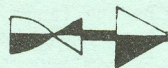




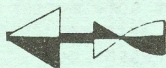
VOL. IV, NO. 4

IN THE WIND

FALL 1984



GUEST ARTISTS



[FOR COMPLETE DETAILS, SEE CALENDAR UNDER THE FOLLOWING DATES: October 10 & 11, November 8 & 14, December 12 & 13.]

MARJORIE KENNEDY, a Seattle storyteller who has stirred hundreds of audiences with her deeply personal tellings of stories by such distinguished authors as Saki, Rudyard Kipling, and James Stephens, opens this fall's Guest Artist series with concerts at South and North Seattle Community Colleges on October 10 and 11. Ms. Kennedy is a master of subtlety whose characterizations are enlivened by her long experience in theatre. With her keen appreciation of language and profound sense of rhythm, she brings three or four levels alive simultaneously in each story.

She brings the same talent and fervor to all of her pursuits: as sought-after storyteller and workshop leader (her recent week end conference at Seabeck received rave reviews), lecturer at the University of Washington (where she has earned some of the highest ratings ever accorded a faculty member), teacher (of drama and theatre at Lakeside School, where she is also head librarian), and actress (currently as Judith Bliss in the Tacoma Little Theater's production of *Hay Fever*). Her performances at South and North Seattle Community Colleges promise to delight and enrich.

MICHALE GABRIEL presents "A Storyteller's Russia" to Guest Artist series audiences on November 8 & 14, at North and South Seattle Community Colleges. Her combination of slides, personal stories, and folklore from the Soviet Union will be more than just a travelogue of her remarkable journey to that land. These two evenings will be the record of a link being forged. The first journey was only a beginning, a chance to lay the foundation of peace connections among opinion leaders in the two superpowers. As she wrote in her article in the last issue of *In the Wind*, we can "transcend differences through the unifying power of story."

P-I reporter Cecelia Goodnow said of her, "...Gabriel is anything but quaint. Glamorous is a better word. ...But beyond the glamour lies an emotional intensity and warmth that enable her to captivate an audience with the first line of a tale." With her skill as a storyteller and her deep commitment to world peace, Ms. Gabriel blends inspiration and entertainment into a seamless whole.

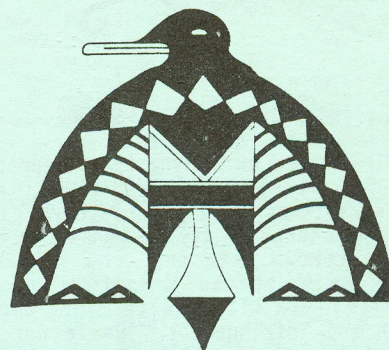
The last special performances in the Guild's fall season will be the Potpourri on December 12 and 13, again at South and North Seattle Community Colleges. Members of the Seattle Storytellers' Guild will blend their varying styles and tales in an evening of holiday tales that promises to enchant.

VOLUNTEERS GUARANTEED TLC

To all of you who expressed an interest in volunteering over the last year or so and then never heard from us or else heard from us but wanted to do more, we acknowledge our neglect and thank you for your interest. We intend to remedy this situation and to express our appreciation of all of you who have volunteered or would like to in the future.

We have a top-notch volunteer coordinator now who will be sure you are called and will sign you up for whatever job or jobs interest you. There is something for everyone, varying from as little as two hours of time a month to...whatever!

Call volunteer coordinator Gwen Delmore, 485-3036, to hear more about the jobs available and to sign up.



SURVEY DISASTER

Your very red-faced editor is once again coming to you for help with the enclosed survey. Since the Guild is yours and your ideas for its future are crucial, the Board is certain that most of you responded to the survey that was in the summer issue. Unfortunately, I made one small but major mistake. The return address should have been 32nd Ave. instead of Third. Numerous phone calls to the Post Office and letters to the Dead Letter Office later, we've decided to ask you once again to send in the enclosed survey. Too many replies were returned to senders or lost in the shuffle. Just think of it as a chance to reflect once again and add those things that occurred to you after you sent in the first one. And know that your responses will determine the direction of the Guild in the years to come. THANK YOU, THANK YOU, THANK YOU!

IN-CONCERT NORTHWEST TO INCLUDE STORYTELLING
by K. M. Wyndham

It began two years ago with crowded, private concert-parties in a Montlake studio. Now "In-Concert Northwest" has a growing invitation list of over 350 people. Such musical favorites as Uncle Bonsai, Michael Tomlinson, Eric Tingstad, and Scott Cossu have performed for this audience, and beginning this fall--storytellers.

This unique entertainment group has formed around a common interest in having a quality but informal concert environment available for northwest artists and audiences who enjoy alternatives to the often smoky, noisy club atmospheres. The outcome is an environment perfect also for storytelling. The organizers feel storytelling is a natural with music and plan to incorporate prose/drama pieces regularly in future productions.

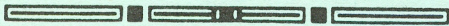
Specifics weren't yet available at this printing, but an In-Concert NW "class" (Fall UW Experimental College, Course #Y2910) will include at least one storyteller blended in with the folk-rock and instrumental menu. It's a two-night, non-credit class titled "House Concerts" and will be presented by In-Concert NW originator Michael Wyndham in the format of a couple of excellent concert parties.

It's designed for people who would like to attend or perhaps learn how to produce their own private events. There will be discussion on production mechanics (hiring, permits, sound, logistics, etc...), but the evenings will focus around introductory concerts by half-a-dozen truly outstanding northwest entertainers (appropriate for private events on private budgets).

In-Concert NW has been gathering recently at the Wilsonian Dance Studio on University Ave., but the class (Sunday evenings, Oct. 14 and Oct. 28) will be smaller, meeting at a north-end cafe, to be determined along with performer specifics when enrollment figures are available to show what the budget for the class will be.

Enrollment in the college continues through October 8. Cost of the class itself is \$5.50 each night (\$11 advance).

For more information on the class and/or on future In-Concert Northwest events, or to be included on the invitation list, call 525-2880 (recorder).



