from the *Arabian Nights* from several different perspectives.

The storytelling group in Vancouver has a weekend retreat every year with a certain theme to explore in story. They worked with the *Arabian Nights* a few years ago; last year it was the Finnish epic *The Kalavala*. They then have many rich tales to share at their annual festival. Check them out at [www.vancouverstorytelling.org](http://www.vancouverstorytelling.org).







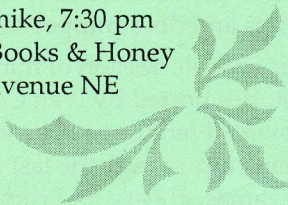
## Guild Events

### Tellers Night Out Second Fridays

Featured teller, open mike, 7 pm  
All for Kids Bookstore, 2900 NE Blakeley  
(206) 621-8646

### Ravenna Third Place Last Thursdays

Featured teller, open mike, 7:30 pm  
Ravenna Third Place Books & Honey  
Bear Cafe, 6505 20th Avenue NE  
(206) 525-2347



## Tellers Night Out

(continued from page 1)

**Eva Abram** and **Jill Johnson** were two of over sixty-five storytellers, teachers, librarians, and friends who recently participated in a ten-day professional/cultural exchange on storytelling in South Africa. On January 14, they will share *An African Journey* with Tellers Night Out listeners: the heat, the people, the stories—and the adventures. Come join us!

Have your wishes been granted? Has a dream come true? Come hear *Wishes and Dreams: Stories From Here and There* on February 11. These are stories that have jumped off the page in the past year, begging **Judith Alexander** to tell them. A retired elementary school librarian, Judith loves sharing stories with both children and adults here at home and on her frequent trips to Germany.

Begin St. Patrick's Day on March 11 as **Mary Brugh** brings Irish stories and tunes—played on fiddle, harp, and who knows what else—to the *Turf Fire of the Imagination*. Mary is known for stories of enchantment, adventure, and wonder—and for bringing music to these stories. Pull up a chair, put your feet up to the fire, and let the fiddle warm your ear for the listening . . .

## Ravenna Third Place

(continued from page 1)

On January 27, step into old Japan as you hear the enchanting sounds of koto music interwoven with *The Crane's Story—Winter Tales From Japan*. Your heart will be touched and your spirit will be refreshed by **Elizabeth Falconer's** intriguing style of storytelling. Elizabeth came to storytelling as a composer and master of the Japanese koto, a 13-stringed classical instrument. Her unique recordings of Japanese folktales with koto accompaniment have brought her national awards. Further information on her activities can be found at her website, [www.kotoworld.com](http://www.kotoworld.com).

Remember your first kiss? Ever waited by the phone in vain? Or tried to raise a family during hard times? On February 24, **Lenore Jackson** presents *The Times of Our Lives*, an evening of literary stories by Lee Smith, Dorothy Parker, and Kathryn Forbes. Inspired as a college student by recordings of Ruth Draper's monologues—and more recently by her work with Laura Simms—Lenore brings an authenticity to these stories that comes from the bittersweet richness of her own deeply remembered life.

**Naomi Baltuck** is an award-winning storyteller, author, and recording artist.

**Madeleine Herczog** plays alto and soprano recorder and the Celtic harp.

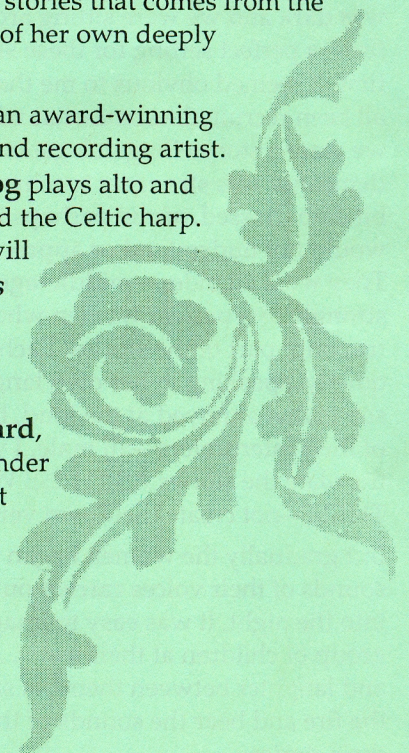
On March 31, they will be joined for *Stories*

*and Songs for the Irish at Heart* by

Naomi's daughters, **Elly** and **Bea Garrard**, who despite their tender

ages are old hands at dazzling listeners.

It bids fair to be a lively evening of story, song, and tandem telling that will sweep you off your feet.



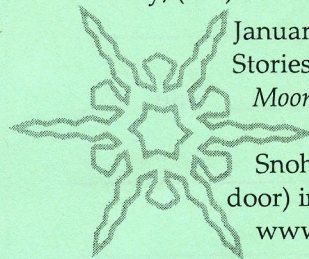


# Winter Calendar

## January

January 14

Tellers Night Out, **Eva Abram** and **Jill Johnson**, *An African Journey*, All for Kids Bookstore, 2900 NE Blakeley, (206) 621-8646, 7 pm.



