

Second Sunday at the Bois

by Donald Braid

We are beginning another autumn of storytelling at the Bois, so on these crisp Sunday evenings come share the warmth of storytelling while sipping a hot cup of coffee and nibbling on treats.

October 12 Cathryn Wellner brings "My Side of Town," stories of the Pigeon Lady of Occidental Park, the trucker and the hitchhiker, of love in a retirement home.

November 9 join Gene Friese as he tells "Two Boxes and a Bear," stories of magic and imagination.

December 14 is the ever-popular holiday potpourri.

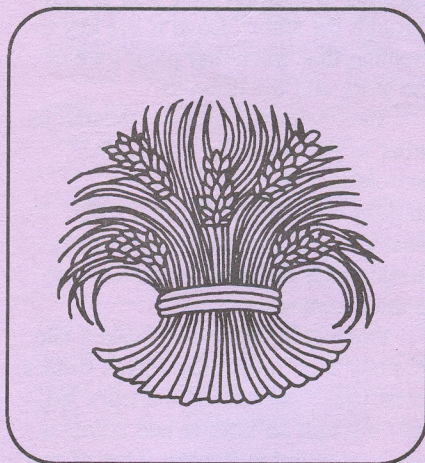
The programs on October 12 and November 9 will be followed by open mike, a chance for you to tell your own stories.

Admission is \$2. The Boiserie Coffeehouse is located in the Burke Museum on the UW campus, NE 45th and 17th NE. Doors open at 6:30, stories at 7 pm.

Ethics and Storytelling

by Donald Braid

The world of storytelling is ever growing, ever changing. More and more storytellers are emerging, often sharing the same stories. As the number of professional tellers has increased, many questions have arisen about the interactions among tellers. Some argue that all aspects of the stories they tell should belong to them: their style, their gestures, even public domain stories that they have



brought to life. Others think this attitude is absurd. They feel that storytelling always has been and should be an "oral tradition," that stories should be free for anyone to use and that ownership only stifles the art form.

In order to help resolve these issues, and others that have been raised, it has been proposed that storytelling ethics be developed to help define professional interactions. Ideas of what the content of such ethics should be vary widely. However, there may be a starting point in the current Federal copyright law. (See the article on copyright elsewhere in this issue.)

I am planning a series of discussions on issues relevant to storytellers to take place the first Thursday of each month. The first several discussions will deal with the question of ethics, so come with your ideas and viewpoints on Thursday, November 6, at 7 pm, to my house: 7467 1/2 Woodlawn Ave. NE (NE corner of Greenlake). Come around back and up the stairs to the second floor. 527-2341 for more information.



A Master Storytelling Class with Richard McElvain

by Donald Braid

The Guild is pleased to be able to bring the very talented Richard McElvain to Seattle. He will offer a workshop in exploiting the stage director's eye for evaluating and developing your stories. McElvain is a professional theatre director in Boston. He recently directed Jay O'Callahan's "Village Heroes" and gave an exciting workshop at NAPPS'

9th National Storytelling Conference.

Participants should come prepared to tell and work on one of their stories (7-10 min.). The goal is to learn methods and perspectives which will enable participants to become better self-directors.

Please sign up now! Enrollment is limited to twelve participants per session. There are also a limited number of "observer" spaces. (Observers participate in all ways except telling.)

Sess. 1: Sat.-Sun., 9-12, 11/22-23

Sess. 2: Sat.-Sun., 1-4, 11/22-23

Participants: \$50 members, \$60 non-members

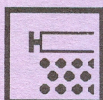
Observers: \$30

Call Naomi Baltuck, 525-2560, to

register. A 50% deposit is required.

One scholarship from the Sylvia Herom Fund will be offered for each session. This will reduce the cost to \$25 for participants. If you are interested in receiving a scholarship, please write and let us know (SSG, 846 NE 98th, Seattle, WA 98115). Please apply only if you could not attend without it. If we get more than two applicants, we will draw names from a hat.

The workshop will take place on the UW campus and is co-sponsored by Continuing Education, UW Graduate School for Library and Information Sciences.



Editor's Note

Drat! No space for musings this issue. But it's for a very good reason--the high level of activity among storytellers and the number of manuscript submissions. Just so you'll not think I've disappeared, a few quick jottings:

- Clare Cuddy's now employed at the Smithsonian! She'll be using her considerable talents to help schools plan educational programs. Congratulations!

