



In the Wind

Gene Frieze Scholarship

The Seattle Storytellers Guild announces the 2005 Gene Frieze Scholarship process. Gene was a much-loved member of the storytelling community who passed away in 1995. The scholarship fund was created to honor his memory.

The award of \$100 must be used to attend a storytelling conference, workshop, class, or project. If selected, proof of your use of the scholarship (receipt, ticket stub, etc.) will be requested. To qualify for this scholarship you must be a resident of Washington or Oregon and be a member of a storytelling guild in Washington or Oregon or of the National Storytelling Network. Your application must include:

1. Your name, address, phone number, and the storytelling guild to which you belong.
2. Your storytelling experience (beginners are encouraged to apply).
3. A description (300 words or less) of how you would like to use the scholarship.

Send your application by May 15, 2005, to:

Gene Frieze Scholarship Committee
Seattle Storytellers Guild
PO Box 45532
Seattle, WA 98145-0532

willingness to take on a little extra work. Previous board experience is not required. To be considered for a position, you should be an active member of the Seattle Storytellers Guild.

All positions (see list on page 8) are open for election and are held for one year, beginning in June. Board members take an active part in the events of the Guild and are asked to attend monthly meetings.

If you are interested, please send a letter of interest including your first choice for board position by June 1. If you would like more information, call the Guild at (206) 621-8646 and leave a message, and someone will return your call.

NW Folklife Festival

Cherie Trebon

Memorial Day Weekend, May 28-30, will be here before you know it, so mark your calendars and plan to attend this great, FREE festival (and your generous donation will help keep this event alive). Storytelling will again take place every day of the festival, with four major concerts, a story swap, the ever-popular Liars Contest, and more.

NW Folklife encountered more challenges than ever this year with limited stage space and overcapacity applications, so not all applicants were selected to perform. While generous time was allotted for storytelling programs, most of which are co-sponsored by the Seattle Storytellers Guild, there are fewer slots than in the previous two years. If you applied but were given a "by" this year, please consider telling at the Story Swap or Liars Contest (10-minute time limit for each). You can sign up

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WANTED: Board Members

Could this Be You?

The Seattle Storytellers Guild is looking for individuals to fill vacating positions on its Board. The Guild, as do all nonprofit organizations, relies on volunteers to guide its business and direction. Qualifications for Board members include a love of storytelling, good ideas, great enthusiasm, and

Remembering a Legend

Jackie Torrence

The storytelling community mourns one of the great pioneers of the modern-day storytelling movement with the passing of Jackie Torrence. Few storytellers have had a greater impact on the emerging field of storytelling as an art form. The storyteller died on November 29, 2004, at her home in Salisbury, North Carolina, after struggling for several years with health problems. She was 60 years old. Torrence's work lives on through the hundreds of storytellers whom she has influenced over the past three decades.

Noted for her animated style, she first appeared at the National Storytelling Festival in 1977 and quickly became a spokesperson for the storytelling movement and for the National Association for the Preservation and Perpetuation of Storytelling (NAPPS), forerunner to the National Storytelling Network and the International Storytelling Center. She served as a board member for the NAPPS organization in the early 1980s and went on to experience success unknown in the field. Traveling across the United States and to Canada, Mexico, and England, she was frequently featured in major media outlets—including the *Wall Street Journal*, *Late Night with David Letterman*, and *CBS Sunday Morning with Charles Kuralt*. Because of her popularity and high visibility, she is often credited with moving the storytelling revival from regional awareness into national notoriety.

Torrence once noted that being asked to perform at the National Storytelling Festival changed her life. "It was as if the clouds were going away after a very bad storm," she said. The storyteller appeared numerous times over the festival's 32-year history but had been absent in recent years due to physical ailments.

Significantly, she made her final appearance in 2004 with a surprise Saturday evening performance . . . arranged by colleagues Diane Ferlatte and Gladys Cogswell in collaboration with the International Storytelling Center and the National Storytelling Network. The audience showed their delight by giving Torrence a standing ovation, chanting her name, and refusing to let her leave after the performance concluded.

During her almost three-decade career, Torrence produced nine recordings on several labels, all of which won awards, and appeared in three television specials. In 1989, her work was recognized in a well-known book by Brian Lanker entitled *I Dream A World*, a photographic essay about African-American women who have changed America . . .

