



in the Wind

Seattle Storytellers' Guild Winter 1990, Vol. XIII, # 1

A Voice Workshop for Storytellers with Susan Thompson

Would you like to use your voice with greater flexibility, expression, and passion with your storytelling? To create different characters' voices, speak longer, and project more powerfully, without the fear of straining your throat?

In this workshop, you'll learn vocal techniques that professional actors, singers, and speakers use. You'll learn how to open up your body's own natural resonance, develop a strong, relaxed, pleasant tone, and project without strain. Applying these techniques to your storytelling will enhance dynamics, help build characterization, and enable you (and your audiences) to have more fun with your voice. Wear comfortable clothing and bring an exercise mat, blanket or pad.

Susan Thompson has been helping people get the best out of their voices for over ten years. Her clients have ranged from folksingers to trial lawyers, from shy novices to nationally known professionals. Her voice workshops emphasize uncovering, exploring and freeing your own natural voice in a fun, supportive atmosphere.

Susan's background includes training at the University of Washington Department of Speech and Hearing Science, studies in the Alexander Technique (body awareness and movement re-education), and studies in voice for the theatre, public speaking, and singing. She has over twenty years teaching and performing experience, and holds B.A. and M.A. degrees from the University of California, Berkely.

This workshop will take place on Saturday, March 3rd, from 9 a.m. to 12 noon. The registration fee is \$35. for non-members and \$25. for SSG members. We must have twenty

registrants to make a go of it, so bring along a friend. This workshop will be useful and appropriate for storytellers at all levels. You must register by February 17. For more information or to register, call 621-8646.

At the Boiserie - An Important Update

Our first and third Friday storytelling nights at the Boiserie coffeehouse in the Burke Museum have been a service the Guild has been most pleased and proud to present to the storytelling community in Seattle. In the last year, we have been able to bring in for your listening pleasure storytellers from Boston, California, Canada, and more. We have provided a forum for local tellers who wish to strut their stuff at the open mike portion of the program. This coming quarter, we will bring you an exciting line-up of storytellers from as far afield as Australia and British Columbia, as well as many talented local storytellers.

The museum has been generously providing a fine space with a warm and pleasant atmosphere. For the last year or so, the Seattle Storytellers' Guild has been paying the storytellers, without charging admission at the door. Simple arithmetic has led us to the conclusion that we can no longer afford to continue this program without some financial support from the public.

Beginning in January, we will be asking for a \$3. donation at the door; about half the cost of going to a movie. As always, the program will begin at 7 p.m., but we will begin the program with our featured storyteller and conclude with a short session of open mike storytelling. We appreciate your continued support and look forward to another exciting year at the Bois!

An Interview With Bob Barton

by Ronald Vernon

A long time ago in a rough and ready steel mill town not far from Toronto lived a young man. His father was a steel worker as was every able bodied male in town. Boys left school at 14 with a special work permit, to take their places beside their fathers in the mill. This young man was one of the rare ones who opted to attend the local university and soon found himself the new teacher of the sixth grade class at an inner city school. "Take them outside and play baseball," was his instruction on the first day of classes. He did and the first boy hit the ball over the fence. The whole class followed after it leaving our young teacher alone on an empty playground. After he and the principal retrieved the truant class, he was soon visited by an ex-army drill sergeant sent by the school district. "Drill them every day for an hour," were his orders. Fortunately, the "oral history consultant" soon appeared. Our teacher almost laughed him back to school district headquarters when he proposed reading Winnie the Pooh to them. "These hoodlums will run you out of school on a rail," was his reply. What he then witnessed changed his life, for when the storyteller read and sang his story, the children leaned forward to catch each word and nuance. Thus the door to the magic world of story was opened to Bob Barton.

Bob has been telling stories for over 30 years and there are still many stories to tell of that steel mill hometown outside Toronto. There's the story of old Mrs. Pickett and Ms. Burr. They lived in homes over a century old and little Bobby played with their visiting grandsons because there were few children his age in the neighborhood. There's the story of a solitary boyhood down by the river near the mud flats. His only brother a distant ten years younger than Bobby.

There's the stories of the steel mill; the men that worked it, and the great toll it took on human life.