- Recent storytelling visitors here: Harlynne Geisler of San Diego, Mary Love May of Vancouver, B.C., Gioa Timpanelli of NY. Upcoming: Marcie Telander of Crested Butte, Colorado, Richard McElvain of Boston, Garrison Keillor of Lake Wobegon. Welcome, all!

- NAPPS Conference and Institute were GRAND! Lots of PNW'ers off to the National Storytelling Festival Oct. 4-6. Must find space next time to tell you more.

- In the Wind* needs a calendar editor. Great opportunity for keeping in touch with folk on a regular basis. Call me if you're interested.

- Victoria Janiak has resigned from the Board, leaving an opening for Volunteer Coordinator. If you'd like to be considered for an important position in a very active organization, call any Board member for information and come to the next meeting.

Until next time...

Cathryn Wellner

Wanted:

Storytellers who can conduct storytelling workshops on a variety of topics. The workshops must actively involve the participants. Harlynne Geisler is Storytelling Coordinator for a folk music festival to be held June 19-21, 1987, in Los Angeles. Remuneration would probably be around \$100, depending on number of workshops & performances done. Send her details about your workshops & letters of recommendation. (If you wish a reply, send a SASE.) Also let her know of any workshops & workshop leaders you have found excellent. 4182-J Mt. Alifan Pl., San Diego, CA 92111.

Storytelling in a Burn Center

by Tom Galt

Storytelling is not something one person can do. The story is being directed by the union of the teller and the listeners.

In Tibet they say that the physical body is connected to the spiritual body by a thin elastic silver thread which extends infinitely to allow astral travel. Only in death is this thread broken. They say that when one wakes from a dream with a wrenching sensation, it is because the physical body (perceiving a threat) has jerked the spiritual body back to itself.

In storytelling, an elastic golden ribbon connects the teller with the listeners. This golden ribbon embraces and unites them and then expands to become their way to and through the story. Love is the key to creating this union and path, love of the story and the listeners.

Eye contact is almost essential in order to get and keep this union, especially when I tell stories at Harborview Hospital Burn Center. I must know if I'm directing the story along a path that may be threatening to the listeners.

Once at Harborview, I told a tale of a boy who saved many lives from a forest fire. The path of the story led right through an inferno and across a trestle engulfed in flames. One of my listeners was a badly burned ten-year-old girl. I had to be aware of her feelings all through the story and back off and reassure her when the path came too close to the brink. Afterward both the therapist and I checked to make sure she was all right. She was.

Months later, when I was talking to the therapist about it, she said, "After that story we were both worried about how it might affect her. Well, it seemed to unlock something. After that, she was able to talk about her own accident and get out feelings which she had kept bottled up inside."

There are a number of magic things about storytelling. A story takes an individual away from the present and away from present pain. I've seen it on the faces of my listeners

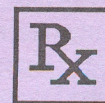
in the burn center and once with a friend who was dying of cancer. To a small degree, I've even experienced it myself. I have started a story with a bad sinus headache, and then it just disappeared.

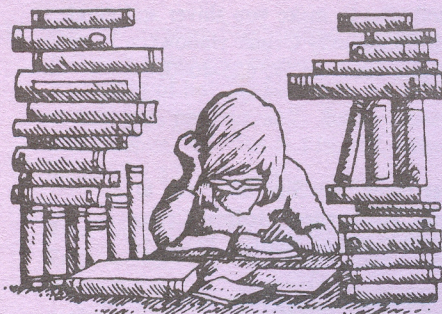
I remember stopping in at the burn center last St. Patrick's Day. I was all dressed up with my pointed ears and looking like a leprechaun. I told Irish tales to a five-year-old pixie named Lisa. Her burns and pain were great, but she eagerly navigated the stories' paths with me. Three days later, when I was doing a community performance in the hospital cafeteria, I was surprised to see Lisa. She had had an operation that day but had insisted upon coming downstairs for the stories. When the stories were over, my little pixie friend came up to me and gave me one of the fancy balloons she had been given for her operation.

I saw her again just the other day. Six months had passed, and she was back for another operation. We shared some stories, and I'm pleased to report she is doing much better.

I think the hardest story I have ever told was to an eighteen-year-old boy who had been in a motorcycle accident and was in a body cast. Most of his body had been burned. He couldn't move or talk, and there was no way I could make eye contact with him. He signaled by tapping a pencil on a tray. Two taps meant "yes," and one tap meant "no." I had to put EVERYTHING into my voice! I think I sweated blood telling a story I had easily told many times before. When I finished I wasn't sure whether he liked it or not, so I asked if he'd like another. The answer came--two taps. And so it went, traveling the paths together, story after story.