(Reproduced with permission from an article on the International Storytelling Center website, www.storytellingcenter.net.)

Is Your Storytelling off the Path?

Doug Lipman

When I was new at creating stories, I felt that my job was to design a story's shape and then force the images to fit. Put another way, I held the reins so tightly on the creative process that the vividness of the imagery was stifled. It took me years to learn to create stories by becoming a receptive follower of internal images. Only then did the images neigh! I was lost in one half of the paradox of "control" and "follow." Whenever we lose touch with either extreme, I have learned, our storytelling suffers.

What are the areas in your storytelling where YOU need to relinquish some control of the process? In creating stories? In learning stories? In the process of telling them?

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In the Wind

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Publisher

Seattle Storytellers Guild

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Lenore Jackson, Layout

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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

Summer issue deadline: June 15

So You Want to Tell a Story

Five tips for making it a great one

Cherie Trebon

One thing that I have learned in nearly fifteen years as a professional storyteller is that all storytelling experiences are not equally successful and some are downright painful. In order to keep the latter to a minimum, I'd like to share a few tricks of the trade that have worked for me over the years.

Whether you're telling a story to a group of young children, an audience of 300 adults, or sharing it at a story swap, workshop, or a family gathering, there are some things you can do to ensure an enjoyable experience for teller and listeners alike.

1. Choose an appropriate story. Make sure you know your audience, as a story that works well with one group may be a huge flop with younger or older listeners. Solicit advice from teachers, librarians, and more experienced storytellers if you're concerned about the appropriateness of a story.
2. Know your story. Eliminate unnecessary information, confusing subplots, or unnecessary detail. Use interesting language. Practice. Using a tape recorder is an excellent way for you to hear whether the story flows well, whether there are annoying speech mannerisms, and whether you need to put some inflection in your delivery. Every audience deserves the very best you can give them. Even a work-in-progress needs practice before you present it for feedback.
3. Time yourself. In almost every instance there is a time limit for each teller or story. It is downright rude to exceed the time allotted.
4. Have a dynamic beginning to draw your listeners into the story; a steady-moving delivery for the body of the story, with no unplanned sidetracks, to keep your audience engaged; and a definite ending. There should be no doubt that your story is over.
5. Be a good listener if you want good listeners. While another person is telling their tale, give them the same degree of attention that you want to receive. Side-conversations, flipping through notes, excess fidgeting, and so on are discourteous and distracting to the teller and the audience alike.

There is no ironclad guarantee every storytelling experience will be a hundred percent successful. However with work, practice, honesty with

yourself, and respect for your audience, you can have a good time and know you've done the best you can. And really, that's what it's all about.

Jane Yolen—and Friends

Jill Johnson

She is short and round and animated in a gentle, grandmotherly kind of way. For that is what she is—a grandmother—or as she said, "the Hans Jewish Andersen of children's literature." She read *Owl Moon*, her Caldecott Medal story of a little girl going owling in winter with her father and as she "hoo-hooed," the kids giggled with delight. When an earnest young girl asked her what her favorite book was, she smiled and replied, "whatever one I'm working on." She talked about the pain and challenge of writing *The Devil's Arithmetic* and *Briar Rose*, two books with Holocaust themes. She talked about collaborations with other authors: "each time the process is different, because the people are different." She read *King Tall Shanks* (in which the Emperor with no clothes is a frog) with a dry, laconic wit which exposed the fools and the foolish to even the youngest listeners.

Watching her read was a lesson in good storytelling: it was as if the story "spoke." We adults could see the intellect and thought behind the writing even as the kids delighted in its moods and characters. We watched amazed as she played with language; the kids laughed at the silliness of it. She finished with a reading of one of her newest books, a children's biography written to celebrate the 200th birthday of Hans Christian Andersen. She captured beautifully the homely, awkward boy with grandiose dreams which finally—through incredible persistence—came true. When, at 14, he was turned out and headed for Copenhagen alone, she turned to a 13-year-old girl in the audience and asked, "Could YOU do that?" The startled girl shook her head; the lesson was unmistakable.

As I sat and listened, I remembered MRM's passionate statements about children—the importance of their being exposed to the best minds. This woman speaks to children—and uses all her wit and her mind and heart and skill in doing it.

