

in the Wind

Seattle Storytellers' Guild Winter 1989, Vol. XII, #1

Storytellers' Directory Planned

by Donald Braid

The Guild is planning to publish a comprehensive directory of storytellers from this area. The directory will be distributed as a resource to schools, libraries, and arts organizations in the region and mailed in response to those calling the Guild and asking for recommendations of storytellers to hire. Please note that the directory is not intended as a listing of "Guild approved tellers." The Guild does not make such evaluations nor does it pass out names of "recommended tellers." Instead the directory will provide a potential employer with a reasonably complete list of tellers from which they can

select individuals who fit their needs and can make decisions regarding the abilities of those tellers on their own.

Tellers wishing to be listed in the directory should send to the Guild a fully edited entry containing the following information: name, address, phone number, types of stories and programs that you tell, an indication of your experience as a teller, your preferred audiences, and your fees. PLEASE NOTE THAT ENTRIES MUST BE 50 WORDS OR LESS. We cannot do any editing so any entries that exceed 50 words will be returned.

There is no charge to be listed in the directory. However, we will also be selling half page advertising (3.75" X 5") to those tellers who wish to purchase it. The price is as yet undetermined. Any ads must be fully camera ready. Please let us know when you send in your entry if you are interested in this option.

The deadline for entries is March 1.

If you know of any tellers who may not be aware of our plans to publish a directory please let them know or pass their name on to us.

At the BOISERIE

by Naomi Baltuck

We've got some good news and some bad news for story lovers. The bad news is that we have discontinued our Second Sunday Storytelling at the Boiserie. The good news is that that isn't such bad news after all. We will still be bringing you storytelling in the warm and wonderful coffeehouse at the Burke Museum, but there will be some major changes.

***We've been adopted!** The Burke Museum is now officially co-sponsoring our storytelling at the Boiserie. Thanks to the generosity of the Burke, we get the space rent-free and even a little something to pay our storytellers.

***It's free!** Now we are able to afford to bring you quality storytelling programs at no charge to the public.

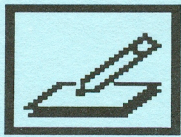
***Twice as many stories!** We will be meeting twice a month now on the first and third Fridays of every month.

***Guilt free goodies!** You can show your appreciation to the Burke Museum by bellying up to the goodies bar for lots of treats and a hot cup of something to sip while you listen to stories.

***Come early and get a good seat!** Each program begins at 7 PM with open mike storytelling and then our featured storyteller will take over. We're going to kick off the new year with an impressive line-up of storytellers. Get out your calendars and make a date to come see Johnny Moses, Spencer Shaw, Mary Love May from

Vancouver, B.C., Sharon Creeden, and others. Programs are recommended for adults and children over ten years old. See your "In the Wind" calendar of events for specific dates and programs.

*** Want to tell at the Bois?** All comers are welcome to sign up for the open mike portion of our program. All we really ask is that your story be ten minutes or less and that you use your good taste and judgment in choosing the material you share. If you are interested in being a featured teller at the Boiserie, you are welcome to send an audio cassette of your storytelling to the S.S.G. mailing address at P.O. Box 45532, Seattle, WA 98145-0532.



Notes:

KBCS, 91.3 FM, public radio from Bellevue Community College, continues its weekly storytelling hour Tuesdays at 7 p.m. The live format gives the program an immediacy that is the next best thing to having the teller in your own home. Storytellers wanting to appear on the KBCS broadcast can contact Janice Dahl (523-8591) or Mary Ann Bundren (home, 885-2571; work, 641-2525).

Participants in the **Washington State Folklife Council's** Fall '88 conference heard Jan Harold Brunvand give a lively account of his entry into the world of the urban legend. If you missed it, you'll want to be sure you know about the conference well enough in advance to be there next time around. Best way to keep track of what the Council is doing is to join, by sending \$15 (\$25 family) to WSFC, 7510 Armstrong St. SW, Tumwater, WA 98501.

How does he do it? **Texas Teller's** busy editor, Finley Stewart, writes a regular "Story Search" column. In it he responds to queries about story sources, particular versions of a tale, information about sources. And he does it without charging. He deserves a medal and a host of new subscribers to a topnotch newsletter that always carries stimulating articles. Send \$15 for a year's subscription and membership in the Texas Storytelling Association, Box 441, Krum, TX 76249.