[Ed. note: Debbie Beckmeyer, Recreation Therapist at Harborview, expresses her gratitude for Tom's visits this way: "Your visits are so uplifting for everyone!...For those moments of a story our patients are able to travel away from their pain and from the hospital.]





Sources about stories and the folks who tell them

by Margaret Read MacDonald

Several Guild members have told me how much they enjoy the audience participation stories in my *Twenty Tellable Tales* (Wilson 1986), so I thought you might find useful a few more sources for audience-involvement stories.

Two collections of simple, action material to enliven the story time are Virginia Tashjian's *Juba This and Juba That: Story Hour Stretches for Large or Small Groups* (Little, Brown, 1969) and *With a Deep Sea Smile: Story Hour Stretches for Large or Small Groups* (Little, Brown, 1974). Both contain finger plays, stretches, and audience participation stories—material designed to help the audience wiggle a bit between longer, quieter stories.

Another excellent source is Bernice Wells Carlson's *Listen! And Help Tell the Story* (Abingdon, 1965),

a collection of audience participation poems and stories.

Two great picture books which get your audience so excited you can hardly keep them from joining in are George Shannon's *Dance Away and Lizard's Song*. In *Dance Away* (Greenwillow, 1982), rabbits sing and dance as they escape the wolf. In *Lizard's Song* (Greenwillow, 1981), Bear threatens Lizard, then repeatedly forgets the song Lizard gave him. Both of these work fine either as picture books or as told stories. The illustrations by Jose Aruego and Ariane Dewey are joyous. Stories with song, such as these, are a great way to involve your audience in stories. But more on sources for stories with musical elements next time.

Keepsakes Cookbook

by Sharon Creeden

Do you have a treasured family recipe? Pat Peterson and Sharon Creeden are compiling a storyteller's cookbook called *The Keepsake Cookbook*. They are seeking tasty recipes and the story about the recipe: who served it, where, how it was named, and all the fun folklore that surrounds family food.

The cookbook project is an outgrowth of their new storytelling duo called SEATTLE SASS. They have put together a program, "Keepsakes: Stories of Western Women." Pat and Sharon were eating lunch at a women's club in Olympia before a performance and commented that the lime Jello salad was traditional at their family gatherings. They decided that every family has recipes served at celebrations and good stories about those recipes.

Sharon will share the recipe for "Dutch Apple Pie," which was invented and served by her great-grandmother Carrie Sanders at her boarding house and restaurant in North Creek, N.Y. Pat will disclose the recipe for "Funeral Pie," the raisin-custard pie served at funeral gatherings in Montana.

Please call Pat at 935-5308 or Sharon at 631-9366 if you would like to make your family part of storytelling lore. Or write SEATTLE SASS, 31407 E. Lake Morton Dr. SE, Kent, WA 98042.



Sharon Creeden (Rose of Sharon) has her short, short story, "The \$700 Guru," published in the updated version of Jennifer James' *Success is the Quality of the Journey*. Her story "Road to Places Unseen" will appear in the November issue of Seattle's *The New Times*.



Notes...

The Southend Story and Snack is moving to Fridays: Oct. 17, Nov. 14, & Dec. 12 are the scheduled dates. Oct. will feature Halloween stories around a bonfire if there is no rain. Call Mari Heutmaker at 631-6027 for directions to their Kent home. In Aug. the group met at Linda Erickson's Kent home. Over 70 people gathered in her back yard to roast hot dogs, churn ice cream, and swap stories. Members of the Tacoma Fireside League and the Seattle Storytellers' Guild introduced many of the neighbors to storytelling. Several children joined the fun, and Linda's son created a detective story on the spot.

Cathy Spagnoli has spent a busy summer telling stories to her new son, Manu, born June 25, 1986. She has also been working on several projects funded by the Seattle Arts Commission: Indian stories at the Pacific Science

Center, cross-cultural storytelling for Seattle schools, and the production of a video (of Seattle students storytelling) to be sent to a sister school in Kenya.

Garrison Keillor and Jackie Torrence are the two storytellers featured in Shoreline Community College's Colbert Lecture Series. The kick-off lecture by cartoonist Gary Larson will be October 21 at 8 pm. Series tickets are \$22. Call 546-4715 for info.