(Jane Yolen's March 6 appearance at the Bayview Store Front Room on Whidbey Island was sponsored by all the Island County libraries.)

PERFORMING TELLERS DIRECTORY

new listings

Kathy Currie

www.seattlestorytelling.org

Website Update

Jill Johnson

The Seattle Storytellers Guild website was created for many reasons—to announce our presence and provide information about the Guild, to get information about Guild events out quickly and efficiently, to establish electronic communication with other like-minded organizations, and to promote storytelling in our region. But storytellers who decide to post a personal listing on the site have another purpose: self-promotion. Lots of storytellers (make that lots of people) have really ambivalent feelings about this. They know it's necessary, but there's something . . . well . . . a bit unnerving about tooting your own horn. Some people worry about the cost of a website; it can be expensive to set up—and to maintain. Our website helps both these kinds of people feel better. When you have a listing in our Tellers Directory, you are promoting yourself AND the Guild—and it's a LOT less expensive than many alternatives.

But—does it work? First indications are—a resounding YES. Tellers are being contacted and hired by people solely on the basis of their listings on our website.

Case in point: on my Africa trip, I got a crucial booking at an international school in Cameroon solely based on the website information. It was quick, easy—and I didn't have to send out ANYTHING except the initial inquiry and contact information. Later, I had a friend in Philadelphia setting up a schedule for me. She emailed copies of the website page—and I got bookings. When people at a gig stop me just to mention how much they like the site, I KNOW we're doing something right!

..... NW Folklife

(continued from page 1)

one hour prior to each event at the stage. All of the storytelling events will be held in the Center House Theater unless there are last minute changes. A tentative listing of events is below, but check the festival program, as changes could occur between now and the program print date.

Friday 7:00–10:00 pm, *NW Storytellers Showcase* (ages 10 and up)

Saturday 1:00–3:30 pm, *Family Storytelling Concert*
7:00–9:00 pm, *Ghost Story Concert* (ages 10 and up)

Sunday 4:00–6:00 pm, *Liars Contest* (open mike) 7:00–9:00 pm, *Special Concert of Women's Stories* (ages 10 and up)

Monday 1:00–3:00 pm, *New Teller Showcase and Story Swap*

The Children's Stage will also host storytellers at various times throughout the weekend.

Shoreline CC Class

The Art of Storytelling Class will be held from March 28–June 8 on Monday and Wednesday evenings from 5:00–7:20 pm at Shoreline Community College/Lake Forest Park Towne Center. For more information, call (206) 546-4611 or (206) 546-4795.

Editor's Note

Jill Johnson

In a recent article in the AARP Magazine (yes, I read it now and then), I came across an interview with Garrison Keillor: fellow Minnesotan, storyteller, and creator of *A Prairie Home Companion*. When asked about what he had learned about himself so far (at age 50), he replied, "Well, that's the great thing about being this age. You learn this great lesson of life: it's not about me. It's just not. The matter of talent—which seemed so important to you when you were young—is not of great importance. We're simply a conduit. We take things out of the air into us and put them in the form of stories. That's pretty much it."

I like that. Happy Spring.

Benjamin A. Botkin Prize to Olympia Folklorist *Margaret Read MacDonald*

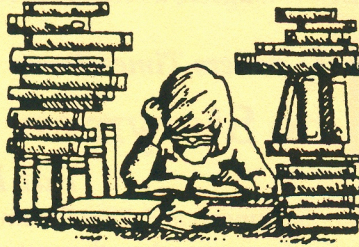
Jens Lund, folklorist based in Olympia, Washington, has been awarded the 2004 Benjamin A. Botkin Prize by the American Folklore Society, at their

recent annual meeting in Salt Lake City. The Botkin Prize is awarded yearly to an individual for "outstanding achievement in public folklore." Lund was awarded this prize "for his legacy of positively affecting the lives of thousands of everyday people through his work in documenting community tradition bearers across our nation." His colleagues have identified him as "a model for the essential work of the profession."

During Lund's thirty-year career in public folklore he has worked with the Library of Congress (most recently on its Veterans History Project); the Smithsonian Institution; the Pew Charitable Trusts; and numerous universities, museums, and state agencies, including the Washington State Arts Commission. He was director of the Washington State Folklife Council from 1984 through 1990. Lund has conducted field research in 23 states and in Canada. In 1988–1989, he organized the statewide folk art exhibition for the Washington State Centennial. Lund has helped initiate many ongoing public folklore programs, including the National Cowboy Gathering in Elko, Nevada.