His father loved music and played the trumpet in a Saturday night dance band after a long week at the mill. Injuries were a daily fact of life at the mill and his father was no exception. A long hospitalization and total disability followed a fall into a blast furnace.

There's the story of the Mafia and the way their violent life-style touched the lives of all the folks in Hamilton. Many were found on the bottom of the river as was his friend and coworker Sophia's father. And finally, there is the story of an artist at the crossroads of his career caught between the governmental redtape of the Canadian school system and the freedom of the storyteller. And you know by the magical twinkle in his eyes that all these stories will be told.

Storytelling On KBCS 91.3 FM

January

- 2 Allan Hirsch
- 9 Margaret Swanson Vance
- 16 Rod Winget
- 23 Peter Chalemedos
- 30 Pat Peterson

February

- 6 Joy Anderson
- 13 Rod Winget
- 20 not scheduled
- 27 Sharon Link

March

- 6 Ron Vernon
- 13 Rod Winget
- 20 Carl Grant
- 27 Martha Smith

KBCS offers a unique opportunity to storytellers wanting to expand their experience. Call Rod Winget at 789-0294 for further information and to schedule your show.



SOURCES: ABOUT STORIES AND THE FOLKS WHO TELL THEM

by Margaret Read MacDonald,
King County Library System.

A brightly colored new book on the bookstore storytelling shelf recently caught my eye. I almost bought *FROM WONDER TO WISDOM: USING STORIES TO HELP CHILDREN GROW* by Charles A. Smith, Ph.D. (New American Library, 1989, \$18.98). I'm glad I didn't purchase the book sight unseen. This is not a book about storytelling at all, but about using picture books with children. Dr. Smith is a "specialist in human development at Kansas State University". He has prepared here a series of essays on the use of picture books to answer the many emotional needs of children. Librarians would classify the book under "bibliotherapy" rather than storytelling. The essays are useful and his topics well chosen: goal seeking, confronting challenges courageously, growing close to others, coming to terms with loss and grief, offering kindness to others, preserving an openness to the world, becoming a social problem solver, and forming a positive self-image.

Unfortunately Dr. Smith dabbles disastrously in the area of storytelling by including in each chapter little "Butterberry Hill" stories taken from a TV puppet program which he wrote for a Topeka, Kansas station some time back. He suggests that these stories be told orally and labels them "Storybreaks". I suppose any kind of storytelling is better than none, but these are typical of the worst kind of made-for-moral pap. Please share with your children the wonderful literary masterpieces which Smith recommends in

his essays and leave his own little "styrofoam" stories behind. Note also that the book jacket's claim that Smith provides "valuable guidance on improving your storytelling skills" is totally erroneous. The only storytelling advice I could find was a paragraph touting his "Butterberry Hill" episodes. Information on techniques for reading aloud are included, however.

Now for a really good book which is about storytelling. Since Bob Barton was just here to charm us, it seems important to mention once again his book on the art of storytelling: *TELL ME ANOTHER: STORYTELLING AND READING ALOUD AT HOME, AT SCHOOL, AND IN THE COMMUNITY* by Bob Barton (Pembroke Publishers Limited, 528 Hood Road, Markham, Ontario L3R 3K9, c. 1986). Drawing on his considerable experience in school and community telling, Bob Barton shares his own special wisdom about selecting and sharing stories. The question answer section in Chapter Four seems especially useful for the beginning teller. Lots of ideas in this book for expanding the storytime with poetry, singing games, etc. Any teller will profit from Bob's thoughtful comments about story. Those who work with children shouldn't miss this book.

Last of all I'd like to mention a unique little volume just published by a friend from my Indiana doctoral student days. Joe Goodwin has rewritten his dissertation into a very readable book. *MORE MAN THAN YOU'LL EVER BE! GAY FOLKLORE AND ACCULTURATION IN MIDDLE AMERICA* (Bloomington: Indiana University Press, 1989, \$9.95 pb) is a fascinating insider's look at the folklore of the gay community. No stories here for you to retell (at least not in public) but a useful look at the way folklore functions in a closed group.

