



VOL. IV, NO. 3

IN THE WIND

SUMMER 1984

FROM THE DIRECTOR:

You may have heard murmurings: A very exciting and momentous opportunity has developed for the Guild. South Seattle Community College has invited us to reside on their campus! The College sees our classes and programs as a valuable addition to their work in building community resources and an enrichment to their humanities curriculum.

Any inter-institutional collaboration is complex, and we are both still feeling our way. We will begin a 6-month residency this July, with the hope that a permanent relationship develop district wide with North Seattle, Central, & South Community Colleges.

Here we are so far: This summer we will jointly produce a celebration of this collaboration--an evening of Stories with Jackie Torrence. (You remember Jackie!) This fall I will teach 2/3 time at South Seattle in the drama and literature departments. I will resume the position of Guild Director and move the office to SSCC. (While a storytelling class will be offered for credit there, I will still offer the introductory class through the Experimental College at the Good Shepherd Center in Wallingford.) The Fall Guest Artist series will be held at all three community colleges each month. Thanks to Naomi and Thom's continued generosity, Story 'n' Snack will continue at their home. We have hired grants writer Patricia Cosgrove-Smith to seek funding for storytelling projects in 1985 which will help to fund staff positions for the Guild. Exciting, huh!?

Some of the support from the college that is being discussed includes space for office, classes, performances, computer access, mailing list & publicity assistance, graphic design & printing, & grants management. What our executive board has expressed (and we would like to hear from our members on this) as the real opportunity here is the chance to address more diverse aspects of storytelling. We would hope to sponsor more small, informal tellings and swapping grounds, collecting projects, lectures and seminars on the oral tradition, and more training and telling opportunities for our local (beginning and experienced) tellers.

A very heartfelt thank you goes to Tobiatha Tucker at this juncture, for taking the reins this past year. Her organizational skills have whipped us into shape, and her good spirit and sensitivity have carried the administrative spark through thick and thin. She has given me the gift of a year's "sabbatical" too, which brings me back to the directorship refreshed and ready to charge forward on this new venture. Thank you, Tobiatha!!

JACKIE TORRENCE TO PERFORM AT SSCC

Nationally acclaimed storyteller, Jackie Torrence, returns to Seattle July 11 for a special celebration performance. The event marks the announcement of the Seattle Storytellers' Guild's move to its new home at South Seattle Community College. Those who attended her sold-out performance two years ago will be delighted to hear she is coming. The performance is at 8 p.m. at SSCC, 6000 16th Ave. SW, Seattle 98106.

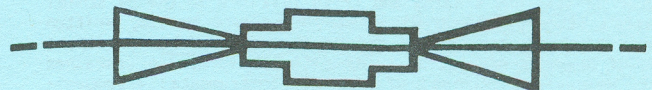
In the June 1984 issue of New Woman, Diane Casselberry Manuel writes: "When Jackie Torrence puts on her great striped robe and spangly gold earrings and takes a giant step into her make-believe listening circle, the story is often hard to hear for all the laughing. She can flash her eyes open and shut faster than a spooked owl, jiggle all over like a bashful bear and weave a gossamer web of breath-holding suspense." Jackie's special magic has been seen on NBC's "Today Show," ABC's "Kids Are People Too" and "World News with Sam Donaldson," and CBS's "Morning News with Charles Kuralt." She has had feature articles in The Wall Street Journal, Time Magazine, New Yorker Magazine, Scholastic Magazine, Woman's World, Woman's Day, Christian Science Monitor, New York Times, Washington Post, Psychology Today, and many more.

Tickets are limited for this one performance, so advance purchase is advised. For ticket information and directions call 764-5308 or 775-5954. Ticket prices are \$5.50 for general admission and \$4.50 for children over 10, students, seniors, Guild members, and groups of 10 or more. Please, no children under 10.

The Guild will move to SSCC in July, but phone arrangements and office hours have not been settled. You may reach me at my new number, 547-1944. (But have patience. This is going to be a hectic summer!)

And a special thank you to you, the membership, too. Such a juncture/opportunity as this is a reflection, of course, of the power of storytelling, but also of the generosity and dedication of the members. Bravo!

Clare Cuddy



Keep your emotions engaged when you read this issue of "In the Wind," then share your reactions, positive or negative. Letters to the editor of "In the Wind" may not bring you fame and fortune, but there is a certain satisfaction in seeing your name in print.

With this issue we introduce a new column, "SOURCES: About stories and the folks who tell them." Margaret Read MacDonald, author of that indispensable tool, *The Storyteller's Sourcebook*, will be reviewing books of interest to storytellers. Her first column is a delight, filled with gems mined from her extensive reading.

Comments on approaching authors for permission to tell copyrighted stories will have to wait until the fall newsletter. Just too many interesting things happening and too little room to explore them. So if you have written to authors and have received any kind of response, please let me know by September 20.

Cathy Wellner



JANE YOLEN TO GIVE WRITING WORKSHOP AND READINGS

Storytellers know well the wondrous web Jane Yolen spins with her stories of fantasy. She'll be doing some of that spinning in Seattle this summer. From July 20-22 she will be part of the second annual Spectrum Summer Writers Conference at the University of Washington. Besides her workshop sessions, she will be giving a reading Friday, July 20, 3:30 p.m., in Kane Hall. Tickets for the reading are \$3 (call 543-8037 for advance ticket info.). For more information on the conference, call 543-2590 and request a brochure. She will also be autographing books at the University and Secret Garden book stores. (See CALENDAR.)

The spring issue of *The National Storytelling Journal* includes both an article by and interview with Jane Yolen. In the interview and in her introduction to *Tales of Wonder*, she writes of that moment when a story is born. From the book:

"For any storyteller there are two starting places for a tale. One is physical, touchable, knowable, and immediate. The other lies deep in the hidden recesses of the heart. Often years stretch between the two starting places, and the author feels like a weary traveler trudging through an unknown landscape with a tatter of a map clutched in a desiccated hand. Suddenly the map matches a place, the squiggles of line translate into a river or a mountain, a moment in map time becomes a meeting. A story begins.

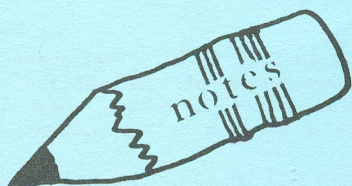
"The Japanese have a word for it: saku-taku-no-ki.