Fans of "Edna Robinson" and "The Lighthouse Man" no longer have to wait until Jay O'Callahan's next visit to hear them again. Artana Productions has just announced the release of *Village Heroes*, recorded live at Fenwick Theatre, Holy Cross College. The four stories are O'Callahan at his best—tender, witty, and full of grit. For the two-cassette recording, send \$16 plus \$1.50 postage to Artana Productions, Box 1054, Marshfield, MA 02050.

Calendar

(All events listed are open to the public.)

OCTOBER

- 2 Joe Kagel presents "Life and Depth," personal & funny stories about his life & his brush with death. 7:30 pm, Vashon Library, 463-2069. (He'll be in other King County libraries in October: 8th, Bellevue; 9th, Fairwood; 14th, Redmond; 15th, Newport Wy; 16th, Shoreline.
 - 11 & 12 Cathy Spagnoli tells Stories from India for exhibit of Indian Science & Technology. 12, 1, & 2 pm, Pacific Science Center, 625-9333.
 - 12 Cathryn Wellner presents "My Side of Town," original stories of the urban landscape. **Second Sunday Storytelling** at the Boiserie. Doors open at 6:30 pm., program at 7. Burke Museum coffeehouse, UW campus, NE 45th & 17th NE, (free parking). Admission \$2, 525-2560.
 - 16 Board meeting (visitors welcome), 7 pm, 1921 Taylor Ave. N., #5, 283-7378.
 - 17 South End Story & Snack, home of Mike & Mari Heutmaker. 7 pm, Kent. Call for directions, 631-6027.
 - 19 Horror Stories, by tellers of the Vancouver Storytelling Circle. 8 pm, Kits House Hall, 2325 W. 7th Ave., Vancouver, B.C., (604) 736-1232.
 - 23 Shiver and Giggle at Witches & Ghosts, conjured by Tom Galt. 7 pm, Harborview Medical Center Cafeteria, free. Call Cathleen Nettles, 223-3114.
 - 25 & 26 Cathy Spagnoli tells Indian stories. (See 10/11 & 12.)
 - 26 Festival Chamber Orchestra is joined by storyteller Cathryn Wellner for a performance at the Courtyard Theatre. 2:30 pm, 238th SW & Hwy 99, Edmonds. For ticket info., call 775-6977.
 - 30 Story 'n' Snack. Pot luck dessert and story swap. Come to tell or just listen. Bring a Halloween story! 7:30 pm, 846 NE 98th. For more info., call Naomi Baltuck or Thom Garrard, 525-2560.
 - 31 Howling at the Moon. The Seattle Storytellers' Guild is sponsoring a special program of storytelling for children from 7:30-8:30 pm and then adult stories from 9-10:30 pm. Featuring an impressive line-up of some of Seattle's best storytellers. University Baptist Church, 47th NE & NE 12th. Admission for the entire evening, \$2. For more info., call 525-2560.
- Cathy Spagnoli tells ghost stories for Seahaunt. 6-9 pm, Seattle Aquarium, 625-4357.

Tom Galt will tell tales to make you shiver and giggle at the Queen Ann Community Center Halloween Party & Carnival. 6:30-8 pm, 1903 1st W, 625-4040.

NOVEMBER

- 6 Cathryn Wellner takes "My Side of Town" to Harborview. 7 pm, Harborview Medical Center Cafeteria, free. Call Cathleen Nettles, 223-3114.
 - 8 Cathy Spagnoli presents "Storyteller's Sampler" at the Ellensburg Public Library.
- Cathryn Wellner tells lively stories for the whole family at the University Book Store. 2 pm, 4326 Univ. Wy NE, 634-3400.
- 9 Eugene Friese tells "Two Boxes and a Bear," stories of magic and imagination. **Second Sunday Storytelling** at the Boiserie. Doors open at 6:30 pm., program at 7. Burke Museum coffeehouse, UW campus, NE 45th & 17th NE, (free parking). Admission \$2, 525-2560.
 - 14 South End Story & Snack, home of Mike & Mari Heutmaker. 7 pm, Kent. Call for directions, 631-6027.
 - 15 & 16 Tom Galt will pull the perfect tale for you from his "Bag of Hats" at the American Family '86 Conference & Exposition on Building Stronger Families. Exhibition Hall, Seattle Center. For more info., call 255-1074.
 - 16 Open Stage with the Vancouver Storytelling Circle. 8 pm, Kits House Hall, 2325 W. 7th Ave., Vancouver, B.C., (604) 736-1232.
 - 20 Board meeting (visitors welcome), 7 pm, 1921 Taylor Ave. N., #5, 283-7378.