1990 Northwest Folklife Festival

Peter Davenport reminds us that tellers who wish to be considered for the 1990 Northwest Folklife Festival should submit applications in January. Application forms will be sent out shortly to those already on the mailing list. If you want to be added to their mailing, just call their offices.

Calendar

January 5 Rebecca Chamberlain will tell "Stories of Winds and Water and Winter" on Friday evening at 7 p.m. at the Burke Museum coffeehouse on the UW campus. Featured will be Native American stories of the changing seasons from the Puget Sound region. \$3. donation requested. Open mike to follow. For more info, call 621-8646. Recommended for adults and children over ten.

January 6 Taq w Seblu Hilbert shares Native American stories and tales at the University Book Store, 4326 University Way NE, Seattle. 1 - 2 p.m., for more information call, 634-3400.

January 13 Keith Jefferson tells African-American stories and tales for ages 5-10. University Book Store, 4326 University Way NE, 1 - 2 p.m., 634-3400.

January 18 Seattle Storytellers' Guild Board Meeting. 7 p.m.

January 19 Meg Philp, Australian storyteller, will be telling stories collected on her world storytelling tour. Friday, 7 p.m. at the Burke Museum on the U of W campus. \$3. donation requested. Open mike to follow. For more information, call 621-8646. Recommended for adults and children over ten.

January 20 Allan Hirsch presents stories and songs from around the world. 1 - 2 p.m. University Book Store.

January 25 Story 'n' Snack, Potluck dessert and story swap. 7:30 - 10 p.m. at 5725 - 58th NE, Seattle. Call Cherie Trebon, 525-0382.

January 27 Tom Galt dramatizes stories and tales from many cultures, in many voices, at the University Book Store, 1 - 2 p.m.

February 2 Steve Old Coyote, Native American Storyteller, will be telling stories borrowed from many different Native American

Cultures, Friday, 7 p.m. Burke Museum coffeehouse on the U of W campus. \$3. donation requested. Open mike to follow. For more information, call 621-8646. Recommended for adults and children over ten.

February 3 Allan Hirsch will present stories, songs, and poems for young children at the Mount Baker Community Club. 11:00 a.m., \$1.50.

February 3 Debra Harris-Branham performs "African-American Trickster Tales" from 1 - 2 p.m. University Book Store, 634-3400.

February 3 & 10 Merna Hecht tells animal tales at 11 a.m. at the Woodland Park Zoo. For children ages 4 - 7. Free, sponsored by the Seattle Public Library.

February 10 Kimi Ginn Rabun celebrates Black History month with African American stories. 1 - 2 p.m. University Book Store.

February 11 "The Arrows of Eros" will be presented at the Blue Heron Performing Arts Center, Vashon, WA. at 3 p.m. A program of love stories and songs for adults presented by "Wishes Aplenty" - Merna Hecht, storyteller; Julie Blakemore, violinist; Nancy Barnes, flute.

February 15 Seattle Storytellers' Guild board meetings. For more information call 621-8646.

February 16 Melanie Ray, Canadian storyteller, will be coming down from Vancouver, B.C. to tell stories. Friday, 7 p.m. at the Burke Museum coffeehouse. \$3. donation requested. For more information, call 621-8646. Recommended for adults and children over ten.

February 17 Master storyteller, Spencer Shaw tells stories in celebration of Black History Month. 1-2 p.m. University Book Store.

February 22 "Story 'n' Snack" 7:30 - 10 p.m. Bring a potluck dessert and a story to swap. 5725 - 58th NE, call Cherie Trebon, 525-0382.

February 22 The Resource Institute, cosponsored by the Seattle Storytellers' Guild will present Robert Bly and Gioia Timpanelli in an evening of poems and stories. 7:30 p.m. First United Methodist Church, 811 - 5th Ave. \$12. general admission; \$10. student/senior. Tickets are available through the Elliot Bay Bookstore, the Red & Black Bookstore or call 545-3718.

March 3 Cathryn Wellner tells Algerian stories for the Year of International Literacy. University Book Store, 1 p.m.

March 3 & 10 Merna Hecht tells sea stories and fish tales at the Seattle Aquarium, 11 a.m. Free, sponsored by the Seattle Public Library.

March 3 A Voice Workshop for Storytellers taught by Susan Thompson. Saturday 9 a.m. - 12 noon. \$25. registration fee. Location to be announced. For more information, call 621-8646.