"Saku--the special sound a mother hen makes tapping on the egg with her beak.

"Taku--the sound the chick makes tapping from within.

"No-ki--the moment when the tappings come together.

"Saku-taku-no-ki is the instant when the chick pecking on the inside of the egg and its mother pecking on the outside reach the same spot. The egg cracks open. New life emerges. In just that way a story begins, with the physical tapping on the outside and the answering emotion tapping from within."



Joe Heaney, master singer and teller of traditional Irish stories, died May 1 of a pulmonary disease. His remains were returned to Ireland, where, in the County Connemara district to the west, he had grown up listening to songs and stories. The recipient of numerous awards for his work, he was in Seattle as a lecturer in sean-nos singing and Irish folklore in the UW School of Music's Ethnomusicology Division. A tribute to him, written by Susan Auerbach, appeared in the May 9, 1984 *Weekly*. In it she writes of Heaney's dedication to traditional form: "An unabashed purist, Heaney was critical of spritely instrumental accompaniment to Irish song and dramatic special effects in storytelling. Sadly, he found no one who could do justice to his 'precious' inheritance."

KUOW, 94.9 FM, devotes three hours every Saturday morning to folk music. From 9 to 10 Fiona Ritchie hosts an hour of Celtic music, "Thistle and Shamrock." Then Jon Lindemann follows with "Our Own Folk" until noon. Then from 5-7 Garrison Keillor fans can catch up with the news from Lake Wobegon on "Prairie Home Companion."

Spencer Shaw's contribution to children's literature and storytelling will be given further recognition this summer when he gives the keynote address to the World Congress of the International Reading Association at the Shangri-La Hotel in Hong Kong on August 1. For his talk on "Preserving Cultural Traditions through the Art of Storytelling," he has invited people from England, China, New Zealand, and Australia to share stories indigenous to their cultures. Before flying to Hong Kong he will speak to the Society for Children's Librarians (Japan Library Association) and the Japanese Board on Books for Young People (a chapter of IBBY). There he has been asked to speak on the art of storytelling and the traditions of American oral literature. The Japanese are familiar with Native American, Afro-American, and tall tales through translation but want to hear them told in their original language.

The King County Library System now has the NAPPS videocassette, "Stories Are Everywhere," available for loan. The 26-min., color film is narrated by Doc McConnell and features storytellers Barbara Hughes, Ray Hicks, and Jackie Torrence, with background music by The Chieftains. The film comes close to capturing the magic of a live performance through the everyday, traditional, and revivalist storytelling of three master tellers. A top-notch film for storytelling classes, workshops, and any community group that enjoys a good yarn. This would be an excellent film to show to people who have not yet discovered storytelling as well as to those already converted.

The swapping grounds at the 1984 Folklife Festival drew so many people it had to move into a larger room. Sharon Creeden organized the three-day event and kept stories flowing through all nine hours. Several audience members mustered their courage and joined tellers that included Sharon, Pat Peterson, Marilyn Grevstad, John Clancy, Naomi Baltuck, Tom Galt, Cathy Wellner, Margie MacDonald, John Erickson, the Shoalwater Storytellers, and Rebecca Chamberlin-Fenwick. Rebecca also gave two powerful stage performances of Salish stories, appropriately introduced by Vi Hilbert's telling of a story in the language.

The Northwest Women's Cultural Celebration, which will take place at The Evergreen State College in Olympia, WA, on Aug. 25 & 26, will celebrate women's contribution to culture in the Pacific NW. Women working in a variety of creative fields and from diverse ethnic and cultural backgrounds will meet for a two-day festival to show their work and to share the richness of women's lives through creative expression. This event, open to everyone--male and female--is being organized by women and will feature women who are dancers, performers, musicians, poets, storytellers, and visual artists, from Alaska, British Columbia, Washington, and Oregon. Tickets are \$15 for one day, \$25 for two days. For more information contact NWWCC-84, P.O. Box 380, Tacoma, WA 98401.

Floating Eagle Feather and Ernest Sternglass, a radiation physicist, are editing a book to be entitled *Waging Peace: Stories and Studies to Empower People to Work for Peace*. If you have a story that would fit into such a collection (or an appropriate scientific study), send it, along with copyright permission, to Floating Eagle Feather, Box 2192, Charleston, SC 29403.

Yet another regional storytelling newsletter gives evidence of the strength of the renaissance of which we are a part. From out of the Midwest comes *Swapping Ground*, the newsletter of the Chicago Storyteller's Guild. Becoming a member of other storytelling groups is a great way of forming your own network around the country. To subscribe to the quarterly newsletter, send \$10 to Mary Ann Gilpatrick, 2925 W. Belden, Chicago 60647.

Nine boys and one girl, all members of the Cultural Association of Story-Tellers of Japan, will be in Seattle from July 22-August 22. The local visit of CAST members is being sponsored by Camp Fire, which is providing host families for the 12- to 16-year-olds. The activities of CAST are wide ranging and impressive and include creation of storytelling books and tapes (in Japanese and English), lectures, theme parties (in which they listen to and read stories, act them out, paint and draw the scenes they like most, and express themselves through story), performances, study sessions, and international exchange visits. The young people will be guests at the July 26 Story 'n' Snack (see calendar). Anyone else willing to host a storytelling get-together for them or wanting to make connections can call Rhea Wesson at Camp Fire, 524-8550. Let's make them welcome and take advantage of this rare opportunity for international exchange.



A PROPOSAL FOR
PROFESSIONAL STORYTELLING

By Ralph Wallenhorst

Exchanges with nearly 2,000 teachers in 50 school systems have convinced me that large-scale future opportunities for earning a living as a storyteller lie in the classroom rather than at festivals and in coffee-houses. With imaginative market development, I believe 50 to 100 jobs as full-time storytellers can be brought into existence during the next 20 years.

Involved, essentially, is creation of a new profession. I do not think there are presently a half-dozen storytellers in the U.S. willing to do classroom storytelling in a way school superintendents (and city legislative bodies) are willing to pay for.

What's the potential market? At any single age level, in U.S. schools, are about 3,500,000 children. To provide them with a single storyhour a year, we'd need 70 full-time hard-working tellers. An alternative is to have, in each school, a teacher capable of telling stories. For that, we'd need 7,000 trained teachers. If our basic objective is to bring storylistening back into the lives of children, we must begin planning on this scale.