DECEMBER

- 3 Cathy Spagnoli presents Stories for Peace. 12 pm, World for Women, Edmonds Community College, free, 774-9843.
- 4 Story 'n' Snack. Pot luck dessert and story swap. Come to tell or just listen. 7:30 pm, 846 NE 98th. For more info., call Naomi Baltuck or Thom Garrard, 525-2560.
- 8 Garrison Keillor shares stories from Lake Wobegon as part of the Colbert Lecture Series (\$22 for series). 7:30 pm, Shoreline Community College, \$6, 546-4715.
- 12 Naomi Baltuck presents "Christmas Seasoning," a delightful program of heartwarming holiday stories, songs, and participatory fun for the whole family. 7:30 pm, Univ. Baptist Church, 4554 12th NE. \$4 adults, \$3 children. For more info., call 525-2560.

South End Story & Snack, home of Mike & Mari Heutmaker. 7 pm, Kent. Call for directions, 631-6027.

- 14 **Second Sunday Storytelling** at the Boiserie will feature a **potpourri** of some of Seattle's best tellers in a program of holiday stories for all ages. Doors open at 6:30 pm., program at 7. Burke Museum coffeehouse, UW campus, NE 45th & 17th NE, (free parking). Admission \$2, 525-2560.

Tom Galt presents an evening of holiday tales for the Eastside Nonviolent Affinity Group. Pot luck 5 pm, stories 6-7:30 pm. Free. All are welcome. St. Anthony's Church Hall, Renton. For info., call Tom at 255-1074.

- 18 **Board meeting** (visitors welcome), 7 pm, 1921 Taylor Ave. N., #5, 283-7378.
- 22 **Naomi Baltuck** presents "Christmas Seasoning." Come celebrate the season with story, song, and participatory fun for the whole family. 3 pm, Fern Hill Library, Tacoma.
- 30 **Cathy Spagnoli** presents Festival Tales in the Tacoma Public Libraries. 12 pm, Kobetich Library; 2 pm, McCormick; 4 pm, Moore; 7 pm, Swasey.

Classes

Storytelling Practice Group, getting together to practice telling, learn new stories, and share in a supportive group. Every other Tuesday, 7 pm. Call Mary Mercer, 283-7378.

Sharing the Fire: Learn the Art of Storytelling with Sharon Creeden. Beginning and intermediate storytellers will learn a story each class by using techniques of improvisation, neuro-linguistics, and stagecraft. Tues., 10/7-28, 7-9 pm. \$30. Green River Community College, 833-9111, ext. 231.

Basic Ventriloquism, taught by Dick Wightman. This course covers everything you need to know to become a ventriloquist, including where to get and/or how to build vent figures. Ballard. Tues., 10/7-11/4, 7-9:30 pm. \$30 inst. fee, \$5 supply fee. Register through ASUW Experimental College, 543-4735.

Storying from the Heart, taught by Cathryn Wellner. Add verve to your public speaking, teaching, conversation, life. Learn to weave magic through storytelling. Integrate mind, voice, and body as you listen to, learn, and tell stories. Sweaty palms and stomach butterflies will be put to work to enhance, not inhibit, your storytelling. Capitol Hill. Sec. 1, Mon., 10/13-11/3, 7-9:30 pm. Sec. 2, Sat., 10/25 & 11/1, 9 am-2:30 pm (bring a sack lunch). \$25 inst. fee, \$5 supply fee. Register through ASUW Experimental College, 543-4735.

Full Moon Festival, Workshop and Retreat, with Marcie Telander. Through guided imaging, sacred storytelling and ritual of Native American and Celtic-

Scandinavian traditions, drumming, and dancing we will ask for vision and guidance from inner wisdom figures and nature kin. Doe Bay Resort, Orcas Island. 10/17-19. \$90 plus food. Contact Mary Van Houtte, 842-8734.

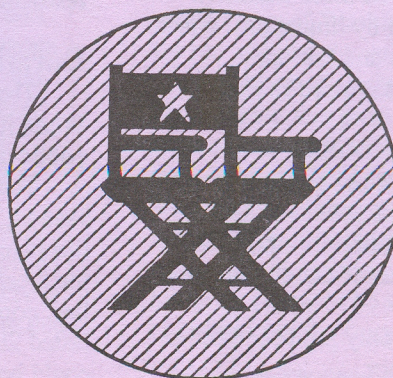
Techniques of Dramatic Storytelling, with Tom Galt. For teachers, librarians, scoutmasters--anyone who wants to tell stories that come to life. We'll learn ways to teach through stories, ways to find and create stories, the use of songs in stories, and the use of stories for stress management. Tues., 11/4-12/2, 7-9:30 pm. \$40. For more info., call 255-1074.