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

SEATTLE STORYTELLERS' GUILD
4232 Corliss Ave. N.
Seattle, WA 98103

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

MEMBERSHIP FORM

Name: _____

Address: _____

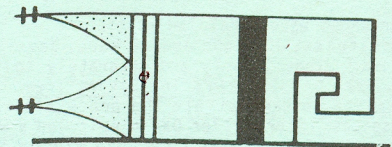
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Membership: _____ Individual \$10 _____ Family \$15 _____ new
_____ renewal

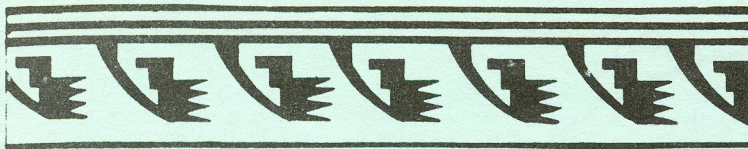
____ I am interested in volunteering. Please call me to discuss how I may help.

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



FROM THE EDITOR'S DESK:

For as long as most Guild members can remember, we have been looking for a home where we could meet regularly and give performances in a coffeehouse-style setting. With some luck we may be a little nearer that goal. With that tantalizing hint, I urge you to keep fingers crossed and watch for the next issue of In the Wind.

In the meantime, the fall Guest Artist series offers variety, inspiration, *and a chance to hear top-notch storytellers 3 times*. It also provides a chance for volunteers to mail flyers, distribute posters, take tickets, direct traffic, etc., and, best of all, meet other Guild members and know how important you all are to the organization.

Those of you who have expressed an interest in storytelling that reaches into the heart are in luck. The Midwinter Storyfest in February 1985 will feature Diane Wolkstein of New York City. For a foretaste of the treat in store, read any of her books, such as Inanna: Queen of Heaven and Earth, The Magic Orange Tree, and White Wave.

Confessions of mistakes don't come any more easily to me than to anyone else, but I can't avoid this one. Remember the survey we enclosed in last quarter's newsletter? We were counting on your response, as the Guild is trying to come up with a mission statement and goals that reflect the needs and interests of as many members as possible. What we weren't counting on was my putting the wrong return address on the form. PLEASE give us another chance, and send it in again.

Cathryn Wellner



GIVING CREDIT WHERE IT'S DUE

Storytellers are enriching their repertoire with stories drawn from family histories, books, magazines, overheard conversations, and other storytellers. The result is a rich melange of styles and subjects, with a thorny problem thrown into the brew. The thorn is copyright. Many uses are authorized by the copyright law, but storytellers often skate along the edge between fair use and infringement. While not answering every possible question storytellers might raise, Michael Skindrud gave thoughtful guidelines and grist for further discussion in his article, "Copyright and Storytelling," in the Winter 1984 issue of The National Storytelling Journal. Every storyteller should be familiar with his exposition.

Several storytellers who have requested permission to tell copyrighted stories shared the responses they received. Their experiences should encourage others to invest the time and stamps it takes to contact authors.

Donald Braid found Barbara Leonie Picard to be as gracious as her stories had led him to expect. In her letter to him, she said, "...I am so glad to know that you have enjoyed my stories and wish to use them in public retellings. I have no objection at all to this, and would only stipulate that if you make any alterations to the text, any abridgements, or any Americanization of language, you would make this clear to your audience."

Sharon Creeden met Kathryn Windham at the National Storytelling Conference in Jonesborough, Tennessee, and reports that she would love to have storytellers share her stories. Her only request is that tellers give her a plug when they do.

Fran Yardley of Tupper Lake, New York, wrote to say, "I have written a number of authors and the ones who have responded have all cheerfully given permission for me to use their stories with proper credit. I have written some authors thru publishers and had less luck getting any response. Usually I just tell them how much I like their story, that I am a professional storyteller and could I tell their story with proper credit. No fees requested so far."

Fran's experience and mine run along parallel tracks. Letters sent through agents and publishers meet some mysterious end, which may not be the fault of the intermediaries. Maybe authors who keep their home addresses out of such reference works as Contemporary Authors are less inclined to answer letters from strangers. Who knows? When busy authors do reply the rewards can be as delicious as chocolate to a dieter. Some excerpts from letters I've received:

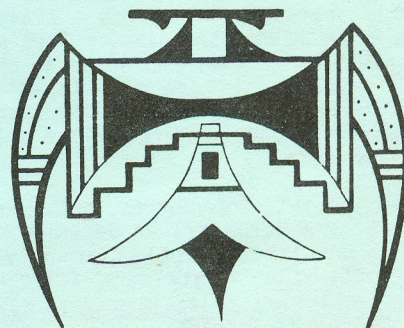
From Richard Kennedy: "...I never want any money for that, the honor is all mine. ... Just don't change the endings, that's all I have to say about performance."

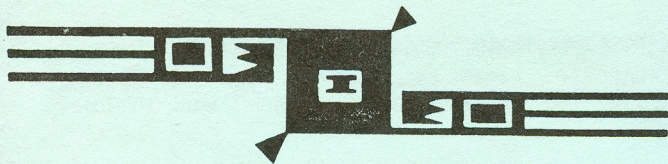
From Jane Yolen: "...I love having people tell them because I wrote them to be read--and heard. A story is only alive if it is shared! In a performance situation, you need to identify author and--I hope--source. I never expect word-for-word retelling from an oral teller, but I would get Seriously Cranky if I thought major plots or themes were tampered with. ..."

From Arnold Lobel: "...The few times I've seen storytellers use my material I've been very moved by my own stories--it's rather embarrassing."

From Natalie Babbitt: "...I think that every story, read or told, takes on its own patterns and meanings when it passes through the filter of the reader or teller. That's as it should be. But since I work hard on my language, I wouldn't like to see too many changes. Emphases are another thing altogether."

The consensus seems to be that as long as you're not recording the stories, telling them is fine, but because they are copyrighted you should have permission to do so and give the source. I know if I were the author, I'd want to hear from you, in part because of the legal aspects but perhaps even more because I'd want to know who my stories were reaching. Writing is lonely business. (Ask any newsletter editor.) The readers don't sit before the author with expectant faces. Only the letters let them know who has been touched.