Lund has taught at six universities and is the author of over 50 publications, including the books, *Flatheads and Spoonneys* and *Folk Arts of Washington State*. He received his Ph.D. in folklore and American Studies from Indiana University in 1983 and came to Washington State in 1984.

Folklore is at the heart of all cultures, including our own. It is the body of traditional belief, custom, and expression of what we do, know, make, and say. It is handed down largely by word of mouth and maintained without formal instruction or institutional direction. A folklorist is a scholar who researches and collects folklore; teaches about it; and presents it through publications and other media, such as exhibitions, films, and public events. Lund is currently the program manager of the Washington State Parks and Recreation Commission's Folk and Traditional Arts in the Parks Program.



..... Doug Lipman

(continued from page 2)

If you script and memorize your stories before telling them to listeners, for example, you may be out of touch with the give-and-take by which your listeners help you shape your stories. You may need to waken to the tidal pull of the audience's reactions. But there's another side of the paradox, too. It's just as possible to hold the reins too loosely . . .

I remember when I was a new storyteller, auditioning for . . . a festival. I had worked hard and long on a 20-minute story of Thomas Wentworth Higginson, the white abolitionist who, in 1862, became the first colonel of a regiment of freed slaves. I had boiled his story down to a series of carefully chosen images. Then I told the images in first person.

I failed the audition.

Years later, I realized my mistake. I had shaped the story well, but had put almost no attention on shaping the words and my way of speaking. I hadn't created a consistent character who was a believable 19th Century New Englander. In short, I had counted too much on the flow of interaction between me and my listeners. I had lost sight of the "taking charge" half of the paradox—in the area of language and performance. To make this story succeed, I needed to be much more careful about how I was affecting my audience; I needed to tighten the reins!

What are the areas in YOUR storytelling where you need to claim more control of the process? In performance, as in my audition? In creating or learning stories? In eliciting stories from others? . . .

(Adapted with permission from Doug Lipman's email newsletter, E-tips From the Storytelling Coach, February 2, 2005. You can subscribe to this free newsletter by contacting Doug at eTips@storytellingcoach.com or visit Doug's website at <http://storydynamics.com>.)

WORKSHOP

Storytelling Coaching with Doug Lipman

Portland, Oregon

April 28–May 1

9 participants, \$545

Workshop will include a detailed explanation of the coaching process and individual sessions with Doug and the group.

For questions or more information please contact Terry Jordan at tjord1017@aol.com or visit www.storydynamics.com/portland.

Guild Events

Tellers' Night Out

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

April 8 – An evening with **George Neiswanger** and **Peter Chelemedos** – George is known for world folktales, original material, and inspirational stories. Peter, a retired sea captain, tells of growing up in the Depression and World War II. Both these tellers delight audiences with poetry, humor, and personal reminiscences. George and Peter have been treasured members of the Guild for many years.

May 13 – **Rebecca Hom** – *Like Dandelion Fluff: Stories on the Wind*. Join us for a delightful evening with a storyteller who follows the stories of her heart wherever the breezes carry them. Rebecca is known for her interest in world wisdom, folktales, and personal/family stories. A teller since 1989, stories have taken her throughout the Northwest and as far as Szechuan, China—and this summer to Bosnia!

June 10 – **Marilyn Milnor** – *Stories for the Heart, Mind, and Soul*. An accomplished teller of both traditional and contemporary tales, Marilyn likes to combine a story with a song and often accompanies herself on the ukulele. After a brief meeting to elect the Board for the next year, Marilyn will give us a little humor, song, wisdom, and nourishment for the soul—and then we'll have a little nourishment for the sweet tooth at our **Annual Dessert Potluck**.

Ravenna Third Place

Featured teller followed by open mike, last Thursdays at 7:30 pm, Ravenna Third Place Books & HoneyBear Cafe, 6505 20th Avenue NE, (206) 525-2347.

April 28 – **Alice Susong** and **Ranger Dunbar** – *True Life Adventures With Ranger Dunbar*. Alice tells stories and Dunbar sings songs about their 30 years in places like the Rocky Mountains, the Grand Tetons, and Yellowstone. They are now in Sequim, where Alice tells stories on a regular basis. They have performed for the last three summers in Olympic National Park.