Pat Peterson's poignant, funny story about the yellow party dress was a hit at this year's Exchange Place. She was one of nine tellers selected from around the country to perform in a showcase of regional talent. We're very proud of her!

"Lifesavings": Silver strands weave tales of our forgotten past

by Dara Manes

All across Seattle, elderly people live isolated from the communities they have worked hard to build and enrich. Neighbor to Neighbor, a volunteer homecare program, wants to reach out to these fascinating folks and listen intently while they tell their wonderful stories of decades past.

The "Lifesavings Project" was an idea conceived by Neighbor to Neighbor two years ago. Now, in the winter months of the new year, people of all ages are making this dream a reality. Its goal is to record local oral histories and preserve them in a published book. As storytellers, you know how important and interesting it is to record and preserve the magical tales and history of older generations so that our community can forever have an understanding of its past.

On December eighth, Neighbor to Neighbor staff met at Naomi Baltuck's house with members of the Storytelling Guild's Board to discuss the involvement of storytellers in this project. We received an enthusiastic show of support. We hope that members of the storytelling community will step forward and travel down the path of discovery with us.

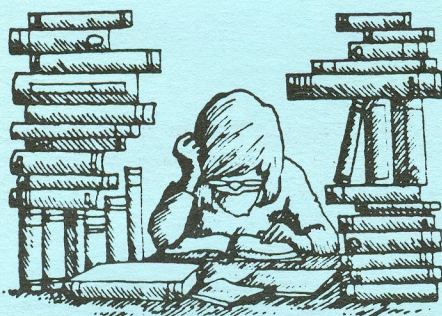
Neighbor to Neighbor has received a grant from A Territorial Resource to buy taping equipment. Several other grant sources are being pursued. The president of the N.W. Oral History Association, Sharon Boswell, and another well versed oral historian, Lorraine McConnagy, will join the project in January. Both women feel that the project has the makings of an important and inclusive manuscript. To round out the direction the Lifesavings Project takes, we'd like to have many storytellers working with us as well.

All the people involved in the Lifesavings Project are volunteers. Currently, we have a great need for volunteers who understand the process involved with the interviewing, recording, transcribing, and editing of oral history. Volunteers can participate in the Lifesavings Project as consultants and advisors, conduct trainings for excited volunteers, work as interviewers themselves, or help with any aspect of the project! We are also looking for enthusiastic people that have no experience, and think this is a neat project...We can train you.

If this project has sparked some interest in you or a friend, please call, Dara at 548-1214, or Karyn, at 548-1212 with Neighbor to Neighbor for more information!!

On the Board

Margaret Read MacDonald was recently elected to join the Board of the Seattle Storytellers Guild. In addition to her instructive and delightful book reviews that appear in each issue of *In the Wind*, Margie is also the author of **The Storytellers Sourcebook** and **Twenty Tellable Tales**. She is a storyteller, children's librarian and author who received her M.L.S. from the University of Washington, her M.A. in Educational Communications from the University of Hawaii, and her Ph.D. in folklore from Indiana University. She is a member of NAPPS, the Northwest Youth Theatre on Mercer Island and Vice-Chairman of the Washington State Folklife Council. Margie lives in Kirkland with her husband and two daughters and is currently working on three new books: one on camp skits, another about moral stories and the third on folklore of international holidays. We are privileged to have her as a member of the SSG Board.



Joining In: An Anthology of Audience Participation Stories and How to Tell Them. Compiled by Teresa Miller with assistance from Anne Pellowski. Edited by Norma Livo. Cambridge, Mass.: Yellow Moon Press, 1988.

The long awaited "audience participation" collection compiled by Teresa Miller has just arrived. Tellers have been fussing for years that they contributed stories to a mythic volume which never appeared. Well, here it is. And it is well worth waiting for.

Stories were contributed by Carol Birch, Heather Forest, Linda Goss, Bill Harley, Gail Herman, Ruthilde Kronberg, Kaye Lindauer, Doug Lipman, Norma Live, Teresa Miller, Anne Pellowski, John Porcino, Barbara Reed, George Shannon, Laura Simms, Fran Stallings, Ruth Stotter and Diane Wolkstein.