A new breed of storyteller is required, one who views himself or herself as a specialized educator rather than an "artist." More like a traveling music teacher than a prima ballerina. Willing to conduct, typically, six half-hour storyhours each day for the same per-diem pay as a conventional schoolteacher. Willing to move from school to school rather than having a fixed base.

For classroom effectiveness, the storyteller may have to enlarge his repertoire. He'll need a separate, non-duplicating program for each grade level from K through 6, plus specialty material for the Halloween, Christmas, Valentine's Day, and Easter seasons. In addition, he'll need skills in encouraging and directing children in telling stories themselves. And the ability to train teachers in more effective storyreading.

A start toward building this new profession can be made in a single locality by a single teller. I'm currently booked into about 40 schools per year as storyteller-in-residence. (I'm also doing workshops for teachers from Florida to Minnesota.) But the market-development is unnecessarily expensive in time and money for one person, and there are many effective things that cannot be accomplished on a local scale.

Leadership in developing these jobs could be taken over by the two professional associations, the American Storytelling Resource Center and the National Association for the Preservation & Perpetuation of Storytelling. Several areas belong high on the priority list:

- *A major educational effort targeted at school superintendents, school boards, and colleges of education. Better reporting of the storytelling craft in educational journals is essential. Presentations should also be made at their conventions. Direct mailing of a brochure also would be effective.

- *A new willingness by educational storytellers to share their marketing skills and experiences. This would replace the prevalent attitude of cutthroat competition and suspicion, under which all knowledge of potential customers and of promotion techniques is concealed as a valuable trade secret.

- *Some form of screening or certifying the skill level of classroom storytellers, so the school superintendent can make an informed choice among candidates. If the first storyteller that a superintendent hires is only marginally competent, that school system can be lost for a decade as a potential market.

- *Getting some university to set up a competent, credit-bearing sequence in storytelling, including graduate credit for teachers and librarians attending summer school. The instructor should be a skilled practitioner--with, say, 500 classroom performances--rather than an academic. The key here is finding a dean open to the idea, since storytelling is almost 180 degrees away from the current lock-step emphasis in schools of education and schools of library science.

Most educational administrators today, I have found, look on storytelling as a harmless and lightweight hobby. The program outlined here is not the only way to change their minds...but it would be a strong start. Through it, storytelling could begin to recapture some of the respect in which it was once held in education.

[Ralph Wallenhorst has conducted nearly 600 classroom storyhours for more than 30,000 children. He is director of the Storytelling Center, 132 Aldrich Place, Buffalo, NY 14220.]

Ed. note: I read Mr. Wallenhorst's article in "Talking Leaves," found it provocative, and asked his permission to reprint it. I welcome your reactions and know he would too.



A STORYTELLER'S RUSSIA

Mother Russia called us, and we came, 34 Americans from seven states on a good-will tour for the purpose of creating heart connections with the Soviet people. We came bearing hand-made quilts (over 30), thousands of buttons saying, "peace & freedom" in Russian, pen-pan letters, cassettes, books, kites, and our own hopes and fears of what the three weeks would bring. We came not because it was the rational, logical thing to do but because, like the simpleton or the youngest son or daughter in fairy tales, we heard the intuitive call, and we responded. And the experience changed our lives.

I have never received so much love nor felt so deeply about a people. We recognized the power of love to transcend limitations and consequently went places and experienced things people said were impossible in the Soviet Union. We visited in homes and shared meals; we had intimate conversations with Soviets in parks and gardens; we met one on one with teachers, university professors, members of Friendship & Peace Committees, teachers of yoga and meditation, and refuseniks, and exchanged thousands of addresses.

We saw "Cinderella" performed in English at a school in Moscow, and we discoed with children in Tbilisi. I brought back illustrations of Stuart Little and the Wizard of Oz, hand-made stuffed toys, dozens of Russian and Ukrainian folk tales, and cassettes of church services, folk dancing, and children singing, reciting poetry, and telling some of the stories I taught them. Most importantly, I recorded their thoughts about world friendship and peace.

Everywhere we went we spread out like ants. People recognized us as Americans and sought us out in bookstores, markets, on streets, and at public monuments. In some cases the people took real risks in extending the handshake of friendship. They offered us their hospitality, their belongings. They bought us gifts of vegetables, perfume, records, and books. They gave us their love--unconditionally. We were awed, humbled, and deeply touched as we faced the "enemy" and recognized our brothers and sisters.

We were not an ordinary tour group. We had behind us the hopes, prayers, and thoughts of thousands of families and friends back in the U.S. I had talked with over 6000 children about the trip before leaving and carried with me over 3000 pen pal letters, handmade buttons, and gifts of friendship and peace.

The Soviet teachers of English loved the storytelling tapes for both their literary content and their clear enunciation. So now the stories of Jay O'Callahan, Laura Simms, Cathy Wellner, Suellen Adams, Tom Galt, and I are being emulated and shared in the Soviet Union. What a wonderful thought.

Going to Russia was for me a grounding experience. The Russians understand the value of roots, and Americans understand what it is to have wings. Roots and wings. We need both to be whole and complete.

While in the Soviet Union, we discussed with the Peace Committee in Moscow the possibility of a U.S./Soviet Cultural Exchange, which would bring 250 Americans together with their professional counterparts (performing artists, physicians, health educators, engineers, and others) in April 1985. The delegation would include children accompanied by parents and teachers. The proposal has been accepted. Specifics are now being negotiated. I have assumed chairmanship of the Delegation of Children. There will be opportunity for storytelling in the English-speaking schools and exchange of stories. (Many teachers said they would translate their stories into English.)

Russian language study and a full training program will begin in the fall if our negotiations proceed as hoped. The organizing body will be People for Planetary Peace, a newly formed umbrella organization which will work closely with existing peace-oriented groups. If you would like more information or feel "the call" to participate in some way, please call me, 822-2307. I would love to get your input as we transcend differences through the unifying power of story.

Michale Gabriel



COUNT HIGHER

Hannah McConnell, a kindergarten teacher from Rogersville, Tennessee, and the other half of a medicine show with her father, Doc McConnell, is blond now. Many more students like Scottie Ray and she'll be able to name the gray hairs.

One day Hannah called little Scottie Ray up to her desk. The boy was a pint-sized red neck, a scrappy little boy in ragged clothes.