Fairy Tales: Reflections of the Inner Life, taught by James Lucal. We will probe the inner meaning of several stories, from the perspective of Jungian psychology, through group reading, discussion and enactment. Bring a favorite story. Green Lake. Sat., 11/8, 10 am-5 pm. \$15 inst. fee, \$1 supply fee. Register through ASUW Experimental College, 543-4735.

Master the Magic and Power of Story with Michale Gabriel. This is a storytelling experience of two days and an evening, designed for the participants to learn, write, and tell stories. Focus will include stories for families, business, community outreach, education, and "stories for the simple joy of stories." Sat., 11/8; 9 am - 6 pm; Thurs, 11/13, 7-10 pm; Sat., 11/22, 9 am - 8 pm. \$135. For info., contact J. Michael Setters and friends, PO Box 3445, Bellevue 98009, 883-6496.

Story Circle, taught by Naomi Baltuck. In this class you will have a common structure to work within, but you will be setting your own goals. We will work on stage presence, technique, creating characters, telling your own stories, and all the nitty gritty of choosing, learning, & telling a good story. For interested class members, the instructor arranges opportunities to tell stories in community centers, schools, and nursing homes. Mon., 11/10-24 and 12/1, 7-9:30 pm. \$40 inc. supply fee. For info., call 525-2560.

Master Storytelling Workshop, co-sponsored by the **Seattle Storytellers' Guild and the University of Washington**. Richard McElvain of Boston will be conducting this not-to-be-missed chance to sharpen your storytelling skills. 11/22-23, UW campus. (For details, see article this issue.)



Copyright and Storytelling, Part I

by Donald Braid

"Copyright." It is a word we have all heard. Those who tell stories perhaps hear it with a touch of anxiety, wondering if they can tell some enchanting story they have just found in a copyrighted book. Others who have ventured into the realm of creating and writing stories perhaps wonder how and to what extent copyright can protect their creation. Copyright law is complex and rather hazy in some areas, but I hope to provide a sketch of the basics and clear up some misunderstandings.

Before I begin, let me make it clear that if you are telling stories just among friends and family you probably don't need to worry about copyright. It becomes an issue when you start telling publicly or getting paid to tell.

What is copyright?

Starting with the premise that a society gains when its members create intellectually, copyright law assumes that there is a greater incentive to create when you "own" your creation. Thus the law protects authors by granting them the exclusive right to do the following:

- "1) To reproduce the copyrighted work in copies or phonorecords;
- "2) To distribute copies or phonorecords of the copyrighted work to the public...[publish]
- "3) ...To perform the work publicly
- "4) ...To display the work publicly
- "5) ...To prepare derivative works based on the copyrighted work [adapt the work]"

The law also understands that the whole society benefits from access to the copyrighted work, so these exclusive rights are balanced by limitations, which include time limits and fair use exceptions (to be discussed in Part II).

What does it protect?

Copyright protects "original works of authorship." This sounds simple enough, but interpreting the statement is not easy. Two rules of thumb may help clarify the issue:

- 1) Copyright only protects what is *original* to the author.
- 2) Copyright does not protect ideas, only the expression of ideas.

For example, the *idea* for a story involving a carver and his struggle to carve the perfect figure for a demanding emperor is not copyrightable. However, when this idea is *expressed* in the form of a story--with developed characters, motivations, plot, details--then it is copyrightable. Note also that you can copyright your version of a public domain story, but that copyright only protects the creative additions you have brought to the story.

For an in-depth discussion of this question, see Michael Skindrud's "Copyright and Storytelling," *The National Storytelling Journal*, Winter 1984. (Copies available from NAPPS, Box 309, Jonesborough, TN 37659.)

How is copyright obtained? lost?

Copyright is obtained automatically when a work is created. Under Federal law a work is "created" when it is "fixed in a tangible medium of expression." For a storyteller this means that an original story is automatically copyrighted the moment it is, for example, written down or recorded on tape. There is no need to register the work with the Copyright Office to secure copyright.

It is perhaps easier to lose copyright than obtain it. You lose copyright in a work if you publish it (*i.e.*, distribute tangible copies) without proper copyright notice. Proper copyright notice consists of three elements:

- 1) the symbol © or the word "copyright" or the abbreviation "copr."
- 2) the year of first publication of the work
- 3) the name of the copyright owner (*e.g.*, ©1986 Donald Braid).