The stories are all tales which actively involve the audience in participatory activities. Several offer delightful possibilities. If you work with children or like to use an audience involvement tale now and then, you may find something here to adapt.

For me the greatest value in this book was the chance to "see" these tellers in action. Each tale is accompanied by notes on their sources and tellings. And the tale script is set side by side with notes on techniques for audience involvement at every point in the story. This enables us to see the teller talking to his/her audience. The

Sources

about stories and the folks who tell them

by Margaret Read MacDonald

notes on involving the audience are delightfully candid. I came away with a sense that I had actually seen these tellers in performance. And better yet, that I had been inside their heads while they told!

The variety of style and technique displayed here presents a useful slice of the professional storyteller's art in the U.S. today, though obviously this collection deals with just one genre from the tellers' varied repertoires.

And a word about the publisher, Yellow Moon—their bookmaking is handsome. The attractive paperback sells for \$11.95. (Yellow Moon Press, PO Box 1316, Cambridge, MA 02238). And ask for a copy of their catalogue while you're at it. They are creating a fascinating line of materials of interest to storytellers.

The compiler, Teresa Miller, is planning a sequel containing participation stories for the holidays. She is accepting manuscripts for consideration (Teresa Miller, 226-03 141st Avenue, Laurelton, New York 11413). Though the collection purports to present "several of America's leading storytellers," Ruth Stotter was the only West Coast teller included in this first volume. As we know, "nationwide" to the East Coast mind means everything between Boston and Philadelphia. Let's make sure our Northwest tellers are represented in the next volume. If you have a great audience-participation tale you'd be willing to share, write to Teresa.

Congress Report

by Meg Nathan

When the Second annual Storytellers' Congress was held at St. John's College in Santa Fe, NM, this past summer, Meg Nathan from Arlington, WA, was there. This is her report. —Ed.

The Rocky Mountain Storytellers cosponsored the Congress with NAPPS and they certainly proved they know how to put on a fiesta as well as handling the more serious matters of the Congress.

An opportunity was given for the storytelling community to gather and discuss the issues, concerns and challenges we all face. We heard from representatives from various cultural groups: Hispanic, Jewish, African-American and Native American. There was a recurring theme that ran through the sessions: "Tell it from your heart."

The importance of really knowing the background of a piece of material was accented over and over. We cannot do enough research and, of course, the ultimate is to go to the source and reach into the depths of a piece of material. Mary Carter Smith felt that it was our responsibility when transmitting other cultural roots to be sure we understand the perspective of the culture. The Hispanic felt it was condescending to tell their stories to Hispanic groups unless you had become involved with their culture. We must be careful not to perpetuate stereotypes.

To sum up the Congress: if you are going to tell ethnic stories from a culture that's not your own, tell it from the heart, know your materials—not just how to tell the story but where it came from and how it came about. Know the ethnic group as your own. Crawl into their skins, learn their thoughts. Anything less is insulting and condescending.

Peninah Schram observed "Mountain and mountain cannot come together. A person and a person can." Telling stories helps bring this about.

Calendar

January 6 JOHNNY MOSES tells traditional Native American stories from the Puget Sound region at the Boiserie, the Burke Museum coffeehouse. The program begins with open mike at 7PM. Free admission. Recommended for adults and children 10 years and older. For more info, call 525-2560.

January 9 KEITH JEFFERSON tells stories "In the Tradition of Martin Luther King" at the Red and Black Bookstore, 430 15th Avenue East at 7PM. Call 322-READ for information.

January 9 If any librarians are attending the ALA Midwinter meeting in Washington, DC, the first ever MIDWINTER STORY SWAP will be held from 8-10 PM. It's listed in your program as "ALSC Storytelling discussion group meeting."

January 10 LIFESAVINGS. A brainstorming, decision-making meeting of the Lifesavings Steering Committee. If you think the Neighbor to Neighbor oral history project sounds like a great idea with lots of potential, then we need your input. The meeting will be at 6:30PM at 711 North 35th Street. Call Dara or Karyn for directions or more information. 548-1214.

January 13 Volunteer party.

January 14 NAOMI BALTUCK tells world folk tales at the University Bookstore at 1 PM. Free admission. For more info, call 634-3400.

January 19 Seattle Storytellers' Guild Board Meeting. 7 PM. Visitors Welcome. 846 NE 98.