NAPPS SEVENTH ANNUAL STORYTELLING CONFERENCE
June 15-17, Washington Academy, Tennessee
by Sharon Creeden

Tucked into the green hills of Tennessee and roughly equidistant from Johnson City, Bristol, and Kingsport, the Tri-City Airport is the storyteller's closest air access to Jonesborough. Getting lost would have been harder than finding the limousine service that for \$18 ferried Edie Jean Storyweaver and me to NAPPS headquarters for the Seventh Annual Storytelling Conference, June 15-17. For the price of the ride, driver Jim Moore entertained us with tales of country and western singers and his moonshining youth.

Jonesborough, oldest town west of the Appalachian Mountains, is quiet until October, when hordes of windy tale bearers descend for a week end that has even the tent pegs listening in awed delight. In any season the white cupola atop the handsome brick courthouse presides over sidewalks lined with craft and antique shops.

The town to which storytellers' hearts turn was not our destination, however, and other tellers gave us a ride to the Washington College Academy, a site so far from any other distractions that the conference participants are drawn even closer together. On the porch of white-pillared Harris Hall, listeners and tellers gathered both nights of the conference to swap tales. In my second-floor room, cooled only slightly by the night breeze, I feel asleep to the rhythm of their stories.

The five workshops were scheduled so that no one had to miss a thing. The Storyfolks, John and Joanne Ward, gave a workshop on "Healing Stories." They jointly and separately told powerful tales, including Shel Silverstein's *The Giving Tree*, then led a guided visualization to demonstrate the processes they use in hospitals and hospices. Storyteller David Holt led a workshop to help us identify and share our own "True Life Stories." He asked us to introduce ourselves and tell about a quirk of our parents or grandparents. We took up almost the entire time with outrageous remembrances and learned firsthand we already have an abundance of true stories.

Heather Forest gave practical tips on "The Art of Performing Stories." She was her own best example as she played, sang, and told "The Lute Player," which she adapted from Andrew Lang's *Lilac Fairy Book*. Psychologist Steve Simmer talked about "Ghost Stories," for which he gave a broad definition: We all have ghosts of unfinished emotional events and family traditions. These personal ghosts as well as the conventional ghosts have stories that need to be heard. Dr. Gordon Ross presented a lecture on "Bible Stories." Though not a performing storyteller, he had both wit and wisdom to share.

On Friday and Saturday evenings, the workshop leaders and others told stories. My favorites were Connie Regan's "The White Horses" and Ed Stivender's zany improvisations, which included "The Zen Art of Juggling."

I was warmed by the friendliness of the NAPPS staff and spoiled by the plentiful and lovingly prepared food. In a week end with storytellers from all over the country, I discovered that we are the most talkative and loving group in America.



STORYTELLER'S CHRISTMAS WISH LIST

If you have storytellers on your Christmas list, make them happy with a special gift that shows them you understand their passion for the art. On the other hand, if you are the only storyteller on your list, here are some hints to pass on to gift givers. (N.B.: Starred items can be ordered through the National Storytelling Resource Center, P.O. Box 112, Jonesborough, TN 37659. Their catalog lists many more ideas.)

BOOKS

A Celebration of American Family Folklore by Steven J. Zeitlin, Amy J. Kotkin, and Holly Cutting Baker. Pantheon, 1982. \$9.95 paper.

The Folktale by Stith Thompson. U. of CA Press, 1977 (1946), \$8.95 paper.

*The Magic Orange Tree by Diane Wolkstein. Shocken, 1980, \$5.95 paper. [Great news: Diane will be in Seattle in February 1985 for the Midwinter Storyfest.]

Poplollies and Bellibones: A Celebration of Lost Words by Susan Kelz Sperling. Penguin, 1977, \$2.95 paper.

The Story Vine: A Source Book of Unusual and Easy-to-Tell Stories from around the World by Anne Pellowski. Collier/MacMillan, 1984, \$7.95 paper. [See Margaret Read MacDonald's review, this issue.]

The Storyteller's Sourcebook by Margaret Read MacDonald, Gale, 1982, \$80.

The Woman's Encyclopedia of Myths and Secrets by Barbara G. Walker. Harper & Row, 1983, \$19.95 paper.

World Folktales by Atelia Clarkson & Gilbert Cross. Scribner, 1980, \$14.95 paper.

RECORDINGS (These recordings are by storytellers who performed in Seattle in 1984. Get a head start on Christmas shopping and treat yourself to stories at the same time by coming to a Guest Artist performance and buying the records there. Other good records & cassettes will also be available.)

The Herring Shed or Raspberries by Jay O'Callahan. Artana Records, 90 Old Mt. Skirgo, Marshfield, MA 02050, \$9 plus \$1.50 shipping. (LP or cassette) [Also available at Secret Garden Children's Bookshop.]

Laura Simms Tells Stories Just Right for Kids, \$9.98 US (inc. shipping & handling), KIDS' RECORDS, 57 Berkeley St., Toronto, Ontario, Canada, M5A 2W5. (LP)

*The Little Dragon and Other Stories by Jay O'Callahan. Weston Woods, Weston, CT 06883, \$8 plus \$1 shipping. (LP or cassette) [Also available at Secret Garden Children's Bookshop.]

Stone Soup by The Storyfolks. Genesis Publications, Rte 1, Box 477, Stanardsville, VA 22973, \$8 plus \$1.50 shipping. (cassette)

*The Story Lady or Legends from the Black Tradition by Jackie Torrence. Weston Woods, Weston, CT 06883, \$8 plus \$1 shipping. (LP or cassette)

OTHER

Jay O'Callahan suggests giving a membership to NAPPS. (Send \$20 for a year's membership--which includes subscriptions to *The Yarnspinner* and *The National Storytelling Journal*--to NAPPS, Box 112, Jonesborough, TN 37659.)