January 26

Stories & Tea with **Mary Marguerite**, *Moon and Sea Stories*, Victorian Manor, 610 First Street, Snohomish, 7:30 pm. \$10 (\$12 at the door) includes tea and desserts, [www.everythingtea.net](http://www.everythingtea.net).

January 27

**Elizabeth Falconer**, *The Crane's Story—Winter Tales From Japan*, Ravenna Third Place, 6505 20th Avenue NE, (206) 525-2347, 7:30 pm.

January 29

**Elizabeth Shepherd**, **OJ Mozon**, **Charise Diamond**, and **Kimberly Parker**, *Stories for a Winter Night*, Jewel Box Theater, Poulsbo, 7 pm, \$10 at the door, reservations (360) 779-9688.

## February

February 11

Tellers Night Out, **Judith Alexander**, *Wishes and Dreams: Stories From Here and There*, All for Kids Bookstore, 2900 NE Blakeley, (206) 621-8646, 7 pm.

February 19 and 26

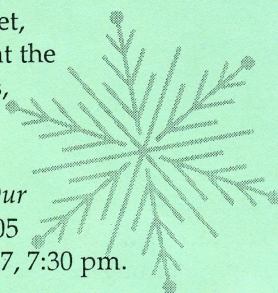
*Fairy Tales*, class by **Lee Roloff**. For more information: (206) 547-3956, [www.jungseattle.org](http://www.jungseattle.org).

February 23

Stories & Tea with **Mary Marguerite**, *Love Stories*, Victorian Manor, 610 First Street, Snohomish, 7:30 pm. \$10 (\$12 at the door) includes tea and desserts, [www.everythingtea.net](http://www.everythingtea.net).

February 24

**Lenore Jackson**, *The Times of Our Lives*, Ravenna Third Place, 6505 20th Avenue NE, (206) 525-2347, 7:30 pm.



## March

March 5 and 12

*Fairy Tales*, class by **Lee Roloff**. For more information: (206) 547-3956, [www.jungseattle.org](http://www.jungseattle.org).

March 11

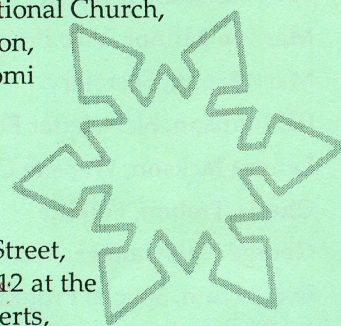
Tellers Night Out, **Mary Brugh**, *Turf Fire of the Imagination*. All for Kids Bookstore, 2900 NE Blakeley, (206) 621-8646, 7 pm.

March 13

Tea and Tales: *Stories From the British Isles*, Richmond Beach Congregational Church, Shoreline, 2 pm. \$6 admission, includes tea and treats. Naomi Baltuck (425) 776-1175.

March 30

Stories & Tea with **Mary Marguerite**, *Adults Only*, Victorian Manor, 610 First Street, Snohomish, 7:30 pm. \$10 (\$12 at the door) includes tea and desserts, [www.everythingtea.net](http://www.everythingtea.net).



March 31

**Naomi Baltuck**, **Madeleine Herczog**, **Elly** and **Bea Garrard**, *Stories and Songs for the Irish at Heart*, Ravenna Third Place, 6505 20th Avenue NE (206) 525-2347, 7:30 pm.

## ongoing events

**Sundays, Global Griot, KSER 90.7 fm**

Broadcasting 8-11 Sunday mornings, live online at [www.kser.org](http://www.kser.org). Bringing three hours of stories, music, poetry, culture, and myths from around the world into your home every week.

**First and Third Mondays, Story Circle of Whidbey Island Meets** at 7 pm at the Golden Otter Bookstore in Langley. Call Jean Gervais at (360) 331-1273.

**Fourth Mondays, Raintales Story Circle** Queen Anne Hill, 7 pm. Lenore Jackson (206) 284-2976.

**First Tuesdays, Frog Rock Story Circle** 7 pm, 9702 Sands Avenue NE, Bainbridge Island. Call Alyson at (206) 842-5293 or Ed at (206) 842-4562.



# Seattle Storytellers Guild

for updated information see  
[www.seattlestorytelling.org](http://www.seattlestorytelling.org)  
or call (206) 621-8646

## 2004-2005 Board

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## Membership Form

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Today's Date \_\_\_\_\_

NEW \_\_\_\_\_ Individual, \$20 \_\_\_\_\_

RENEWAL \_\_\_\_\_ Family, \$30 \_\_\_\_\_

Institutional, \$35 \_\_\_\_\_

Seattle Storytellers Guild  
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