May 26 – **Kathy Currie** – *A Woman's Diary on the Oregon Trail*, based on the diaries of pioneer women and *Letters From a Woman Homesteader* by Eleanor Pruitt Stewart and a tall tale. Kathy is an actor and storyteller. She has been telling for nearly 30 years at schools, camps, and community festivals. She is the founder of Bards By The Bay in Poulsbo, where she and her husband live on a house boat.

June 30 – **James the Obscure** – *The Ancient Warrior's Heart—or Why'd they send the teeniest goat first?* Stories from the ancient Irish and Viking peoples: "By their

tales we know their courage. By their tales we know their justice. By their tales did the wise teach the young what it meant to be a good man or a good woman." James the Obscure is medieval persona of J. Dean Hodgson, a retired school librarian.

Tellers Times Two The Storymen

Pat Peterson

Dennis Duncan and Don Patzman had been telling stories for years when they attended a workshop by Camille Wooden and Dawn Kuhlman. That session on tandem telling and improvisation launched them into a new dimension of performing.

At the October 2004 Forest Storytelling Festival, Dennis and Don regaled us with *The Three Wishes*. Their distinctive styles are complementary and when they weave a story together, they leave the listener smiling.

Every year, they tell almost 700 stories to over 23,000 students in Port Angeles schools. How lucky that community is to have such dedicated tellers!

The Storymen have produced five CDs of individual and tandem telling. On *Jack Tales* they tell their own version of *Jack and the Beanstalk* plus two less well-known Jack stories. *Tandem Tales* presents their combined talents with a new twist on familiar stories. *The Fisherman and His Wife* and *The Three Wishes* are two selections from the CD.

Don has recorded some of his favorite and most requested stories (like *Wishing Penny* and *How Rabbit Lost His Tail*) on *Stories for the Young*. Dennis has produced two CDs, *Storyteller* and *Storyteller 2004* with such treasures as *Wiley and the Hairy Man*, *The Lost Half Hour*, and *Hardy Hardhead*. The CDs are \$12, including shipping. For more information contact Don at (360) 452-5501 or don_patzman@yahoo.com.

Port Angeles Festival

Another event you won't want to miss is the Eleventh Annual International Forest Storytelling Festival on October 14–16 in Port Angeles. A dynamite group of featured tellers will participate, including Gay Ducey, Tim Tingle, Eth-Noh-Tec, Paul Wilson, and Kathy Currie. Local tellers will complete the program. Registration and additional information will be included in the summer issue of *In The Wind*. The festival is sponsored by The Story People of Clallam County and will be co-chaired by Pat Peterson and Cherie Trebon.

Spring Calendar

April

3 Randel McGee

workshop, *Persona Telling: Adding Character to Your Performance*, All for Kids Bookstore, 2900 NE Blakeley, 2 pm, \$15 Guild members/\$20 non-members. Call Pat Peterson (206) 935-5308 to register.

6 Leslie Creed, storyteller in the Makah tradition, Shoreline Community College/ Lake Forest Park Towne Center, 5:30–7:00 pm, call (206) 546-4611 or (206) 546-4795 for more information.

8 An evening with George Neiswanger and Peter Chelemados, Tellers' Night Out, All for Kids Bookstore, 2900 NE Blakeley, 7 pm, (206) 621-8646.

9 Jill Johnson *Transformation Tales*, Mountlake Terrace Library, 2 pm.

23 Jill Johnson *Transformation Tales*, Lynnwood Library, 2 pm.

27 Mary Marguerite *Audience Choice*, Stories & Tea, Victorian Manor, 610 First Street, Snohomish, 7:30 pm, \$12 (includes dessert) www.everythingtea.net.

28 Alice Susong with Ranger Dunbar *True Life Adventures With Ranger Dunbar*, Ravenna Third Place Books, 6505 20th Avenue NE, 7:30 pm, 206-527-2347.

29–May 1 Epic Weekend of Women's Stories, Camp Howdy, Belcarra, BC, \$120 full weekend, \$65–75 day, contact Nan Gregory at wildgirl@telus.net or Anne Anderson at legistics@telus.net.

May

13 Rebecca Hom *Like Dandelion Fluff—*

Stories on the Wind, Tellers' Night Out, at All for Kids Bookstore, 2900 NE Blakeley, 7 pm, (206) 621-8646.