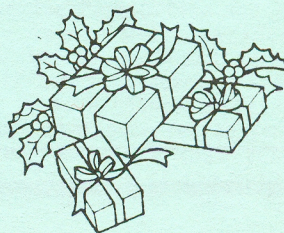
For the storyteller who has everything, Jackie Torrence recommends a pottery storytelling doll. Helen Cordero of the Cochiti Pueblo made the first one in 1964. Hard to come by locally, but the cover photo of the November 1982 *National Geographic* made me want to head for New Mexico.

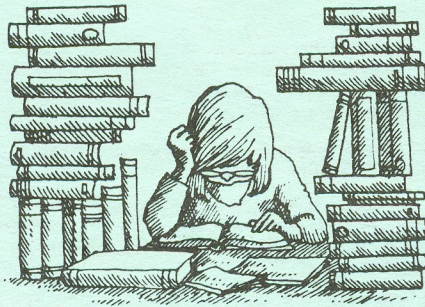
Give a year's membership to the Seattle Storytellers' Guild to friends and family. They will have all the benefits of members--reduced ticket prices, access to classes and workshops, a year's subscription to *In the Wind*--plus a new insight into you.

An especially thoughtful gift would be a class or workshop, voice lessons, tickets to the Midwinter Storyfest or Guest Artist series, or a trip to Jonesborough, TN, for a National Storytelling Conference or Festival.

Storyteller t-shirts spread the good word at a glance. Order them from John Richardson, 277 Big Springs #K, Riverside, CA 92507. They're available in S, M, L, & XL (adults' \$8.10, children's \$6.54--includes tax & mailing). [N.B. John called to say he was sending a sample. It hadn't arrived by press time, so I can't describe them yet. If you want to know more before ordering, call me at 328-1328, but wait a couple of weeks so the t-shirt will have time to arrive.]

From a storyteller to a special friend, give the gift of your craft. Offer to tell stories at a celebration of your friend's choosing or at a special gathering in your friend's honor.





SOURCES

About stories and the folks who tell them
by Margaret Read MacDonald

Some of us like to keep a few short, activity-related pieces in our repertoire. String stories, drawing stories, musical tales can work well to draw an audience in or to relax an audience between longer pieces. Anne Pellowski's new book, *The Story Vine*, is a collection of such short pieces. From her familiarity with other cultures, Anne has drawn an interesting collection of brief "gimmick" stories. I found her string stories and sand drawing stories most interesting. Her tales for use with Russian Matrioska dolls and Guatemalan "trouble" dolls offer story kernels on which the teller can improvise. She includes a few finger-play stories and a page of riddles. Her bibliographies for each section are excellent.

The last section of the book includes two stories to be told with the mbira/sanza. This section has received some criticism. The sanza or mbira should be called by its proper name, not "thumb piano," and her suggestion that anyone can pick up this instrument and immediately begin plunking away is not accurate. This is a complex instrument requiring years of practice for mastery. If you do decide to purchase a sanza/mbira and use it in storytelling, make it clear to your audience that this is not the way the instrument would sound in the hands of a master, nor is this the way the instrument would be used in an actual storytelling in the tale's cultural setting.

The Story Vine is available in a handsome paperback format at \$7.95. It will soon be available at public libraries in Seattle and King County. (Anne Pellowski, *The Story Vine: A Source Book of Unusual and Easy-to-Tell Stories from around the World*. IL. Lynn Sweat. NY: Collier/MacMillan, 1984.)

Anne Pellowski is former Director-Librarian of the Information Center on Children's Cultures of the United States Committee for UNICEF. Their office in New York City is a repository of information about children and children's books throughout the world. Anne's earlier book, *The World of Storytelling*, is a fascinating discussion of storytelling traditions throughout the world. Her book deals with storytelling styles, musical accompaniment for storytelling, use of pictures and objects in storytelling, the training of storytellers, religious storytelling, bardic storytelling, theatrical storytelling, and more. Her book is packed with descriptions of storytelling events in many cultures. Certainly the book is a must read for those just beginning to explore the varieties of storytelling tradition. It is available in public libraries locally. (Anne Pellowski, *The World of Storytelling*, Bowker, 1977.)

Those interested in exploring Aztec mythology will find John Bierhorst's latest collection, *The Hungry Woman*, an excellent introduction. Bierhorst begins with a brief, clear, and well-informed discussion of Aztec mythology and legend. He deals thematically with each historical period. Especially fascinating is his tracing of a strong female strain from the Aztec goddess to the contemporary Mexican Llorona. The tales are well written, and excellent tale notes are included, giving sources. Tellers may not find much "tellable" material here, but *The Hungry Woman* is an informative, readable collection. (John Bierhorst, *The Hungry Woman: Myths and Legends of the Aztecs*, with illustrations by Aztec artists of the sixteenth century. NY: William Morrow and Co., 1984. Soon available in public libraries.)

A lukewarm review: Roger Abrahams' *African Folktales* is now on sale in book stores in a \$10.95 paperback edition. This is a collection of 94 folktales, slightly retold by the author. The author's introduction to the African folktale is well worth reading, but this is basically a browsing collection for the general reader. Abrahams divides his material into five sections: tales of wonder, tales to discuss, tales to entertain, tales of praise, and "making a way through life." Each section has a brief introduction. Aside from this there is no commentary on the tales or their telling.

Abrahams states that he has rewritten those tales which were transcribed directly from oral performance, in order to make them more readable. He "gravitated to the texts which have the greatest impact in the reading." This makes the collection less than perfect for the storyteller, who is seeking a sense of the tale's oral roots. Abrahams does not even give the sources for his tales, so looking up the original requires considerable detective work in his "permission acknowledgements" section and bibliography. Coming from a scholar of Abrahams' stature, this book is a disappointment. It is a compilation of slightly rewritten folktales from a plethora of earlier publications. Useful for its price, its quantity, and its thoughtful introduction. (Roger Abrahams, *African Folktales: Traditional Stories of the Black World*. Selected and retold by Roger D. Abrahams, Pantheon Books, 1983.)

[Sanza information courtesy of Marilyn Hanna.]