"Scottie Ray," she said, "can you count for me?"

"Sure," he drawled. His face twisted in concentration. Then he held up one finger at a time, and gave a cold-molasses recitation. "One.....two.....three.....four.....five!" He looked proud as he finished counting.

"Well, that's fine, Scottie Ray," said Hannah. "Can you count any higher?"

"Sure," he said confidently. He squared his shoulders, shot his arm high into the air and recited again, "One.....two.....three.....four.....five!"

(Hannah told this round the dinner table at the National Storytelling Conference, June 1983. It is printed here with her permission.)

STORYTELLERS NORTHWEST

"Storytellers Northwest," the new directory of tellers in the Puget Sound area and beyond, has been distributed to community and arts organizations and libraries and will be sent to schools in late summer. If you would like to receive a copy, please send \$1 to Storytellers Northwest, 1917 15th Ave. E., Seattle 98112.

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 membership in the Guild includes 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: _____

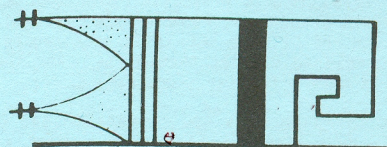
Phone: _____ Date: _____

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

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

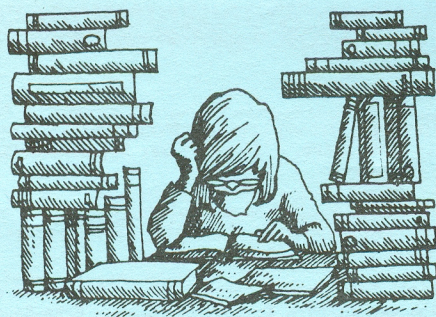
____ Please include my name on mailing lists for related storytelling events.

Mail to: Seattle Storytellers' Guild
4232 Corliss Ave. N.
Seattle, WA 98103



DEADLINE FOR OCTOBER-DECEMBER NEWSLETTER IS SEPTEMBER 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
4232 Corliss Ave. N.
Seattle, WA 98103



SOURCES

About Stories and the Folks Who Tell Them

With the recent passing of Joe Heaney, we have all been thinking a lot about Irish storytelling this spring. From the June issue of *The Victory Music Folk & Jazz Review*, we learn that Joe's records are available through mail order houses like Down Home on Gale Linn #028 and #051; Philo #2004; Green Linnet #1010, and Topic #12791. If you are ready for a bit of reading on the Irish storyteller, try these titles. If your local library doesn't have them (and it probably won't), ask to order them through Interlibrary Loan. It will be worth the effort.

Henry Glassie's *Passing the Time in Ballymenone: Culture and History of an Ulster Community* (Philadelphia: U. of Pennsylvania Pr., 1982) is not to be missed. His hefty (852 pages) volume examines the function of tale spinning in a small rural community. The tale texts, which are published in an accompanying volume, *Irish Folk History: Texts from the North* (U. of Penn., 1982) are mostly historical legends and memorates. You are unlikely to find material to add to your own repertoire here, but Glassie's mellifluous prose will charm you in a sensitive insider's view of storytelling in Ballymenone. Glassie's scholarship is incredible and will no doubt become the model for future generations of folktale scholars.

Lawrence Millman's *Our Like Will Not Be There Again: Notes from the West of Ireland* (Boston: Little, Brown and Co., 1977) is drawn from conversations with storytellers in Kerry, Connemara, and Donegal. He talked with fishermen, farmers, and tinkers who still remember the old stories but have little chance to tell them nowadays. Only a few bits of tale text are included, but there is much information here on the life styles and attitudes of the tellers.

For further reading try Eric Cross, *The Tailor and Ansty*; Peig Sayers, *An Old Woman's Reflections*; and James Delargy's "The Gaelic Story-Teller" in *Proceedings of the British Academy* 31 (1945: 186+). All difficult to find but worth the effort.

This column will bring information on materials of interest to the storyteller, both new and old. If you have a favorite book you want to bring to our attention, send a book note along and we will try to include it. In addition to notes on tale collections and storytelling handbooks, we wish to comment on materials which shed light on the function of tale telling in the folk community.

We will also list a few books which are just good reads. *Shabono* by Florinda Donner (Delacorte Pr., 1982; Laurel paperback, \$3.95) falls in this latter category. This book has nothing to say about storytelling, and yet it has everything to say about storytelling. A young woman doing anthropological research loses her identity and lives for over a year as a member of the Iticoteri in the Venezuelan forest. The book is a gentle reminder that though all of us may share the same human emotions, the dimensions of our worlds--both physical and spiritual--are different.

Margaret Read MacDonald, King County Library System



RESOURCES

The summer issue of *The National Storytelling Journal* reviews two important new resources, Diane Wolkstein's *Inanna: Queen of Heaven and Earth* and the film Jay O'Callahan: *A Master Class in Storytelling*. Of Inanna, Donald Davis writes: "With this story we have the most ancient possible encounter to date with what is to become 'literature.' With INANNA, story has a new beginning place, which we may look to as foundation, a whole world earlier than the Biblical stories. At the same time, the timeless nature of the quest for god, soul, and meaning lifts this tale from the exclusive ancient possession of the Sumerians and, through Wolkstein's art, makes it our own." Recommending the *Master Class* film for schools and libraries, Marilyn H. Karrenbrock writes: "O'Callahan's intense love of language and joy in storytelling clearly come across. His theatrical style will captivate most viewers, and novice tellers are likely to be inspired by his expertise, an attitude he strongly encourages: 'Never be intimidated by another storyteller. Be aware of your own power.'"

Religious Storytelling Bibliography

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ARTICLES AND JOURNALS

"Joy in ministry" column in *The Laugh-Makers Magazine*, 108 Berwyn Ave., Syracuse, N.Y. 13210.

Lo and Behold (a sporadic newsletter about religious storytelling), CMP/D, Box 18126, Rochester, N.Y. 14618

New Catholic World, March/April 1979. (Whole issue about storytelling and how to use it with your congregation. Not limited to Catholics.)

Parabola: Myth and the Quest for Meaning. (Quarterly journal covering one issue per journal, such as Holy War, Guilt, etc.) 150 Fifth Ave., N.Y., N.Y. 10011.