January 20 SPENCER SHAW, world-renowned storyteller, shares "Reflections and Remembrances of a Storyteller" at the Boiserie, the Burke Museum coffeehouse. The program begins with open mike storytelling at 7 PM. Free Admission. Recommended for adults and children 10 years or older. For more info, call 525-2560.

January 26 Story 'n' Snack. Potluck dessert and story swap. 7:30 PM. 846 N.E. 98th St. For more info, call Naomi or Thom at 525-2560.

January 25 NAOMI BALTUCK tells "Land of Our Hearts' Desire", stories based on the true experience of Washington women pioneers. Shoreline Community College Womens' Center. 11:30 AM. Call 546-4606.

February 3 MARY LOVE MAY, a storyteller from Vancouver, B.C., will be telling "Rock-A-Me-Bye; Back Porch Stories of Southern Women" at the Boiserie, the Burke Museum coffeehouse. Program begins with open mike at 7 PM. Free Admission. Recommended for adults and children 10 years and up. For more info, call 525-2560.

February 4 NAOMI BALTUCK will be telling stories for the whole family in celebration of the Washington Centennial. Bellingham. 2 PM. For more info, call Sylvana Clark at 676-6985.

February 11 NAOMI BALTUCK will be telling stories for children aged 4 and up at Linden International Book and Record store. 1 PM. 2943 NE Blakely (just behind University Village). Free admission. For more info, call 526-2768.

February 16 Seattle Storytellers' Guild Board Meeting. 7 PM. Visitors Welcome. 846 NE 98.

February 13 ALLAN HIRSCH presents Allan's Magic Show at the Red and Black Bookstore, 430 15th Avenue East at 7 PM. Call 322-READ for information.

February 17 SHARON CREEDEN will be telling "Stories of Law and Justice; Trust a Lawyer to Beat the Devil" at the Boiserie, the Burke Museum coffeehouse. Program begins with open mike storytelling at 7 PM. Recommended for adults and children aged 10 and up. Free admission. For more info, call 525-2560.

February 21 NAOMI BALTUCK will be telling stories at the Astoria Family Community Center. Noon. For more info, call (503)325-6752.

February 24 Story 'n' Snack. Bring a tale and a treat for this informal storyswap. 7:30 PM. For more info, call Naomi or Thom at 525-2560.

March 3 DONALD BRAID will present "Storytelling from the Travellers' Fire: Stories and Ballads from the Travelling People of Scotland" at the Boiserie, the Burke Museum coffeehouse. Program begins with open mike storytelling at 7 PM. Free admission. Recommended for adults and children over 10. For more information, call 525-2560.

More Calendar

March 10-12 The Womens' History and Culture Center will be celebrating women and the important part they played in Washington State history. Storytelling will be featured throughout the weekend. At the new convention center. For more info, call Betty Singleton at 323-0752.

March 13 Regular storytelling evening at Red and Black Bookstor, 430 15th Avenue East at 7 p.m. Call 322-READ to find out who the storyteller will be!

March 16 Seattle Storytellers' Guild Board Meeting. 7 PM. Visitors Welcome. 846 NE 98.

March 17 MAGGIE BENNETT, storysinger of Irish descent, will observe St. Patrick's Day by playing her harp, singing Irish ballads and folk songs, and weaving a tale or two. At the Boiserie, the Burke Museum coffeehouse. Program begins at 7 PM with open mike storytelling. Free Admission. Recom-

Workshops

THE STORY CIRCLE, taught by Naomi Baltuck. Whether spinning a traditional yarn or telling from your own experience, there is joy in the sharing of a story. Would you like to know what makes a story work? When and where to tell a story? How to choose, learn, and tell a story? Add spice to your life at home, on the job, and person-to-person by recognizing and bringing forth the storyteller in you. Northgate. Mondays, 7-9:30 PM. January 9-30. \$33. Register through ASUW Experimental College, 543-4735.

STORYTELLING FOR EDUCATORS, taught by Naomi Baltuck. Acquaints participants with techniques, resources, and uses of storytelling in the classroom. Assists in identifying and selecting good storytelling material, designing a plan for its use, and implementing the plan. January 4-February 15. 2 credits, \$42. Register for ticket #5107, EDUC 5481, through Seattle Pacific University, Division of Continuing Studies, 281-2121.