March 4 Merna Hecht tells haunting and mystical tales at the Antique Sandwich Company, Tacoma, WA. Part of the Sunday Afternoon Classical tales.

March 10 Taqw Seblu Hilbert shares ancestral stories for Women's History Month. University Book Store, 1 - 2 p.m.

March 16 "Irish Stew: A Potpourri of St. Patrick's Day Stories from Some of Seattle's Finest." Friday, 7 p.m. at the Burke Museum coffeehouse, UW campus. \$3. donation requested. Recommended for adults and children over ten. For more information, call 621-8646.

March 17 Naomi Baltuck presents "Stories for the Irish at Heart." 1 - 2 p.m. University Book Store. Recommended for school age children on up.

March 24 Keith Jefferson tells stories honoring women - African-American stories and tales. University Book Store, 1 - 2 p.m.

March 29 "Story 'n'Snack from 7:30 - 10 p.m.

Bring a dessert and a story to swap. 2725 - 58th NE, call Cherie Trebon, 252-0382.

March 31 Kimi Ginn Rabun celebrates African American Women with tales and stories. University Book Store, 1 - 2 p.m.

Workshops

Creative Uses of Myth and Tradition with David Sparenberg

Thursdays, 6:30 - 9:30 p.m. January 11 - March 1 ASUW Experimental College, 543-4735
Short story and poetry writing, using mythologies and wisdom from various ethnic traditions. Instructor is a professional writer publishing with over thirty-five periodicals, including Parabola, Creation, Response and others. Course Fee for general public \$45.; UW students, \$35.

Joseph Campbell, The Power of Myth Video Series

Jan. 19, 7-9 p.m.; Jan. 21, 6-8 p.m.; Jan. 28, 6-8 p.m.; Feb. 4, 6-8 p.m.; Feb. 18, 6-8 p.m.; Feb. 25, 6 - 8 p.m.; Mar. 4, 6 - 8 p.m.; Mar. 16, 7 - 9 p.m. These conversations with Bill Moyers were originally shown on PBS and are a journey into the myths that form our cultures. Joseph Campbell was one of the world's outstanding experts on myths and a beautiful teacher. Wally Williams will lead a discussion after each video. To be shown at Dean Bell's and Jayne Deyoe's, 3823 NE 91st. St., Seattle, 524-9429.

Communicating With Humor with Carl Grant

Saturday, January 20 from 10 a.m. to 4 p.m. ASUW Experimental College, 543-4735
Remember how tuned in you were the last time someone was really funny? Learn to use humor to aid in making sales presentations, giving speeches, or just being funny in social situations. Instructor is a former coach, teacher, and presently a professional comedian and seminar leader. Credits include host of Cable TV's "Not So Idle Chatter," and featured performer on Showtime and National Public radio. Course fee, \$17. general public; \$14. UW students.

Workshops continued

Archtypes of the Eternal Quest - An 8 week soul play workshop conducted by James Lucal. "Soul play" utilizes various forms of dramatic expression to capture the essence of personal and universal story. Begins January 29 from 7:30 - 9:30 p.m. at the Mythos Studio on Capital Hill. Cost based on a sliding scale from \$100. to \$140. Call James Lucal, 726-6097 for more information or to register.

Whole Person, Whole Earth: A Transformational Workshop conducted by

Kathleen McLaughlin

Friday evening 7 p.m. - 10 p.m. and Saturday, 9 a.m. - 5 p.m. February 9 & 10
University Unitarian Church, 6556 - 35 Ave. NE (525-8400)

Old myths are dissolving, thereby making way for the discovery of new stories, furthering the inner journey to wholeness, building communities which celebrate diversity in unity, and creating a global world with a sustainable environment. This workshop offers the experiential, drawn from spiritual practices and psychotherapeutic techniques of Eastern and Western traditions, to facilitate the building of new personal and community myths in an atmosphere of sacred play. Chanting, singing, dancing, movement and stories, as well as meditation and guided imagery will be used. The leader, a storyteller, mythologist, and counselor with Insight Seminars, will be speaking at the Sunday services on February 4, 1990 before the workshop. An on-going support group will follow. Costs: Friday, \$5. members; \$10. non-members; Saturday, \$45. members, \$50. non-members.