NOTES:

From **STORYTELLER MALLORY CLARKE** comes this report: Last July seventeen Seattlites visited tiny Nicaragua in Central America. Their purpose was to find out, first hand, what that country, figuring so prominently in the news, was really up to. They spoke with farmers, mothers, soldiers, government officials, children, priests, artists, and teachers. One member of the tour went specifically to seek out stories and storytellers. They brought back with them messages from the people of Nicaragua. An evening of slides, stories, and songs (with time for questions and answers) will be given on Monday, Oct. 8, 7 p.m., at Antioch University, 1165 Eastlake Ave. E. (near Fairview and the City Light Steam Plant). Admission is free, but donations are gladly accepted for library books for Nicaragua.

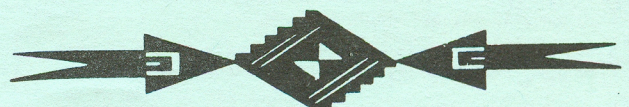
GUILD BOARD MEETINGS are open to all members. This is your chance for direct involvement in the decision making. They are generally held the second Thursday of the month, 7-9 p.m., 4232 Corliss Ave. N. Check the calendar for exact dates.

The **WASHINGTON STATE FOLKLIFE COUNCIL** will hold its second annual meeting on Saturday, October 27, at the Yakima Valley Museum, 2105 Tieton Drive, Yakima, WA 98902. Registration for the day's events is \$10. This includes a luncheon prepared by the Museum Guild. Jens Lund, Washington State Folklife Coordinator, will speak, and networking, brainstorming sessions will be held. Everyone interested in being plugged into a network of people concerned with folklife in the state is invited to come. The meeting begins at 9:30 (coffee & registration at 9). The group plans to celebrate with a Grange Hall Dance that evening. For more information call Margie MacDonald, 827-6430, or write Dr. Jens Lund, Washington State Folklife Council, Mail Stop TA-00-3159, Evergreen State College, Olympia, WA 98505. Jens's phone, by the way, is 206-866-6000 x 6404 (SCAN 727-6404).

CATHY SPAGNOLI will be traveling in Japan and India until mid-January, doing research and gathering more background for the stories she tells so well. She sends greetings to SSG folk and friends, along with news of her move to a new home here in Seattle. You can reach her on her return by calling 93-STORY. (Her new address will be 5646 25th Ave. S.W., Seattle 98106.)

Noted storyteller **ROBERT BELA WILHELM** has moved from San Francisco to Gig Harbor. We're delighted to welcome him and his wife Kelly to the Northwest. Robert is eager to hear about any storytellings happening around the area. He loves to listen to other tellers and exchange ideas. Let him know where you're telling. Meet him for coffee. You'll find him good company and a fund of ideas. He would also like to add you to the mailing list for his storytelling performances in the Puget Sound area. Contact him at 11108 - 133rd St. NW, Gig Harbor 98335, 857-5026.

PLEASANT DE SPAIN has returned to the Northwest. You can get in touch with him at 2056 Jefferson, Bellingham, WA 98225, 676-9121.



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

As one of the busiest storytellers in the country, Jackie Torrence has no need to be afraid of competition. So when beginning storytellers ask her how they can launch their careers, Jackie is generous with her advice. There are no shortcuts, she says, just lots of hard work.

JT: You cannot get from one place to the other without a certain amount of things that everybody must do. And I have decided that that's called, "paying your dues." And those dues start with being dedicated enough to find out what stories fit you best of all. I think half the storytellers in the world now have not found those special things that work for them. They're telling the wrong stories. Because you like a story doesn't mean that story's for you.

How do you find stories that are right for you? You have to read. Now this is when the dues get really expensive because it takes hours of reading and books and papers and magazines. Stories are everywhere. Don't even turn down comic books. Don't turn away yard sales, second-hand stores, second-hand book stores, second-hand sales. Be ever on the lookout. ... As you read and overhear other people telling stories, you become a person who can filter through good stories and good emotions, and then you know what your audience will like and appreciate. That's one of the dues you have to pay, and that's one of those expensive ones.

Then you have another one that's called practice. ... You practice that story every day. When you have an extra moment in the bathroom in the morning by yourself, while you're washing your face, brushing your teeth, think about your story, talk your story, every chance you get.

CW: When people have prepared their stories and are ready to tell them, what's the next step?

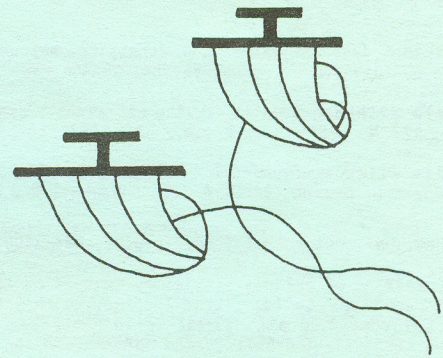
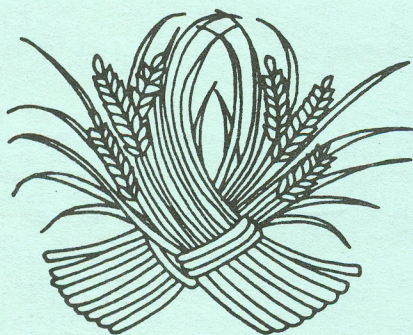
JT: A lot of people say, "I need somebody to critique me." Why? Why can't you evaluate your own self with your own ears? How can any other person tell you how you should interpret that story? We all see things in a different light, as we all see stories in a different light. It's a gut feeling. You know when that story's going to work. Don't let somebody else critique you.

I hate critiquing. I think it's a bad thing. Nobody's going to tell you the truth. Nobody's going to hurt your feelings and say, "I don't think you ought to tell that." ... So why ask somebody else? Use your own brain.

CW: What would you suggest are good audiences to practice on when people are just starting out and wanting to develop their performance skills?

JT: Find places like the public library. Go in, say, "I'm a budding storyteller. I know you have a story hour here, and I realize that you have things planned. Could I just tell one story?" If you have a friend who is a teacher, ask for permission to come into her classroom, his classroom, about 30 minutes. Say to the kids, "I have learned an interesting story and wonder if you would listen to it." Tell the story, say, "Thank you," and leave. Don't listen for comments. Why stand there and wait on somebody to tell you?