STORYTELLING: ART AND TECHNIQUE. Storytelling, past and present, noting its development as an art form. Reading and analyzing materials (folk literature and library forms) used by storytellers throughout historical periods. Learning techniques essential to maintain this artistic skill in a professional field. Planning storytelling programs for various age and interest groups and situations, utilizing folk, classic and contemporary literature. Not open to librarianship majors. Prerequisite: junior or higher standing. Instructor: Gene Friese. Winter at the University of Washington. Register for LIBR 471TA 891 EDP:C9538 —3 credits, Tuesday, January 10-March 14, 4:30-7 p.m.; \$180.

Waiting for the tale

by Margaret Read MacDonald

This Halloween, a story I've been watching for about ten years finally came to life. Those of you who work at researching and refining folktales for telling may find the saga of this tale interesting. About ten years ago, while indexing folktale collections for my *Storyteller's Sourcebook*, I read a story called "Peter Went Fishing on Sunday" in Carl Withers' *I Saw a Rocket Walk a Mile*. In this 17 line story a boy goes fishing on Sunday, catches a fish which tells him to take it home, kill it, cook it and eat it. From his tummy it says, "I got you now!" The end. Seemed like a great story to me and I made a mental note to tell it someday. Several times of the next few years I took the story out and looked it over but it always seemed too short and I couldn't see quite how I could bring off the ending. Then I began working on a collection of Halloween stories. I put this one right at the top of my list, worked it up, and told it to several groups at Halloween. It was too short and I couldn't bring off the ending. So I didn't put it in the book after all. Still, it seemed like a great story.

Then last spring, while researching other tales at the university library, I stumbled onto two versions of this story in an 1897 journal. Both versions were more elaborate than Withers' brief text. The fish in these versions sang catching little chants. These fish were described in phenomenal terms. Suddenly the story came to life! Suddenly I knew how it went. . . knew how it ended. I could see an old man sitting by a crick telling this story to a little boy at his side. I knew just how he would tell it!

But I still wasn't sure about the catfish's chant. The chants used by those 1897 tellers just wouldn't work in 1988. I made up a new chant that might work and took the story on the road. Here's where the audience comes in. I was lucky. The very first class I told to was a packed room of 20 rousty Campfire girls (I tell my Halloween stories in a small dark room. With 20 kids the room feels packed and teems with energy). They sucked that story in and made it theirs immediately. By the time that catfish got ready to sing it had a life of its own. It began to swish its tale and sing a song I'd never imagined before! And it was perfect.

I've written elsewhere about my notion of researching many variants before attempting to tell a story, and about my insistence that good audiences help you shape your story. This fall I learned another important lesson about storying. You've got to give a story time. When you find a good story, hang on to it. Keep it on the backburner simmering away. Don't force it on stage until it's ready. But keep researching, and mulling, and testing it now and then. It'll let you know when it's ready. And if it wants to sing. . . listen.

Tale telling in Belfast

by Cathryn Wellner

Editor's Note: Cathryn returned to Seattle before her article, intended for the last issue of *In the Wind*, arrived. We're glad to have her back with us and delighted to keep on travelling through her tales.

The plane takes a wide swing over green fields and taxis to a stop at a medium-sized terminal. In a short time, the passport bears an Irish stamp, and the traveler emerges from officialdom into the warm welcome that awaits travelers to the Emerald Isle.

This being Northern Ireland, there are, of course, reminders that religion can be an excuse for squaring off. Police and security forces travel in armored vehicles from fortress-like stations. Guards and metal gates try to keep terrorists out of and customers reassured in the central business area. Still, I had the sense that I could walk alone at night and not be accosted, a feeling I don't always have in our Emerald City, which is about the same size as Belfast.

People who share interests find each other. Naomi Baltuck had given me Patrick Ryan's address, which NAPPS had given her. (Pat is an American storyteller teaching in London, the sort of friendly fellow who never meets a stranger.) When I wrote to say I was in Europe, he urged me to write Liz Weir. As children's librarian for the Belfast Library and Education Board, Liz is a one-woman campaigner for storytelling in Ireland. Pat assured me she loved to welcome visiting storytellers and that I would be safe there. Right on both counts.