Storytelling for Everyone Taught by Cathryn Wellner

Tuesdays, 7:00 - 9:30 p.m., February 13 - March 6
ASUW Experimental College, 543-4735

From telling friends what happened last night, to making polished presentations, to exploring stories that are metaphors for our lives, we all tell stories

every day, no two of us in the same way. In this course you will expand your storytelling skills in a safe atmosphere. Exercises to lessen inhibitions and stir creative energy will be combined with insight into how to prepare and tell stories. Learn how to use voice, body, and imagination to explore the full range of human expression. Instructor is a professional storyteller and workshop leader. \$35. general public; \$25. for UW students.

Gioia Timpanelli Conducts Workshop On Folktales From Around the World, Saturday, February 24, 10 a.m. - 4 p.m.
University Unitarian Church, 6556 - 35th Ave. N.E., 545-3718.

Sliding fee from \$35. - \$50. Please call for more information and refer to calendar for a performance with Timpanelli and Robert Bly on February 22.

Storytelling Workshop for Parents and Teachers taught by Cathryn Wellner.

Sunday, March 11, 1 - 5 p.m. at the Secret Garden Children's Bookshop, 7900-E. Green Lake Dr. N., 524-4556.

"Each One Tell One" is a workshop designed to introduce participants to the unmatched joys of sharing stories with children. A lively, practical afternoon that will send you off with a small repertoire of tales and the inspiration to learn (or even create) others. Cost \$18. For information or to register, call 534-4556.

Storytelling for the Very Young - Three Little Pigs Revisited

by Allan Hirsch, copyright 1989

If I told you that there is no more attentive storytelling audience than preschoolers, you might think I'm a little bit nuts. We all know these two, three and four year olds are famous for their squirming short attention spans. However, this age loves storytelling. It is possible to keep their attention, believe it or not. This age group may be an important link in our efforts to establish more adult interest in our art form. Many of these parents read to their little ones. Only a few tell. Yet their love of stories is unsurpassed by any other age group with the exception of storytellers themselves.

In order to be successful with these young listeners it takes an understanding of their basic needs. You can use their short attention span to your advantage. If you use the right approach, their little eyes will light up. With the proper material their tiny faces will shine with joy and excitement. Be prepared for verbal feedback for upon completion of a tale they'll often say, "Tell it Again!". They'll have other profound statements too! They laugh without hesitation. After a few tales they lose any self-consciousness that prevents them from interacting. They are so enchanted that they truly live a story. They seldom squirm or disrupt unless you the teller do not meet their needs.

The length of the tales should be kept very short. Three to five minutes is long enough for the little folks. Start with short, I mean really short stories to build a rapport. The whole program shouldn't be much longer than 30 to 35 minutes. Involvement tales, poems and songs are a must! A little variety will go a long way and short songs or poems between tales keep their interest. In other words, keep the pace moving right along.

Any tale that gives them a vocal part or some movement will affirm that the teller has a grasp on the needs of this unique group of avid listeners. By nature the little boys and girls need movement! They especially like to be involved through the use of their hands. My all time favorite

involvement tale is a short poem and clapping game by Nicholas Vachel Lindsay, "The Little Turtle". (Lindsay was a story traveler who wrote his poems for performance and traded his verse for food and lodging across America 80 years ago.) Nursery rhymes and fingerplays also add to the variety of verbal and rhythmical presentations that make any performance a delight to the eyes and ears of the tiny tots. Yet, when a program is over, the stories are what they remember most.

The material for this young age group is vast to say the least. Telling the Three Little Pigs "your way" is a great way to start. Traditional and familiar tales are great to include in a program for young ones. After you introduce a tale, if they know the characters or story, they'll often express it. This makes them feel important and knowledgeable. The familiarity also lends itself to their involvement. I always make sure to let them know that I'm going to tell it my way. This avoids the classic comment, "That's not the way it goes!". At the same time new tales never before heard hold a magical quality. Any tale about dragons, giants, trolls, fairies, elves, and animals will grab.