TAPES AND RECORDS

Lane, Belden. "Storytelling: the Enchantment of Theology." (4 cassettes on Jewish and Christian storytelling available separately or as a set.) The Christian Board of Publication, Box 179, St. Louis, MO 63166.

Schram, Peninnah. "Storyteller's Journey." (2 cassettes or records with 10 stories illustrating the meanings of the 10 Commandments for children.) POM Records, Ste. 8C, 525 W. End Ave., N.Y., N.Y. 10024.

BOOKS ABOUT RELIGIOUS STORYTELLING

Barrett, Ethel. *Storytelling--It's Easy*. Zondervan, 1960.

Griggs, Patricia. *Using Storytelling in Religious Education*. Zondervan or Abingdon Press.

Harrell, John and Mary. *To Tell of Gideon: the Art of Storytelling in the Church*. c1975. (Book with record available for \$8 from the Harrells, Box 9006, Berkeley, CA 94709.) Highly recommended. 63 pages.

White, William R. *Speaking in Stories: Resources for Christian Storytellers*. Augsburg, 426 S. Fifth, Minneapolis, MN 55415.

STORYTELLING MEETINGS AND CONFERENCES

Storytelling and the Religious Message workshops. Held around the country. CMP/D, Box 18126, Rochester, N.Y. 14618.

National Clown, Mime, Puppet & Dance Ministry workshops. CMP/D Workshop, Box 24023, Nashville, TN 37202.

CHILDREN'S STORIES

Graham, Lorenz. (Author of several books of Bible stories in Liberian idiom.) *A Road down in the Sea* (Moses). *Every Man Heart Lay Down* (birth of Jesus).

Ward, Elaine. *Bible Stories for Young Children*. 4712 Wildwood Rd., Dallas, TX 75209. (45 stories with activities & discussion questions.)

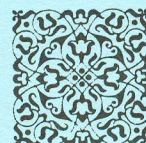
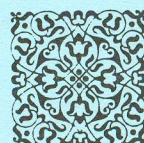
FUNNY STORIES ABOUT MINISTERS

"Old Dry Frye." *Grandfather Tales*. Richard Chase. Houghton Mifflin, 1948.

"The Pudding That Broke up the Preaching." *Funny Stories to Read or Tell*. Abingdon Pr., 1974.

"Three Fridays." *Once the Hodja*. Alice Kelsey. McKay, 1943.

"Waiting Till Martin Comes." *Ghosts and Goblins: Stories for Halloween and Other Times*. Wilhelmina Harper. Dutton, 1936.



As promised in the spring newsletter, here is more of the interview with Jay O'Callahan. In this portion he gives his thoughts on the controversy over what is and what is not storytelling:

"I feel that with any art form you probably get lots of differing views, and that's good, but if it's kind of carping and narrow then it isn't good. I think storytelling is obviously a form of drama, and, depending on your storytelling style, it belongs in different places. Some storytelling is most effective with a group of twelve or twenty people. That's where Ron Evans is most comfortable and prefers to have that true intimacy. Some storytelling perhaps belongs with just adults and some just with children. Some may make use of music. Some perhaps are best in theatres and some in a very regal setting.

"I think I'd rather see a kind of welcoming of all the variety just because in a way it mirrors what's happened, I imagine, over ten thousand years of language. Stories have been used in different ways, and they are today. Some are used with dance in Africa, and if you went up and told them when they finish, 'You realize that isn't storytelling, don't you?' they would be aghast.

"This is what I've learned. This is our story. How are you telling me this isn't storytelling?"

"In Haiti Diane says some of them dance wildly. There are lots of American storytellers who would tell those Haitians, 'You can't do that. You can't be dancing. It's too dramatic. That's theatre. It's dance.' It's story to them, and somehow to capture the Haitian soul they do those things within the story. They dance. They sing.

"But this seems so natural, and I would like to welcome the variety and at the same time watch that it really is story, that somehow you're inviting somebody into a world, and they shape a world of their imagination. And that's what makes it different from most theatre, where you provide them with other actors; you provide them with costumes, and you provide them with scenery.

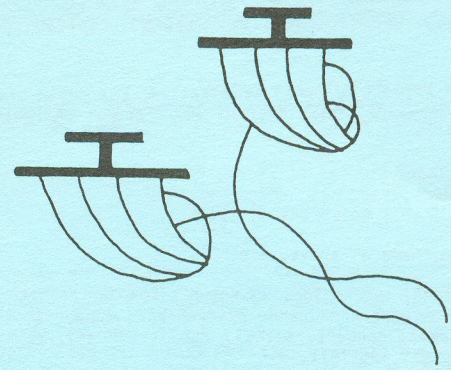
"We do something else. We say, 'This is very fragile, and I'm going to trust that you will make a world yourself.' That's one of the things that all storytellers do. There are some technical things that are spurring that. You take all the parts, and you are aware that the imagination is so fluid that you don't need costumes. You don't need other actors for it to work. ...

"I think you probably can use costumes and still invite people to enter the world that you're all creating together. I don't use costumes because if I have a costume on and then I suddenly become a little girl and then an old man, I'd be throwing the hat off and grabbing one thing and the other.

"When I started storytelling I experimented with everything. I originally did tell stories with a shawl and a hat. I found I got all confused trying to work with this. It was exhausting to get everything on and off. Fun, fun for the kids and me, but crazy, and I was aware that just a gesture or a hint or the right word was all that the listeners needed. They didn't need the extra thing.

"I love to use a prop story if I can find one. 'Red Ball' is one of the few that I've found that I love because then the prop takes on a magical world, but it's still inviting you into another world where essentially the storyteller disappears, and it's the characters that get played out.

"In a funny way I think the ego disappears, and it's wonderfully boosting to the ego. Maybe the ego needs to disappear occasionally. You get out of the way, so you're no longer worried about your own shyness or your own problems or your own difficulties because you're busy being those other characters, and if it really works you do get out of the way. You're forgotten. You don't in the middle say, 'God, I haven't paid that bill.' You have this release, but it's not an escape. It's a wonderful release that touches on the emotions of other people that are important. It touches on imagination. It touches on language. It touches on the wonder and difficulty of life, and I guess that's so engrossing that you do forget yourself and you seem to be the characters. ..."



WIND NOTES

(No, that's not a misprint. Notes 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 "notes" 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.)