That's another thing. Read your audience. Watch that body language. If you've got fourteen people in the front row sitting back with their arms folded, their legs crossed, and their legs are going like this, watch out. The story died on the vine.



WIND NOTES

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

Midway through ELI WIESEL's The Gates of the Forest, Gregor, a survivor of a concentration camp, challenges a Rebbe: "After Auschwitz, how can you still believe in God?"

The Rebbe's answer: "After Auschwitz, how can you not believe in God?"

Some time later, Gregor, now conscious of the tears that have gathered in his chest over the years, returns to the Hasidic master. "Rebbe," Gregor pleads, "make me able to weep."

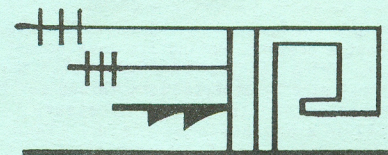
"Not enough," the Rebbe says. "Tears are not enough. I will teach you how to sing." (Submitted by John Clancy.)

A couple of years ago I was talking with Spencer Shaw about how children ask to hear the same story over and over again. Professor Shaw's observation was simple but profound. "It's really not surprising that they ask for those stories," he said. "After all, the children know what's going to happen, but the characters don't."

"...in his role of storyteller, and that is the essential point-- he has but one motivation: to tell of himself while telling of others. He wishes neither to teach or convince, but to close gaps and create new bonds." (ELI WIESEL, Souls on Fire, p. 259. Submitted by John Clancy.)

In his keynote address at the Seventh Storytelling Workshop at the UW, GERALD MCDERMOTT evoked the imagery of his newest book, Daughter of the Earth, to explain his perception of the role of the storyteller. He said that just as Ceres rescued Prosperina from the land of the dead, the storyteller is a magical helper who lifts the listening child toward the light.

Everyone has family anecdotes that resurface from time to time and just beg to be turned into tellable stories. For ideas on how to go about that, read "The Golden Spoon: Preserving Family History" by Dr. Norma Livo in the Summer 1984 issue of The National Storytelling Journal. She suggests questions for family discussion and sharing and ways of turning what you come up with into a story. You can also sign up for a workshop with Clare Cuddy at the Pacific Arts Center and learn how to create and polish a family story for telling. [See CLASSES & WORKSHOPS.]



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.

OCTOBER

- 1 **Ebba Haslund & Tove Nilsen** reading from An Everyday Story, anthology of Norwegian women's fiction. The two Norwegian authors are in the U.S. to highlight publication of the Seal Press book, edited by Katherine Hanson. Elliott Bay Book Company, 101 South Main St., 7:30 p.m., \$2.50, 624-6600.

Clare Cuddy, Stories for the Whole Family, Vashon Public Library, War Memorial Bldg, 7 p.m., 463-2069.

- 2, 9, 16, 23, & 30 **Seattle Heritage Lecture Series**. Five well-known historians talk about aspects of Seattle's heritage. Speakers are Murray Morgan, David Buerge, Jim Warren, Jack Henry, & Robert Burke. Museum of History and Industry, 2161 E. Hamlin, 7:30 p.m., \$12 for series, \$3 per lecture, 324-1126.

- 5-7 **National Storytelling Festival**, Jonesborough, TN.

- 6 **Tickle Tune Typhoon**, Museum of History & Industry, 2161 E. Hamlin, 3:30 & 6:30 p.m., \$3 children under 12, \$5 adults (\$4 and \$6 at the door). Buy tickets at Secret Garden Bookshop, 7900 E. Green Lake Dr. N., 524-4556.

Ocheami, Dawson City, Edmonds, 10 a.m., \$1, 775-5954.

- 8 **Report from Central America** in slides, stories, & songs, Antioch University, 1165 Eastlake Ave. E., 7 p.m., free (donations gladly accepted for library books for Nicaragua). For information, call Mallory Clarke, 328-5582 (home) or 343-9150 (work). [See NOTES for more details.]

Gary Holthaus reading from Circling Back, epic poem of the West and the Native American experience, Elliott Bay Book Company, 101 South Main St., 7:30 p.m., \$2.50, 624-6600.

- 8 & 13 **In-Concert Northwest** class through UW Experimental College. See article this issue.

- 10 **Marjorie Kennedy** tells literary stories of wit and beauty, Little Theatre, South Seattle Community College, 7:30 p.m., \$4 (\$3 Guild members, students, & seniors), 764-5371 (taped information, 547-1944).

[See GUEST ARTISTS, p. 1]

- 11 **Marjorie Kennedy** tells literary stories of wit and beauty, Concert Hall, North Seattle Community College, 8 p.m., \$4 (\$3 Guild members, students, & seniors), 634-4507 (taped information, 547-1944). [See GUEST ARTISTS, p. 1]

- 11-15 **Mended Feathers**, a review in sketches and song based on writings of Seattle senior citizens, Broadway Performance Hall, \$5. Call 587-4166 for times.

- 13 **Clowns Unlimited**, Dawson City, Edmonds, 10 a.m., \$1, 775-5954.

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

- 15 **Sharon Doubiago** reading from Hard Country, poem linking early Chinese exploration of America and new wave of Southeast Asian refugees, Elliott Bay Book Company, 101 South Main St., 7:30 p.m., \$2.50, 624-6600.

Russell Lockhart, Pegasus Leaping Forth: Revisioning Jung's Refusal of the Artist's Soul, North Area YWCA, 13305 1st Ave. NE, 7:30 p.m., \$3 (free to members of Jung Society), 525-3487.

- 16 **Michale Gabriel**, Stories from around the World, presented by What's That Boutique, 8117 161st Ave. NE, Redmond, 7:30 p.m. No children, please. By reservation only. Call 822-2307.

- 20 **Rose of Sharon** (Sharon Creeden) performing at the Island Center Hall on Bainbridge Island, 10:30 a.m., 842-2306.

Tim Noah, Dawson City, Edmonds, 10 a.m., \$2, 775-5954.