They especially love lines or phrases that repeat three or more times. You'll find them joining in on the "fee fi fo fum..." of Jack and the Bean Stalk, "Who's been sleeping in my bed" spoken by the Three Bears as well as the "trip, trap, trip, trap" of the Three Billy Goats Gruff. These repetitions are an important aspect of their language development. "Not by the hair on my chinny chin chin", contains sounds that some 2 and 3 year olds haven't learned yet. Through the love of the story they'll be reciting these rhythmic lines along with any new repeating phrases you present. The results will be spectacular if you the teller use character voices and facial expressions! They'll "huff and puff" right along with "The Big Bad Wolf".

Often you will notice their little mouths move along mimicking your words and expressions.

Sometimes it seems like they are telling story right along with you. This is a young child's way of "taking in" a story and how they "grok" our language. This may be the most important reason for telling to young children. (continued next page)

Resources for Storytelling in Education

The Education Task Force, which met at the NAPPS Congress in Raleigh has decided to begin compiling a resource guide for storytelling in education. Categories within the guide will be:

1. Institutions having resources for storytellers
2. Individuals -- people directing storytelling projects in educational settings
3. Directories, such as the one soon to be published by SSG
4. Texts that can be used to teach students and teachers how to tell stories
5. Universities offering storytelling courses
6. Educators -- anyone who regularly tells stories within an educational setting
7. Curriculum Materials for integrating storytelling into the curriculum
8. State Departments of Education and what materials or services they offer for storytelling
9. Bibliographies of texts, stories, articles
10. Other - anything that might be of interest to educators.

The task force needs your help. If you have information appropriate to any of the above categories, please call Cathryn Wellner, 328-1328, to ask for a form. The guide will be compiled by project director R. Craig Roney, who teaches in the Education Department of Wayne State University in Detroit.

Study On the Work of Professional Storytellers Now Available

A 24 page report on professional storytellers and their working conditions is now available. Based on a survey answered by over 200 storytellers, the study covers a wide range of topics, including earnings, fees from different regions of the country, and number of performances given. Other sections give information on insurance programs available to artists, a lawyer's recommendations and a sample contract and short reviews of helpful books.

The study was conducted by Lee-Ellen Marvin with the support of over 35 storytellers who attended the 1988 Congress of Storytelling in Santa Fee. Cost of the reports is \$10. Send to

Lee-Ellen Marvin, 1110 Morrissey Blvd. , Santa Cruz, CA 95065.

Three Little Pigs Revisited, continued

Most often these little ones will ask for a scary story. My favorite tales include the "Jump Tales" or "Gotcha Stories". The Big Toe and the Teeny Tiny Woman are favorites of the little ones. Though the jump parts are not nearly as scary as the strange voices and suspense in the story. I am always amazed at these little 3 year olds when they laugh during the "scary parts". This emotional release comes so naturally to them at this age. At the end of the tale, they bravely say the stories were "Not So Scary!" Watch out for witch stories. They can be too scary.

The effect on the young child that an experienced teller can have through live performance is much greater than any tape or book. The effect goes beyond the teaching of lessons. Your words, your gestures, the facial expressions and character voices used in the tales you tell, will remain a treasured experience. Those innocent minds may not remember your name, but they will always remember you, and the characters you painted.

Throughout history mankind has used the story to impart customs and ways of thinking. The old storytellers sat at the gates to many a city telling stories to children and others passing by. I often have to use the tale from India, "The Turtle Who Couldn't Stop Talking" to illustrate to the little ones, (and to myself!) the need to stop talking and be quiet. Think how endearing and lasting the lesson from a story is to a child. They put themselves into every character and take out only the best attributes.

Just the other day I watched Jay O'Callahan on Mr. Rogers Neighborhood bring storytelling to millions. The young child represents an audience of great potential. We can not afford to bypass this group in our focus as tellers and educators of tellers. It is up to us as professionals; whether as teacher, librarian, artist or parent, to instill the love of "storytelling" to the little ones and their parents.

If There Were No Writing

by Martha J. Eshelman-Smith

Storytelling is, obviously, an oral and aural art. But our culture is literary - chirographic, typographic and electronic - and we bring that literary culture into our aesthetic judgment of oral art. Stories have tight, linear storylines. Readers seek innovative wording, unique views.