If the work is published without notice, it falls into the public domain (free for anyone to use without restriction).

Duration of copyright

The duration of copyright is limited. When it expires, the work falls into the public domain.

The current law came into effect January 1, 1978. For works created after this date, copyright lasts the lifetime of the creator plus fifty years. Under the old law, copyright began at publication and lasted 28 years. During the 28th year, it could be renewed for another 28 years. Copyrights in their first term when the old law expired are eligible for a 47-year

extension once the original term expires. Copyrights that had been renewed under the old law may be extended to a total of 75 years. A little subtraction shows that anything copyrighted before October 1911 is now in the public domain.

The easiest way to find out if a work is still protected is to write to the copyright owner. Alternatively, for a fee, you can have the files of the Copyright Office searched. (See Circular R22, "How to Investigate the Copyright Status of a Work, free from the Federal Information Center, 442-0570)

Next issue: "How can you use copyrighted material?" and "Fair Use"



More Notes...

The KCTS documentary, "Young Storytellers in Russia," was moving testimony to the role children can play in promoting peace. Young Storytellers for Peace toured Moscow, Odessa, and Leningrad in the spring of 1986. Founder and director Michale Gabriel had arranged contacts for them with Soviet Peace Committees, school children, and families. Focusing on six of the 27 American storytellers, Jean Walkinshaw captured their spirit of optimism and hope. For more information about the documentary, contact Jeff Gentes, 545-1812.

The 5/7/86 issue of *The Weekly* carried Paul Gregutt's fine article on "The lost art of telling tall tales." Of storytelling revivalists he writes that they "speak to the mainstream in a different way, seeking to recreate the impact and immediacy of the storytelling experience without attempting to replicate some vanished ritual. In this way the past may be preserved without being embalmed."

The most recent issue of *The National Storytelling Journal* includes articles on Ireland's shanachies, ethics among professional storytellers, and a journey through the Grimm Brothers' Germany. To subscribe, send \$20 to NAPPS, P.O. Box 309, Jonesborough, TN 37659. (Membership in NAPPS also includes the monthly *Yarnspinner* and reduced fees for conferences and festivals.)

Storytelling in the State Parks

by Naomi Baltuck

[Ed. Note: Mike Reed of the State Parks & Recreation Dept. developed a proposal for storytelling in the parks and approached the Guild for support. Suellen Adams and Cathryn Wellner were invited to talk with the Director and Deputy Director in Olympia and then to tell stories to the Commissioners at Scenic Beach State Park. Two weeks after skeptical Commissioners were introduced to storytelling, a pilot project was in place at Penrose Point, Dash Point, and Deception Pass. Storytellers Naomi Baltuck, Rebecca Chamberlain, Connie Martin, Cathy Spagnoli, and Cathryn Wellner gave a total of twelve performances in August.]

Sunset casts a rosy glow on the gently lapping waters of the Washington coast. The air smells of pine trees and the salt sea, and the odor of a campfire lures beachcombers into the circle of light and warmth and good company. What could be a more inspiring location for sharing a story?

I felt honored to be one of several storytellers asked to share stories at a series of Saturday night programs in the state parks. Deception Pass State Park, where I was to give my programs, is one of outstanding beauty. It has always been my favorite, but as I explored local history and legends, I liked it even better.

The haunting story of the Maiden of Deception Pass took on new depth when I stood on the very shores where she and her people, the Samish Indians, lived. Paul Bunyan became more "real" and appealing when I learned of his adventures right there on Whidbey Island. A ghost story seemed appropriate for the evening, and what more perfect setting in which to tell a haunting story of the sea?

While on-location storytelling heightens the mood and meaning of such an evening, there are some practical factors to be aware of. If you are telling stories around a campfire, place yourself well out of the path of the smoke. The fire should be bright enough to make you visible but not so

big that you are in danger of getting scorched or hidden behind flames.

For my first visit to the park, I came prepared to tell by firelight. The size of the crowd (about 200) and the placement of the fire circle made that impossible. I was halfway through the program when darkness fell. I swiftly became a disembodied voice. When I came to a story which I tell using Native American sign language, I wondered aloud what I should do. The audience came to my rescue. As if on cue, a dozen flashlights flicked on to create a spotlight--a special moment to us all.