- 23 **Colleen McElroy**, Seattle poet, reading from Queen of the Ebony Isles, Elliott Bay Book Company, 101 South Main St., 7:30 p.m., \$2.50, 624-6600.

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

Rose of Sharon (Sharon Creeden) tells Halloween stories, B. Dalton Bookstore, 135 Washington Ave., Kent, 1 p.m., 859-0101.

- 26 **Clare Cuddy and Debra Harris**, How Not to Be Afraid of Ghosts and Other Practically Halloween Stories, University Village Shopping Mall (covered walkway by Lamonts), 4:30 p.m.

- 27 **Cathryn Wellner**, Say Boo to the Bogeyman, University Book Store, 2 p.m., 634-3400.

Clare Cuddy and Debra Harris, How Not to Be Afraid of Ghosts and Other Practically Halloween Stories, University Village Shopping Mall (covered walkway by Lamonts), 11:30 a.m., 1:30 p.m., 3:30 p.m.

Washington State Folklife Council, second annual meeting, Yakima Valley Museum, 2105 Tieton Dr., Yakima, 9:30 a.m. through evening Grange Hall Dance, \$10, 827-6430. (See NOTES for more information.)

Halloween Cornucopia, Dawson City, Edmonds, 10 a.m., \$1, 775-5954.

- 30 **Charles Johnson**, Seattle author, reading from Oxherding Tales, Elliott Bay Book Company, 101 South Main St., 7:30 p.m., \$2.50, 624-6600.

NOVEMBER

- 1 **Fifth Annual Holiday Open House** and chance to meet local authors, Secret Garden Bookshop, 7900 E. Green Lake Dr. N., 2-5 p.m., 524-4556.

- 3 **Cathryn Wellner**, More Story Stew, Dawson City, Edmonds, 10 a.m., \$1, 775-5954.

- 4 **Michale Gabriel**, Storyteller at Bellevue Montessori School annual Dinner/Auction, Bellevue Congregational Church, 7 p.m., \$40 per couple. Call 454-739 for reservations.

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

- 8 **Michale Gabriel** presents A Storyteller's Russia, Concert Hall, North Seattle Community College, 8 p.m., \$4 (\$3 Guild members, students, & seniors), 634-4507 (taped information, 547-1944). [See GUEST ARTISTS, p. 1]

- 10 **Lydia Venichenko Barrett** telling traditional Russian fairy tales about exotic characters such as Baba Yaga & the beautiful Firebird, Seattle Art Museum, Volunteer Park, 1 & 2 p.m., free w/admission, 447-4710.

Spencer Shaw, University Book Store, 2 p.m., 634-3400.

Frank & Dina Blade, Dawson City, Edmonds, 10 a.m., \$1, 775-5954.

- 14 **Michale Gabriel** presents A Storyteller's Russia, Little Theatre, South Seattle Community College, 7:30 p.m., \$4 (\$3 Guild members, students, & seniors), 764-5371 (taped information, 547-1944).

[See GUEST ARTISTS, p. 1]

- 17 **Jim Valley & The Rainbow Planet Review**, Dawson City, Edmonds, 10 a.m., \$2, 775-5954.

- 25 **Lydia Venichenko Barrett** telling traditional Russian fairy tales about exotic characters such as Baba Yaga & the beautiful Firebird, Seattle Art Museum, Volunteer Park, 3 & 4 p.m., free w/admission, 447-4710.

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

- 30 **Robert Bela Wilhelm**, Stories for the Christmas Season, St. Patrick's, Tacoma, 7 p.m., 1-857-5026.

DECEMBER

- 1 **Mary Maki-Rae**, author of Little Chicks' Mothers and All the Others, autograph party, Secret Garden Bookshop, 7900 E. Green Lake Dr. N., 1-2 p.m., 524-4556.

- 1 & 2 (and other Saturdays and Sundays in December) **Christmas around the World**, performances by 20 different ethnic groups, including some storytelling and puppetry, Museum of History & Industry, 2161 E. Hamlin, 50 cents. For more information call 324-1126



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

Robert Bela Wilhelm, Stories for the Christmas Season, St. Luke's, 322 N. 175th St., 2 p.m., 546-2451.

- 5 **Robert Bela Wilhelm**, Stories for the Christmas Season, Our Lady Queen of Heaven, 14601 A St., Spanaway, 7 p.m., 537-4616.

- 8 **Spencer Shaw**, University Book Store, 2 p.m., 634-3400.

- 12 **Potpourri**, evening of holiday stories by members of the Seattle Storytellers' Guild, Little Theatre, South Seattle Community College, 7:30 p.m., \$3 (\$2 Guild members, students, & seniors), 764-5371 (taped information, 547-1944).

[See GUEST ARTISTS, p. 1]

- 13 **Potpourri**, evening of holiday stories by members of the Seattle Storytellers' Guild, Concert Hall, North Seattle Community College, 8 p.m., \$3 (\$2 Guild members, students, & seniors), 634-4507 (taped information, 547-1944). [See GUEST ARTISTS, p. 1]

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

Robert Bela Wilhelm, Stories for the Christmas Season, St. Francis Church, 5715 108th St. S.W., Tacoma, 7:30 p.m., 588-2141.

DEADLINE FOR NEWSLETTER SUBMISSIONS

- 27 **Lydia Venichenko Barrett** telling traditional Russian fairy tales about exotic characters such as Baba Yaga & the beautiful Firebird, Seattle Art Museum, Volunteer Park, 1 & 3 p.m., free w/admission, 447-4710.

UPCOMING EVENTS

DIANE WOLKSTEIN will be the featured storyteller for the Midwinter Storyfest, Feb. 21-24. We are thrilled to be sponsoring a visit by one of America's foremost storytellers. She brings to her performances a combination of liveliness and scholarship that are totally involving. Saturday evening she will present the myth of Isis and Osiris, followed by discussion. Families are invited to a special concert Sunday afternoon to hear such favorite tales as "White Wave," "Tippingee," and the title story from Ms. Wolkstein's popular collection, The Magic Orange Tree.