14 Jill Johnson *Mabuhay! Stories from the Philippines*, Arlington Library 11 am, Stanwood Library 2 pm.

25 Mary Marguerite *Parents' and Children's Tales*, Stories & Tea, Victorian Manor, 610 First Street, Snohomish, 7:30 pm, \$12 (includes dessert) www.everythingtea.net.

26 Kathy Currie *A Woman's Diary on the Oregon Trail*, Ravenna Third Place Books, 6505 20th Avenue NE, 7:30 pm, 206-527-2347.

27–30 NW Folklife Festival, Seattle Center.

June

10 Marilyn Milnor *Stories for the Heart, Mind, and Soul*, plus Annual Meeting and Dessert Potluck, Tellers' Night Out, All for Kids Bookstore, 2900 NE Blakeley, 7 pm, (206) 621-8646.

30 James the Obscure *The Ancient Warrior's Heart*, Ravenna Third Place Books, 6505 20th Avenue NE, 7:30 pm, 206-527-2347.

Ongoing Events

Sundays, Global Griot, KSER 90.7 fm Broadcasting 8–11 Sunday mornings, live online at www.kser.org. Three hours of stories, music, poetry, culture, and myths from around the world.

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 (206) 842-5293 or Ed (206) 842-4562.

Vancouver Epic Weekend

This year's Epic Weekend will be held April 29–May 1 at YMCA Camp Howdy on beautiful Indian Arm, an hour from Vancouver, B.C. Stories Celebrating Women will feature stories from any and all traditions celebrating any and all aspects of womanhood. Accommodation for the full weekend may still be available. Day listeners and tellers are also welcome.

If you wish to tell, please contact either Nan Gregory at wildgirl@telus.net or Anne Andersen at legistics@telus.net so that they can put you on a contact list in order to comply with YMCA protocol. This will also help shape the order of stories and avoid duplications.

Celebrate women through stories—the goddess, the good, the brilliant, the bad, the sisterly, the sinister, the wise, the wonderful, the frightening, the foolish, the altruistic, the alliterative. If you need more information, please contact either Nan or Anne.

(Editor's Note: This information was assembled from the Vancouver Society of Storytelling newsletter, www.vancouverstorytelling.org.)

Seattle Storytellers Guild

for updated information see
www.seattlestorytelling.org
or call (206) 621-8646

2004-2005 Board

Pat Peterson, President	(206) 935-5308
Marilyn Milnor, Vice President	(206) 322-7330
Mary Brugh, Secretary	(206) 362-6003
Jill Johnson, Newsletter Editor	(360) 341-2063
Lenore Jackson, Website Coordinator	(206) 284-2976
Cherie Trebon, Folklife	(360) 417-5031
George Neiswanger, Recruitment	(425) 670-1671
Eva Abram, Special Programs	(206) 282-4720

Membership Form

Name _____

Address _____

City _____ State _____

Zip code _____ Phone _____

Email _____

Today's Date _____

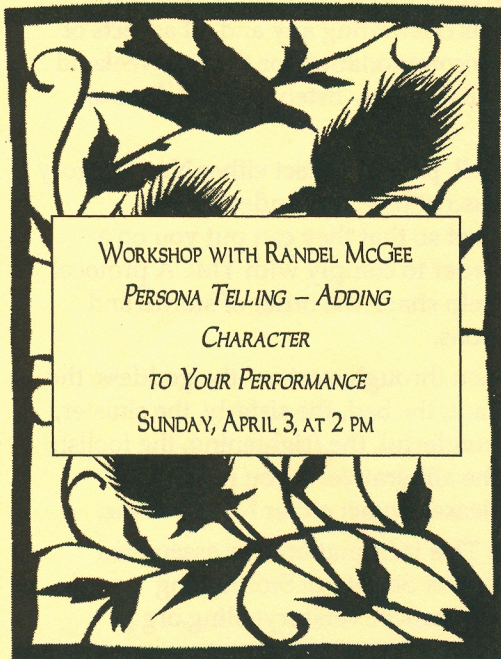
NEW _____ Individual, \$20 _____

RENEWAL _____ Family, \$30 _____

Institutional, \$35 _____

Seattle Storytellers Guild

P.O. Box 45532
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