Storytelling has been given some official recognition by the Administration. At the annual Easter egg roll on the White House lawn, Tom McCabe, a storyteller from South Hadley, Mass., told "The Legend of the Easter Bunny" to some 30,000 children. He was to tell it to small groups. Imagine the number of times he repeated the seven-minute tale in one day. Said McCabe, the first storyteller in recent memory to take part in the celebration, "Throughout history, storytellers have always thought that performing at a castle was the best they could do. Well, performing at the White House is like performing for the king. It puts a stamp of approval on my work." (*Seattle Times*, 4/21/84:A3)

Fans of Garrison Keillor will enjoy reading "America's Favorite Storyteller" in the May 1984 issue of *Dial* (pp. 26+). Keillor is currently working three days a week on a book for Viking Press about the "ragtag collection of people" who live in Lake Wobegon.

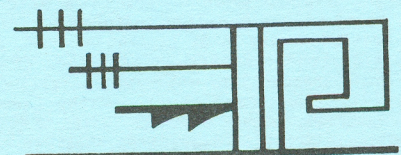
From Ken Roberts of Vancouver, B.C., comes this quote of E. M. Forster: "A story may have any fault except one, that of not making the reader want to know what happens next."

Seattle storytellers, Cathy Spagnoli and Clare Cuddy, and former Seattle teller, Pleasant de Spain, wrote ten of the twenty-six pages of the second issue of *The National Storytelling Journal*. In their articles, Cathy tells of her storytelling odyssey in India, Clare of ideas for telling to junior high students, and Pleasant of his four and one-half years as storyteller on KING TV. One of Cathy's photographs was chosen for the cover. Those not yet members of NAPPS have even more reason to join. \$20 yearly membership includes subscriptions to *The National Storytelling Journal* and *The Yarnspinner*.

Nothing could better characterize the response storytellers hope to evoke than this anecdote from Carolyn Samuelson. A young boy was listening to a story on the radio. When it was over, his mother asked him which he liked best, radio or TV. "Radio," was his reply, "because the pictures are better."

In the 2/84 issue of *New Age Journal*, Lee Ellen Marvin, first director of the New England Storytelling Center, encourages the development of community storytellers. "She dreams of a time when every small town has its own storyteller; when every person has at least heard a storyteller once and knows that the experience is as available as going to a movie; when in every family, people turn to their elders as a source of wisdom and stories."

Tobias Wolff, in the introduction to *Matters of Life and Death*, writes: "...most of the noise that fills our lives is white noise. We live in a great silence where what frightens us and moves us and sustains us is rarely given voice. But when that silence is broken we bend forward and listen." It is to break that silence that we tell stories.



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

JULY:

- 1 **Michale Gabriel**, Congregational Church of Kirkland, 9:30 Sunday School, 822-3811.
- 3 **Ujstilus and Agi**, Hungarian folk dancing at the G-Note Tavern, 85th & 3rd N.W., \$4. Part of the Seattle Hungarian Folk Arts Festival. 782-0505.

Judy O'Brien, Stories from China, Beacon Hill Library, 2519 15th Ave. S., 2 p.m., 625-4906.
- 7 **Carter Family Puppets Fundevogal**, Dawson City, Edmonds, 10 a.m., \$1.50, 775-5954.
- 7-8 **Marymoor Heritage Festival**, Marymoor Park, Redmond, 885-2216.
- 8 **Michale Gabriel**, Congregational Church of Kirkland, 9:30 Sunday School, 822-3811.
- 9 **Storytelling Festival**, Broadcast of the storytelling at the Seventh Annual UW Storytelling Workshop. Tellers: Debra Harris, Merna Hecht, Ken Roberts, Jill Olson, and Sheila Egoft, with folksingers Helen and Richard Scholtz. 9 p.m., KUOW, 94.9 FM.
- 10 **Jackie Torrence** appearance and autograph party at Secret Garden Children's Bookshop, 7900 E. Green Lake Dr. N., 1:30-2:30, 524-4556.

Cathy Spagnoli, Everett Parks, 2 p.m., 259-0311.

Storyforms potluck for graduates & guests. Michale Gabriel sharing Russia trip & stories followed by informal storytelling. Call Heather McBeath, 525-6295.
- 11 **Jackie Torrence** at South Seattle Community College, 8 p.m., 6000 16th Ave. SW, \$4.50 and \$5.50, 764-5308 or 775-5954. The chance to see a master storyteller in action. (See article, p. 1, for more information.)

Margaret Read MacDonald tells folktales, Bothell Public Library, 9654 NE 182nd, 2 p.m., 486-7811. All ages.

Cathy Spagnoli tells Chinese stories, Pacific Science Center, 1:00 & 2:30, free w/admission, 382-6302.

Michale Gabriel, The Transformed Heart, Winner's Circle Breakfast, Triples on Lake Union, (formerly Horatio's), 1200 Westlake N., 7 a.m., 467-4166.
- 12 **Judy O'Brien**, Stories from China, Auditorium, Downtown Seattle Public Library, 1000 4th Ave., 2 p.m., 625-2665.

Board meeting, 4232 Corliss Ave. N. (upstairs; entrance on 43rd.), 7 p.m. Open to all members, 547-1944.
- 13 **Cathy Spagnoli** tells scary stories, Pacific Arts Center, 1:00, \$1.50. Call 343-3094 to register.
- 13-15 **Vancouver Folk Music Festival**, Jericho Beach Park. For info., write VFMF, 3271 Main St., Vancouver, BC, Canada V5V 3M6. 604-879-2931.
- 14 **Frank & Dina Blade**, *Timely Tunes (music, dancing, & storytelling)*, followed by activities all day, Dawson City, Edmonds, 10 a.m., \$1.50, 775-5954.
- 16 **The Co-Respondents**, an exciting acting duo from Olympia presents a theatrical evening of Washington women's history, Bothell Public Library, 9654 NE 182nd, 7 p.m., 486-7811.
- 17 **Public Forum on Scandinavian Youth Literature**, Nordic Heritage Museum, 2-6 p.m., \$3.00, 543-0643. (See CLASSES & WORKSHOPS for details.)
- 18 **Margaret Read MacDonald** tells folktales, Bothell Public Library, 9654 NE 182nd, 2 p.m., 487-7811. All ages.
- 20 **Jane Yolen** reading from her works, Kane Hall, UW, 3 p.m., 543-8037, \$3.
- 20-21 **Michael Meade and Tom Pace**, Manhood and Mythology workshop, Antioch University Seattle, \$60, 782-5753. (See CLASSES & WORKSHOPS for details.)
- 20-22 **Jane Yolen** at UW for Spectrum Summer Writers Conference, 543-2590. (See article for more information.)