Liz Weir has the kind of energy that makes me want to sit down and take a break about once every half hour. Fortunately, storytelling is one of her passions. She has developed one of the most ambitious storytelling programs I've ever seen, launched a successful monthly Yarn Spinning for adults, and is in the thick of planning the first storytelling festival in Northern Ireland. (What are you doing next St. Patrick's Day?)

Not content to plan programs and wait to see if anyone comes, Liz and her teams of storytellers take stories into the community—to leisure centres, hospitals, community halls, parks, libraries, anywhere children gather when school lets out for the summer. Through budget cuts and sectarian troubles, Liz carries on, understanding the importance of stories for young people whose families may be directly involved in the sectarian struggles, who most certainly knew someone who has died because of them, who know first-hand the effects of the country's high unemployment—but who are still children.

The summer recreation programs were just getting underway when I arrived in Belfast on July 4th, so Liz had included me in the City Council's celebratory launch. At one point, I was sitting telling a story to a group of children when suddenly balloons were released. The children involved enough to overlook that distraction were barely back into the story when

they were joined by the Lord Mayor and a crew of cameramen and journalists. They waited patiently while mayor and media settled in, and somehow we all made it to the end of the story.

Wanting me to have a taste of both the storytelling program and of Belfast itself, Liz had arranged sessions in Catholic and Protestant (and mixed) areas and the Royal Belfast Sick Children's Hospital. Belfast children were the same kind of eager listeners I've found elsewhere, and what a pleasure it was to be telling stories with someone who is as talented a tale spinner as Liz herself.

Liz's tireless efforts to promote storytelling and the eagerness with which Belfast children listened to stories made me think of something Alice Kane said at the 1988 University of Rochester Storytelling Conference. When asked about violence in fairy tales, she stood tall in the way only she can and said, "Why, in a world full of violence, should children be saved from just one kind of violence? In the fairy tales, violence serves a purpose. Children need to know how to deal with violence. It is silly to hold out the hope that if we get ourselves into a mess, someone will help us out....If you don't like the world, *you* fix it."

Wednesday night of a too-short week, Pat Ryan and I were guests at the Belfast Yarn Spinning. Begun with hope several years ago, this regular evening of storytelling for adults has become so popular that people are willing to stand in the back or perch on the steps rather than miss it. Some people come eager to tell every time, but there is always space for new talent. One of the things that delighted me was that so many of the regulars were older people. Among my favorites was Mealda Hall, a woman in her late seventies. After an hilarious story about repairing a doll for a boy who came asking for "the old doll from the Free State who fixes dolls," she brought the house down with her ending. "I used to be a Shirley Temple doll, with long blond curls and rosy cheeks. I'm still a doll, but now I'm a Cabbage Patch Doll."

Many of you are familiar with my story about a Seattle letter carrier who loves to talk about his adventures. So you will appreciate my surprise when a Belfast letter carrier came up to me after the Yarn Spinning to tell me that all of Marvin's (the main character's) stories are true. And he stood there and told me one of his own.

The Belfast stay ended too quickly, and then Liz and I were off to Dublin and County Clare. But that's another story, full of its own tales. So I'll close with an invitation. Storytellers traveling to Northern Ireland will find a warm welcome. And if you let Liz Weir know you're coming, you'll get a chance to tell stories to some of the most eager audiences to be found anywhere. Write to her at the Belfast Library and Education Board, 19-35 Templemore Ave., Belfast, N. Ireland.

Playing with Infinity

by Martha Smith

"'Twas a dark and stormy night and a band of thieves was sitting around the evening fire dividing their daily spoils when one said, 'Oh Master, tell us a story,' and the Master thus began: "'Twas a dark and stormy night . . .'" Nesting a story within itself is a stock children's joke. But adults have not outgrown their ability to be amused — John Barth includes a Mobius strip "once upon a time there / was a story that began" in his *Lost in the Fun-house*.

Circular jokes similarly play with story-making and story closure. The joke "There were two crows on the fence, Pete and Repeat. Pete flew away. Who was left?" is an example. So is the song "Around the corner and under a tree, I spied a maiden who said to me, 'Who would marry you, I would like to know for every time I look in your face you make me want to go around the corner . . .'"