The next week I brought a soft pink spotlight, which I placed on the ground before me to simulate the rosy glow of a fire. People told me afterwards that they enjoyed watching

The audience came to my rescue. As if on cue, a dozen flashlights flicked on to create a spotlight--a special moment to us all.

the eerie shadows I cast on the huge white screen behind me.

The sound of the ocean adds to the atmosphere but also competes with the storyteller's voice. Amphitheatre benches stretched up the hillside so far that I could barely see faces even in daylight. A small sound system with a clip-on microphone allowed me to reach those in the back, without having to shout over the sound of the surf.

There is a switching of mental and physical gears in that short period when day is done and before night has fallen, as temperature, lighting, and moods change. You might be aware of your audience straining eyes and shifting a little restlessly. To ease them through this period, I began using the spotlight, before it was absolutely necessary. One disadvantage of using a spot is that you cannot meet eyes, but I realized that I could not do so in the darkness either. Better they should see me than not.

There was always a crowd of early birds a half hour and even 45 minutes

before the program. I used this time to speak with them, study their faces, and hear their personal stories. Later, when I could only see the first row or two, I could picture their faces through the darkness, and they could feel that I was speaking directly to them (as indeed I was).

The turnout for any outdoor event is affected by weather. When I noticed people arriving with bare arms and legs, I sent them back to their car or campsite for warmer wraps. They were always grateful when the chill of evening came on.

Something else to prepare for is the onslaught of bloodthirsty mosquitoes. Smeared with aromatic jungle juice and undaunted (except for the clever little pest that flew up my nose), I told a Northwest Coast Native American story about how mosquitoes came to be. We were all able to laugh at our plight.

Each park is different. Only one of the sites chosen for storytelling had an alternative spot in case of rain. Not all of the parks had electricity available. Some had fire circles perfect for storytelling. Others were too near a highway or beneath an airport flight path. Sometimes busy park employees forgot to build the fire. As always, the storyteller must be able to do the best she can with what she has.

Comparing notes with the other tellers, I found that one thing never seemed to vary. People came to the fire circle with a refreshing eagerness. Some non-campers drove almost a hundred miles to Deception Pass, sometimes several weeks in a row, for that hour of storytelling in the park.

Each week I would make the long drive back to Seattle thinking how proud I was of Washington State Parks for recognizing the value of the treasure trove of stories we possess and for initiating this program to give these stories back to its people. And each week my long drive homeward would be shortened and warmed by the appreciation of listeners, as I munched on Tootsie Rolls and lollipops given to me by people who wanted somehow to reciprocate the storyteller's gift.





They say...

"Both in folk-song and folk-tale there is a paradox. On the one hand they are not attributable to individual authors, but impersonal and universal. On the other, they lose much when they are depersonalized--the songs written down and played on the piano, the tales written down and made anonymous for reading in a book. A folk-song is best when sung by a flesh-and-blood singer to real listeners. A folk-tale is best when told aloud, spontaneously, at a particular time and place. This is like drinking wine or making love. That time is that time--unique and irrecoverable. The thing may be repeated, but that will be different--another occasion. Filming, printing and recording are inappropriate. (Richard Adams, *The Unbroken Web*)



Call Us for Answers:

Suellen Adams, Director & Pres., 361-9098

Naomi Baltuck, Membership Activities Director, 525-2560

Donald Braid, Program Development Director, 527-2341

Sharon Creeden, Folklife & other storytellers-required activities, membership & mailing lists, 631-9366

Gene Frlese, Grants writer, 284-9469

Mary Mercer, VP, Publicity Coordinator, Memberships, 283-7378

Bob Polishuk, Secretary, 344-7455

Ann Schuessler, Treasurer & Budget Officer, 523-0438

Eugene Vernon, Legal Advisor, 383-8770

Cathryn Wellner, Newsletter Editor, 328-1328

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1921 Taylor Ave. N. #5
Seattle, Washington 98109

In the Wind is the newsletter of the Seattle Storytellers' Guild, a non-profit organization, and is published quarterly (January, April, July, and October). Membership in the Guild includes a year's subscription. **PLEASE CHECK EXPIRATION DATE ON YOUR LABEL.**

DEADLINE FOR JAN-MARCH NEWSLETTER IS DECEMBER 15. Please send all news items, articles, notes, queries, complaints, and faint praise to Cathryn Wellner, 1917 15th E., Seattle, WA 98112, 328-1328.

Seattle Storytellers' Guild
1921 Taylor Ave. N., #5
Seattle, Washington 98109