March 28 On the Boards presents SPALDING GRAY as part of their on-going series.



CLASSES AND WORKSHOPS:

Storytelling, taught by Clare Cuddy. Learn to put a spark into family stories, folktales, myths and legends. North Seattle Community College, 8 weeks starting Sept. 25 (and again in January), \$35, 634-4507.

Storytelling: Art & Techniques, Prof. Spencer G. Shaw. A study of storytelling, past & present, noting its development as an art form. Reading & analyzing storytelling materials (folk literature & literary forms) used by storytellers throughout historical periods. Learning essential techniques necessary to maintain this artistic skill in a professional field. Planning storytelling programs for various age & interest groups & situations, utilizing folk, classic, & contemporary literature. Not open to librarianship majors. Tues.-Thurs., Oct. 2-Dec. 6, 12:30-2:30 p.m.; 19 sessions, \$129, 3 credits. Register for LIBR 471A EDP:C146 through UW Continuing Ed., 543-8037.

Your Story, a workshop for families to create & polish a family story for telling. Instructor Clare Cuddy. Repeated each week at Pacific Arts Center, Oct. 6, 13, 20, 27, Nov. 3, 10, 17; 10:30-12:30, \$9 per family. To register, call 343-3094.

Creative Drama: A Tool for Learning, Kathie Vitz w/Clare Cuddy, Guest Instructor. Practice activities & exercises which demonstrate the principles of learning through drama & storytelling. Instructional focus on using drama in the curriculum, & in therapeutic & recreational settings, to help students or clients develop skills in concentration, comprehension, cooperation, & communication. Wed., Oct. 3-Dec. 5, 7-10 p.m.; 10 sessions, \$129, 3 credits. Register for DRAMA X337T EDP:C075 through UW Continuing Ed., 543-8037.

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., from Oct. 8, \$25 (plus \$5 supply fee). Register through Ex. College, UW, 543-4735.

Becoming a Better Speaker, taught by Sue Thompson. This class will emphasize a variety of skills for speaking with greater ease & relaxation, more power, projection & resonance, better articulation & expression. Each student will focus on areas he or she most wants to improve. 1115 20th Ave. E., Tues., Oct. 9-Dec. 4, 6:30-7:30 p.m., \$68, 325-2573.

Manhood and Mythology: The Dilemma of the Contemporary Man, Michael Meade & Tom Pace. In this workshop, we will explore the dilemma of contemporary man and will offer guidance from mythology and psychology to deepen each participant's personal experience of the path of manhood. Fri., Oct. 12, 7-11 p.m., Sat., Oct. 13, 9 a.m.-9 p.m., Sun., Oct. 14, 9 a.m.-5 p.m., Antioch Univ. Seattle, 1165 Eastlake Ave. E., \$95, 343-9150.

Integrating Voice & Body, Sue Thompson. Oct. 20, 10 a.m.-1 p.m., Abintra Wellness Center, 438 NE 72nd, \$13, 522-9384.

Storyforms I, Michale Gabriel, facilitator. Beginning dates for six-week, once-weekly class: Tues., Oct. 23, 7-10 p.m. (Seattle); Mon., Oct. 29, 7-10 p.m. (Kirkland); Fri., Nov. 2, 9-12 a.m., Kirkland, \$125. Performance class. Explore the deeper meaning of story & 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.

Planning for Christmas, sponsored by Worship Resources, Archdiocese of Seattle. Among workshops offered during this all-day program are two by Robert Bela Wilhelm on Christmas storytelling for people who want to use storytelling in churches at Christmas. Oct. 27, 9:30-3:30, Blessed Sacrament, 5041 9th Ave. N.E., \$10 (\$12 after Oct. 12). Pre-registration required. Call Pamela Vaughn, 382-4878.

Freeing Your Voice, Sue Thompson, Oct. 28, 1-4 p.m., Abintra Wellness Center, 438 NE 72nd, \$17.60, 522-9384.

Integrating Songs in the Content Area, Richard and Helen Scholtz. The workshop will focus on ways of relating songs to specific content areas and will incorporate techniques which can be used by those whose best musical skill is running a record player. The Scholtzes will teach a few songs, use recorded material, and give tips on how to get beneath the surface of a song and present it in a classroom, with examples for primary and secondary teachers. Handouts will be provided; tape recorders are welcome at the workshop. Sat., Nov. 3, Seattle Folk Arts, Monroe Center, 1810 NW 65th, 2-5 p.m., \$16, 782-0505.

Mythological Beginnings, lecture by Joseph Campbell, Fri., Nov. 10, 7:30 p.m. Workshop on Sat., Nov. 10, 9:30-4:30, "The Hero Journey 1984," sponsored by Oregon Friends of C. G. Jung. First United Methodist Church, 1838 SW Jefferson, Portland; \$10 Fri. lecture, \$50 Sat. workshop. For registration or information, send stamped, self-addressed envelope to Friends of C. G. Jung, 185 Pine Valley Rd., Lake Oswego, OR 97034. (503) 635-3904.

Spirit of Christmas in the Air, Holiday STORYFORMS storytelling workshop with Michale Gabriel. You can start a family tradition. Tell stories at Christmas. Strengthen your family ties and create a lasting memory for your children. Holiday STORYFORMS, one-and-a-half day workshops offered in Bellevue and Federal Way in late November/early December, \$25. Call Connie Vanderwood, 855-3784 (Bellevue), or Mary Hobbs, 838-5223 (Federal Way) for more information and flyer.

Instrumental, vocal, and dance classes begin the week of October 15 at Seattle Folk Arts, the educational wing of the Seattle Folklore Society. Fall Quarter encompasses a wide range of levels and styles, from "Singing for Shy People" to swing violin, Hungarian folk dancing to the jitterbug, and Irish pennywhistle to blues harmonica. Also featured are sessions on music theory, "How to Run a Sound System," and a new "Acoustic Aerobics" class which combines exercise with traditional American and ethnic dance music. A complete catalog of Seattle Folk Arts classes is available in the Seattle Folklore Society office at 1810 N.W. 65th or by phoning 782-0505.