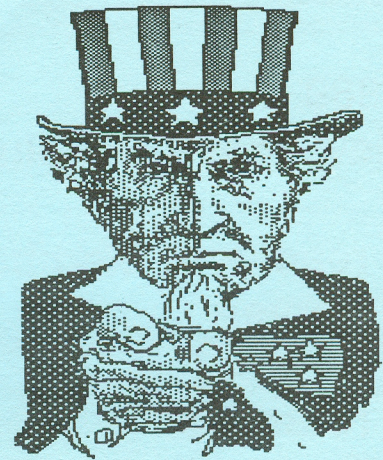
But not all such stories are play. Some are tales, independent or embedded in stories with a traditional plot. "Words Without End" in *Afro-American Tales* edited by Roger D. Abrahams uses an infinite series within a standard story: A king promised to wed his daughter to a man who could tell an endless story. The final contestant began "A man had some corn. A locust came and took a grain of corn. Another locust came and took a grain of corn. Another locust came . . ." and won the bride. The story allows the storyteller great freedom for contestants' stories may be added or deleted. The number of repetitions before interrupting for either the king's response or the completion of the frame tale is flexible. Jane Yolen's "An Endless Tale" in *Folktales from around the World* is similar to the final contestant's story - a strictly serial story that could easily be embedded in a more complex plot.

Chains -causal or comparative- are a familiar form of infinite tales: "This

is the house that Jack built. This is the malt that lay in the house that Jack built . . ." This tale is cumulative -with each new element the story repeats the chain. In chains, there is no logical last element; the end is abrupt or circular; the elements may vary; the repetition is not essential to the story. "Talk", the West-African tale of a talking yam is told as a cumulative tale in Courlander and Herzog's *The Cow-tail Switch and other West African Stories*, but Abrahams tells it as a simple chain entitled "The Things that Talked." Similarly, Abrahams includes "A Chain of Won'ts," a simple chain version of the cumulative "The Old Woman and Her Pig" — "Dog! Dog! Bite the pig! The pig won't climb over the stile, and I shan't get home tonight!" This tale unwinds, resolving the story with its elements in reverse order — "... Then the cat began to chase the rat, the rat began to gnaw the rope, . . . and the old lady got home that night." (See Linda Yeatman's *A Treasury of Animal Stories*).

Comparison, rather than causality, is the basis of the chain in "The Wedding of the Mouse" (see Yoshiko Uchida's *The Dancing Kettle and other Japanese Tales*). Mouse believes only the greatest person should marry his beautiful daughter. But sun says the cloud that blocks him is stronger; cloud says the wind that blows him is stronger; wind says the wall that blocks him is stronger; wall says the mouse that gnaws him is stronger; thus mouse's daughter marries the fine young mouse that lived next door.

These playful tales, sometimes called a formula tales, permit the storyteller to play with a story, confounding the expectations of the listeners. The stories are easily learned, modified, expanded, contracted, or embedded in other tales. At Story 'n Snack you may soon hear "'Twas a dark Seattle night and a band of storytellers were huddled around the fireplace sipping their herbal teas when one said 'Oh Henry, tell us a story,' and Henry thus began 'Twas a dark Seattle night . . .'"



The Storytellers' Guild WANTS YOU !!

There's an insert in this quarter's *In the Wind*. It's a Member Survey and it's for you! ☺

We want to know what you think and what you want from your membership in the Guild.

Please find it (that'll be easy!), fill it out (that'll be fun), fold and return it to us (that'll be great!) as soon as you can! Thank you!

Interested in desktop publishing?

Do you know how to use a Macintosh? Are you interested in learning more about the growing field of desktop publishing?

Here's a great opportunity for you! Help out on future issues of *In the Wind*. The Editor is looking for help — you might be looking for learning. If you like to write, like to edit and want to learn (or already know) how to use Pagemaker, contact Clare Graham. Telephone numbers are 325-9409 or 358-8981.

1989

New Year's Resolution:

- ✓ **read your Members' Survey,**
- ✓ **fill it out**
- ✓ **return to:**
Seattle Storytellers Guild

MEMBERSHIP FORM

Name: _____

Address: _____

Phone: _____ Date: _____

Membership: ☐ Individual, \$10 ☐ Family, \$15

☐ New ☐ Institutional, \$20 ☐ Donor, \$25

☐ Renewal ☐ Liar, \$49.95

☐ Fairy godparent (lifetime), \$100

☐ Muse (be creative & generous), \$_____

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

☐ Please include my name on mailing lists for related events.