- 21 **Jane Yolen** autographing books in Children's Section, University Book Store, 4326 Univ. Way NE, 2:00-3:30, 634-3400.

Jane Yolen telling stories and autographing books at Secret Garden Children's Bookshop, 524-4556, 7900 E. Green Lake Dr. N., 3:30-5:30, 524-4556.

Cornucopia's Slug Fest, stories, songs, & humor (& even races) with our unloved friend, the slug. Gene Gousie & Prof. Ima Slug, Dawson City, Edmonds, 10 a.m., 775-5954.
- 21-22 **Cathy Spagnoli & Utah Phillips** at World Music Festival, Catlin Gabel School, Portland, OR, (503) 281-5108.
- 22-27, 29-August 3 **Puget Sound Guitar Workshop**. Dance music week 22-27; song music week 29-3rd. Richard Scholtz, 1503 E. St., Bellingham, WA 98225. 671-4511 or 734-2182.
- 25 **Margaret Read MacDonald** tells folktales, Bothell Public Library, 9654 NE 182nd, 2 p.m., 486-7811. All ages.
- 26 **Story 'n' Snack**. Special guests will be a group of 12-16-year-old storytellers from Japan. (See NOTES.) Bring a story & a snack to 846 NE 98th, 7:30 p.m. For details, call Thom or Naomi, 525-2560.
- 27 **Story & Snack** for young people 4 and up. Bring your favorite story, your favorite kids, a snack, and come to 2315 N.W. 70th, Seattle. For details, call Susan 783-3062.

Secret Isles: storyteller and harper Patrick Ball presents a harper's rambles through the music, legends and humor of Ireland, England, Scotland and Wales, July 27-29, Oval Garden Theatre. For information contact Montalvo Theatre, P.O. Box 158, Saratoga, CA 95071, (408) 867-3586 (1-3:30 p.m. weekdays).
- 27-29 **Great Northern Bluegrass Festival**, Oreille County Fairgrounds (50 mi. N of Spokane). Jerry Boorman, Rt. 2, Box 198B, Spokane 99207. (509) 926-1157 or 924-7573.
- 28 **Wet Apple Cloggers**, dancing & stories from the Appalachian Mountains, Dawson City, Edmonds, 10 a.m., 775-5954.
- 30 **Michale Gabriel**, Heart Connections, Federal Way Women's Network, Federal Way Executel, 5:30 buffet, 6:30 presentation, 822-2307.

AUGUST:

- 5 **Michale Gabriel**, Congregational Church of Kirkland, 9:30 Sunday School, 822-3811.
- 9 **Board meeting**, 4232 Corliss Ave. N. (upstairs; entrance on 43rd), 7 p.m. Open to all members, 547-1944.
- 10-13 **8th Annual Symposium on Storytelling**, UC Santa Cruz, Capitola Village, CA, (408) 475-8939. (See CLASSES & WORKSHOPS for details.)
- 11 **Oregon Folklife Festival**, Corvallis, OR, Box 335, Corvallis, OR 97339.
- 12 **Michale Gabriel**, Congregational Church of Kirkland, 9:30 Sunday School, 822-3811.
- 13 **Clare Cuddy in an evening of storytelling for all ages**, Bothell Public Library, 9654 N.E. 182nd, 7 p.m., 486-7811.
- 17-19 **Storytelling Master Class**, Marjorie Kennedy, Seabeck Conference Center on the Hood Canal, \$125. (See CLASSES & WORKSHOPS for details.)
- 20 **The Shoalwater Storytellers**, a dramatic group from Oysterville, WA, present the history of Pacific County, Bothell Public Library, 9654 N.E. 182nd, 7 p.m., 486-7811.
- 20-25 **International Folk Music and Dance Festival**, Fort Worden. Write Centrum, Box 1158, Port Townsend, WA 98368. 385-3102.
- 24 **Story & Snack** for young people 4 and up. Bring your favorite story, your favorite kids, a snack, and come to 2315 N.W. 70th, Seattle. For details call Susan 783-3062.
- 25 **Cathy Wellner**, stories for the whole family, University Book Store, 2 p.m., 634-3400.

Cathy Spagnoli shares/collects women's stories, NW Women's Cultural Celebration, Evergreen Coll., 10 a.m. (See below.)



25-26 **1984 NW Women's Cultural Celebration**, Evergreen State College, Olympia. NWWCC-84, Box 380, Tacoma, WA 98401. (See NOTES.)

26 **Cathy Wellner**, Stories of Strong Women, Communications Bldg., Choral Rehearsal Room, Evergreen St. Coll. NW Women's Cultural Celebration, 10:15 a.m. (See 8/24-26.)

Erica Helm, same as above, 1 p.m.

28 **The Storyfolk**, the nationally known Virginian storytelling team of John Ward and Joanne Branyon-Ward appear in a special family concert, Bothell Public Library, 9654 N.E. 182nd, 7 p.m., 486-7811.

30 **Cathy Spagnoli** at Harborview Hospital, 7 p.m., free, all welcome, 223-3010.

SEPTEMBER:

6 **Story 'n' Snack**. Bring a story & a snack to 846 NE 98th, 7:30 p.m. For details, call Thom or Naomi, 525-2560.

13 **Board meeting**, 4232 Corliss Ave. N. (upstairs; entrance on 43rd), 7 p.m. Open to all members, 547-1944.

21 **Story & Snack** for young people 4 and up. Bring your favorite story, your favorite kids, a snack, and come to 2315 N.W. 70th, Seattle. For details call Susan 783-3062.

22 **Deano the Clown**, stories & fun, Dawson City, Edmonds, \$1.50, 10 a.m., 775-5954.

27 **Story 'n' Snack**. Bring a story & a snack to 846 NE 98th, 7:30 p.m. For details, call Thom or Naomi, 525-2560.



CLASSES AND WORKSHOPS:

Storytelling, taught by Clare Cuddy. Learn to put a spark into family stories, folktales, myths and legends. North Seattle Community College, 4 wks starting June 26, \$35, 634-4507.