In a purely oral culture, anything that can not be remembered, is not "known". Preserving unremembered thoughts is unknown. Stories are structured to be remembered, to be repeated. Walter Ong in *Orality and Literacy*, identifies nine traits of purely oral culture. Let's look at three.

Oral literature is additive rather than subordinate; it abounds in, and's and but's rather than because's and where's. "And Jacob went out from Beersheba & went toward Haran. And he lighted upon a certain place, & tarried there all night, because the sun was set: & he took hold of the stones of that place, & put them for pillows, & lay down in that place to sleep." (Genesis 27:10-11 from Rothenberg's *The Chosen Ones of the Sacred*). "We would invite the gods nearby and the gods far away and would hold peerless banquets, and this is the way we lived on and on." (from Philippi's *Songs of Gods, Songs of Humans*). Most translations delete these and's as stilted or redundant. Thus one sees short, simple sentences with few subordinate clauses. "He wanted to catch her. She ran away. He chased her. Then the girl turned into a frog. She hopped and hopped. Makusani ran after her." (from de Civrieux's *Wattunna: An Orinoco Creation Cycle*).

Cliches, which literary cultures despise as "unoriginal" are the prized in oral cultures. Clusters of words - epithets, parallel terms,

stock phrases - create the aggregative rather than analytic style of oral literature that renders it literally memorable. Remnants of the oral style remain in fairy tales "brave soldier", "dark dungeon", "beautiful princess". "Then Danel, the Healer's man, the Hero, the man of the god of Harnam, slaughter an ox for the Wise Women, he gave food to the Wise Women, drink to the Singers, the Swallows." (from Coogan's *Stories From Ancient Canaan*). "She talked to the wood boats gullied in the sand, gully boats waiting for ghosts to row in them." (from Barton's *The Woe Shirts: Caribbean Folk Tales*).

Finally, oral narrative is redundant. Literature can progress linearly because writing permits a reader to loop back if an important detail is missed. In oral forms only someone who already knows the story can loop back for a detail. Redundancy insures that the listener follows the story. "...she enchanted magic wands, she cast spells wherever she could, she cast spells in a trance;" (from *Volsunga* in Turville-Petre's *Myths and Religions of the North*). "They talked together, we heard them speaking the western language: heard their words - men from the western clans, and from Goulburn Islands." (from Berndt's *Love Songs of Arnhem Land*). "Just come, come with me forever, come home with me, come home with me, to the place where my home is." (from Dauenhauer's *Haa Shukaa, Our Ancestors: Tlingit Oral Narratives*).

Seek out literal transcripts of oral narratives. Observing their characteristics and using them judiciously can help you shape an oral tale for our literary society.

**Washington Arts Mediation Program:
A Program of Washington Volunteer
Lawyers for the Arts**

WVLA is organizing a new service for resolving or mitigating arts-related disputes. The service is available to all participants in the arts community, including individuals, arts organizations, and businesses. This program to be modeled after California Arts Arbitration and Mediation will mediate conflicts involving housing, contracts, partnerships, and organizational issues. For further information contact:

Washington Volunteer Lawyers for the Arts
203 Pioneer Building
600 First Avenue
Seattle, Washington 98104
(206)223-0502

Call Us For Answers: 621-8646

Naomi Baltuck, President 776-1175
Gene Friese, Secretary 284-9469
Ken Jackson, Youth Activities 324-0071
Margaret Read Mac Donald, VP, Resources
827-6430
Martha Smith, Grants Writer 522-8788
Cherie Trebon, Treasurer 525-0382
Ron Vernon, Legal Advisor 282- 8851
Debra Harris-Branham, Board 228-7851
Sally Porter Smith, Editor, 284-2315

Lee-Ellen Marvin, 1110 Morrissey Blvd. , Santa Cruz, CA 95065.

Three Little Pigs Revisited, continued

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*Renew - SSG
Aqua Born
Valley Literacy*

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 and queries should be sent to the Seattle Storyteller's Guild, P.O. Box 45532, Seattle 98145-0532 or call, 621-8646.

Seattle Storytellers' Guild
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Seattle, Washington 98145-0532

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