Mail to: *Seattle Storytellers' Guild*

P.O. Box 45532

Seattle, Washington 98145-0532

Call Us for Answers:

Naomi Baltuck, V. P., Membership Activities, 525-2560

Donald Braid, President, Program Dvlpt, 781-1691

Clare Graham, Secretary, Editor, *In the Wind*, 325-9409

Sue Grizzel, Coordinator of Volunteers and Mailings,
781-1691

Margaret Read MacDonald, Resources, 827-6430

Martha Smith, Grants writer, 522-8788

Eugene Vernon, Legal Advisor, 282-8851

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 THE April NEWSLETTER IS March 10...

Articles & queries should be sent to the Seattle Storytellers' Guild, P.O. Box 45532, Seattle 98145-0532.

Seattle Storytellers' Guild

P.O. Box 45532

Seattle, Washington 98145-0532

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MEMBER SURVEY

The festival is over, a new year is beginning and there are many possible directions open for the Guild. In making decisions we feel it is important to know how you view the Guild, and what your visions are for our future. Please take some time to fill out this survey and let us know how you feel. Thanks!

- 1 How did you hear about the Seattle Storytellers' Guild?

☐ media(TV, newspaper, radio)
☐ poster (for a Guild event)
☐ friend
☐ NAPPS
☐ other _____

2. Why did you join the Guild? (Check as many as apply)

☐ because of my interest in storytelling
☐ opportunity to meet other tellers
☐ opportunity to tell stories
☐ classes
☐ newsletter
☐ reduced ticket prices
☐ to support the organization
☐ other (please explain) _____

- 3 Which Guild activities have you attended in the last year?

☐ Festival ☐ Boiserie
☐ Story N Snack ☐ Workshops
☐ Special concerts ☐ other _____

- 4 Are you satisfied with what the Guild has provided you as a member?(please explain)

☐ yes ☐ no ☐ partly

5. In which areas would you like to see the Guild expand it's efforts? (If more than one, please rate in order of importance to you with #1 being most important.)

___ classes (circle topics of interest to you)

a. voice b. drama
c. movement d. oral vs written
e. oral traditions
f. other _____

___ workshops (use letters above to indicate topics of interest) _____
other _____

___ performances by nationally known tellers

___ performances by locally known tellers

___ events featuring traditional storytellers

___ informal gatherings where local tellers can perform

___ informal gatherings to share resources

___ other _____

6. Do you think the Guild's focus should be on:

☐ larger, more formal events such as the festival and concerts by nationally known tellers
☐ smaller events such as the Boiserie Story N Snack etc
☐ events with traditional storytellers
☐ other _____

- 7 Should the Guild program for:

☐ adults ☐ children
☐ mostly adults ☐ mostly children
☐ equally for adults and children

- 8 Please rate the benefits of membership in the Guild (on a scale from 1-5, 1 being most valuable)

☐ newsletter
☐ library
☐ reduced ticket prices to events
☐ other member activities
☐ supporting storytelling

- 9 what other benefits do you think there should be to being a member of the Guild?

- 10 If you tell stories is it:
☐ professionally (hired to tell for a particular occasion)
☐ as part of your job (e.g. as a teacher, librarian etc..)
☐ as a lover of telling stories
☐ only within your family
☐ only in the shower or closet
☐ only in conversation

- 11 What services do you feel the Guild should provide?
☐ directory of storytellers
☐ concerts
☐ workshops
☐ teaching classes
☐ newsletter
☐ reviews of local events and resources
☐ other (please explain)

- 12 What do you do with the newsletter?
☐ read it cover to cover
☐ read selected items
☐ read the calendar only
☐ don't read it
☐ other _____

- 13 What topics would you like to see covered in the newsletter?
☐ reviews ☐ sources of stories
☐ coming events
☐ personal experience articles
☐ letters to the editor
☐ advice column
☐ other _____

- 14 How could the newsletter be improved?

- 15 What do you think the Guild's primary focus should be?

- 16 How did you become interested in storytelling?

- 17 Are you a member of NAPPS?
☐ yes ☐ no

- 18 What is your occupation?

- 19 There are still many people who have never been exposed to storytelling. How would you suggest that the Guild reach these people?

- 20 Anything you would like to add?

Seattle Storytellers' Guild
PO Box 45532
Seattle, WA 98145