Le Raconteur--The Storyteller, taught by Clare Cuddy. 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. Wallingford, Mondays, 7-9 p.m., July 2-Aug. 19, \$25 (plus \$5 supply fee). Register through Ex. College, UW, 543-4735.

Artsploration: Clare Cuddy and Cathy Spagnoli help children ages 3-8 discover their own storytelling style as they experiment with language, gesture, visual imagery, and sound. (Also visual artist Wendy Oberlander and dancers Eric Johnson and Meg Robson.) July 9-Aug. 3, (four different one-week sessions), Pacific Arts Center, \$68 (\$55/child for families registering more than one child), 343-3094.

Tidepool Legends. Clare Cuddy and Aquarium staff work together with children to explore myths and facts about marine life. The program includes storytelling & storytelling skills, creative dramatics, live tidepool animals, art projects, and a videotaped group performance. Seattle Aquarium, July 16-19 and Aug. 6-9, 9:30-11:30, M-Th. Call 625-5030 for info.

Alaskan Eskimo Games, Art, & Food, in conjunction with exhibit, "Innu: Spirit World of the Bering Sea Eskimo," Burke Museum, July 17 & 19, 1-5 p.m., ages 7-10, \$24. For adults, "Alaskan Eskimo Culture: Arts, Crafts, & Legends," Thurs., July 12-Aug. 9, 7-9 p.m., \$35. 543-5590.

Intermediate Study Group with Clare Cuddy. Research and explore for telling the myth of Eros & Psyche. Wed., 7-9 p.m., 8 wks beginning July 18, \$15. Call 547-1944 to register.

Public Forum on Scandinavian Youth Literature, sponsored by the UW Scandinavian Dept. and the Nordic Heritage Museum, 3014 NW 67th, Aug. 17, 2-6 p.m., \$3.00. Part of a major internat'l conference on Scand. Lit. in a Transcultural Context. Speakers include Vivi Edstrom of the U. of Stockholm, Prof. of Children's & Youth Lit., & Jo Tenfjord, Norwegian author of children's & youth books. Prof. Spencer Shaw will read selections of contemporary youth lit. from Scandinavia. Kathy Lemmer, Dir. of Instructional Material, Clover Park Sch. Dist., & Syrene Forsman, Teacher of English & Art at Roosevelt HS, Seattle, will be discussants. Public welcome. Refreshments will be served. Call Museum, 789-5707, or Scand. Dept., 543-0643 or 543-0645.

Storyforms I, Michale Gabriel, facilitator. Beginning dates for six-week, once-weekly class: July 18 & Sept. 11 (7-10 p.m.) and Sept. 13 & 14 (9-12 a.m.), \$125. Performance class. Explore the deeper meaning of story and the storyteller's art through sound, movement, voice, & song. Develop the human instrument through guided imagery & other whole mind learning processes & strengthen your capacity to express yourself with power & touch the hearts of your listeners. 822-2307.

Children's workshops in traditional toy making. Make moon spinners, jumping jacks, corn husk dolls. Museum of History & Industry, July 18, 25, Aug. 1, 10:30 a.m., \$6 per session, \$15 for series. (Repeated Aug. 8, 22, 29.) Call Sally Hughes, 324-1126 for info. or registration.

Manhood and Mythology: Initiation and Narcissism in the Modern World, a workshop for men with Michael Meade and Tom Pace, Friday, July 20, 7:30 p.m., Saturday, July 21, 9 a.m. to 5 p.m., Antioch University Seattle, 1165 Eastlake Ave., \$60. This workshop will explore the twin themes of Initiation and Narcissism through pertinent myths and therapeutic insight. The ancient form of hand-drumming and the contemporary form of imaginative writing will be used to deepen each participant's experience of the archetypal and personal meanings of manhood. For information and registration, call 782-5753.

Pacific Rim Puppets, Masks, & Legends, Burke Museum, Aug. 7-9, 1-5 p.m., ages 7-10, \$24, 543-5590.

8th Annual Symposium on Storytelling, UC Santa Cruz. August 11, West Coast Annual Storytelling Festival, Capitola Village, Santa Cruz County, CA. Sponsored by American Storytelling Resource Center, 1471 Chanticleer Ave., Santa Cruz, CA 95062. (408) 475-8939.

Storytelling: Master Class, taught by Marjorie Kennedy, librarian, Lakeside Upper School. An opportunity for experienced storytellers (teachers, librarians, therapists) to learn from one of the outstanding teachers and storytellers in the Northwest and to share with others in a retreat setting. Students will receive coaching on individual stories and do group work on performance skills and creative story development. Enrollment limited. Workshop will be held at the Seabeck Conference Center on the Hood Canal, August 17-19. Fee of \$125 includes lodging for two nights and six meals (Friday dinner through Sunday lunch). For information and registration, contact Barbara Toller, Director, Cont. Library Ed., UWGSLIS, 543-1889.

Storyforms II, Michale Gabriel, facilitator, 6 wks beginning Sept. 13, 7-10 p.m. Refine & polish two-three stories to performance quality. Includes movement, voice, bonding with the audience, etc. Explore the components of the storytelling program, including theme, tempo, mood, variety of material, etc. Private critique with Michale. Participate in two performances arranged by Storyforms. Call Michale for info. & fee, 822-2307.

Storyforms III, Michale Gabriel, facilitator. Alternate weeks 1ab & performance. Recommended for the professional storyteller. Pre-requisite: Storyforms I & II. Call Michale for more information, 822-2307.



* COUNCIL SELECTS STATE FOLKLORE COORDINATOR *

The Washington State Folklife Council announces the hiring of **Jens Lund** to be State Folklife Coordinator. Born in Denmark and reared in Connecticut, Lund received his Ph.D. in Folklore from Indiana University after completing his thesis on mussel fishing in Indiana. He was recently involved in the New Jersey Pine Barrens project and is now in Washington, D.C., preparing an exhibit of Tlingit and Haida fishing materials for the Smithsonian Folklife Festival. According to Margaret Read MacDonald, member of the Council's steering committee, there were many high-quality candidates for the position. Jens Lund's enthusiasm for his multi-faceted role as coordinator, consultant, and researcher gave him the top spot in the final selection. In late August the Folklife Council will meet in Yakima to celebrate its first year, plan for the future, and get to know Dr. Lund. Anyone can join the Folklife Council and would be welcome to attend the Yakima meeting. Contact Margaret Read MacDonald, 827-6430, for details.