



# le raconteur

The Newsletter of Storytellers of Canada/Conteurs du Canada

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# Summer 2005



Photo by Bruce Carmody



# Editorial

Dear Storytellers,

What is the art of a being a storyteller? A recent symposium called Rafting the River of Story discussed the influences upon and the influence of stories. But what about the storyteller? What is the influence of the storyteller?

In writing “On Being a Canadian,” Vincent Massey acknowledged the importance of the arts to Canadians. Canadians are defined by their culture and thus by their artists. As artists, we storytellers both contribute to and represent the Canadian culture.

One way to formally reflect upon our ability to shape the Canadian identity is to describe our experiences. In other words, we need to record for ourselves and others the saga of putting ourselves forward.

Sometimes, it appears that storytellers hide behind their story. They act as if only the tale mattered. Yet, the teller is of equal importance. Both their choice of story and their presentation express something that contributes to a unique dimension within Canadian culture and society.

As this unique dimension is worthy of

documentation, I encourage storytellers to write about their experiences both on and en route to the stage. I encourage storytellers to ensure that their performances on stage have a written and published critique.

In addition, I encourage storytellers to write about the events en route to the stage performance by describing those hours whiled away in applying for grants, planning travel and making contacts.

These writings of experiences on and en route to performance then need an airing and a sharing. This publication provides a safe place to say within the kinship of raconteurs both the efforts required and the deeds achieved in the professional life of a storyteller.

Someone said: keep a diary and later it will keep you. Le raconteur says: keep a diary and sooner it will keep the Canadian identity.

Please keep your reports, racountings and reviews coming to the editors of le raconteur;; Anne Nagy: [anne.nagy@excite.com](mailto:anne.nagy@excite.com) and Mary Gavan: [marygavan@look.ca](mailto:marygavan@look.ca). We thank you for those submitted.

Mary Gavan

## **New parameters for le raconteur.**

- 1) The joint mailing of le raconteur and Appleseed Quarterly will be uncoupled to ensure that each arrives as soon as it is available.
- 2) Members will have the opportunity to receive le raconteur electronically to reduce costs in mailing and time. This opportunity will be a standard feature of membership form. Print copy still available if desired.
- 3) le raconteur will appear three times a year covering the periods: September – December; January - April; May - August. Trimesters fit in with the rhythm of storytelling events.
- 4) Deadlines for le raconteur: 1st of December, 1st of April and 1st August with publication by end of those months.
- 5) le raconteur to be used by the Board as a vehicle for discussion.
- 6) Members still receive 4 mailings per year: 3 for le raconteur; 1 for conference reports.



# Coordinator's Report

**G**reetings to all from Edmonton, where we've enjoyed several weeks of 20° C weather, so colour is returning to our landscape. Today's -5° C is a shock, but the sun is shining.

The season's quickening seems to be stirring SC/CC as well. The Strategic Planning Action Committee (SPAC), formed from the Regina Working Group, has been tackling a number of issues this spring. Paul Conway has agreed to gather input and put together a document that can be a starting point for discussion at this year's Strategic Planning Working Group in Calgary. If you would like to be part of this discussion, please contact Paul at [voyageur@bmts.com](mailto:voyageur@bmts.com) and me at [mjfrost@shaw.ca](mailto:mjfrost@shaw.ca). You would be most welcome — we want members' input!

Speaking of conference Working Groups, we are planning Groups on Storytelling in the Schools (a continuation from last year), Strategic Planning (ditto), the Website, and Creating/Developing Audiences and Venues for Storytelling. Please start thinking about which you will attend. If you have things to say on more than one topic, please send your ideas to that working group's leaders and me. I have not begun the search for leaders yet — will you do it, or can you suggest the ideal person?

The board recently held a productive teleconference meeting. We gave preliminary approval to the 2003/04 Audited Financial Statement, which we will ask the membership to confirm at the AGM in Calgary. We made a change to the membership renewal date: henceforth renewal dates will be individual to each member. Therefore, you can urge your non-member colleagues to join SC-CC in time to benefit from the conference registration preferential members' rate. We also made changes to the publication dates of *le raconteur* and decided to make electronic mailing an option; your editor will explain these. I enjoyed

the opportunity to be part of a live-voice discussion of these topics.



By now, virtually all of you will have received at least one electronic notice of events and opportunities for storytelling. This is a new venture. We'd like your feedback and/or submissions to it. And of course you have the option to unsubscribe if you don't want it. Submissions and unsubscription requests should go to Donna Dudinsky ([storyvine@yahoo.ca](mailto:storyvine@yahoo.ca)). Feedback can go to Donna and/or to me. We need a title for this e-notice. Any suggestions?

Last Friday I was part of another conference planning meeting in Olds. This has prompted me to think about why I go to SC/CC conferences. I attended my first conference in Edmonton in 1996. I was swept into that one when I was a raw beginner storyteller, just because it was in Edmonton and our TALES group was crying for volunteers. I drove out-of-town people between their hotel and Fort Edmonton and so forged my first links with tellers from Halifax, Montreal, Ottawa, Toronto, and Vancouver. Since then I have been to every conference except the one in Halifax, which I missed only because my son got sick. Now the conference is a highlight of my year, one I make all other events give way to.

I have gained so much from SC/CC conferences. I have friends across this whole country now, a network of supportive colleagues who help me both personally and professionally. I have learned so much from SC/CC workshops, elder sessions, and concerts. Hearing all the different voices, styles, story choices, and reasons why people do what they do has improved my own telling immensely.

## Coordinator's Report (cont'd)

It was at an SC/CC conference that I heard that the Ottawa tellers were going to do the *Odyssey*. Figuring I, a Classicist, would never in my life have another opportunity to hear a Homeric epic in its entirety, I went to listen. What a watershed that has been for me! Now I've performed in two more Classical epics, and I'm going back to Taylor Lake this summer to be part of the *Mahabharata* weekend.

It was at an SC/CC conference that I discovered the existence of the Storytellers School of Toronto and heard that it offers a Summer Intensive Course, another opportunity I'm glad I took advantage of.

My TALES group has benefited from concert production and publicity ideas that I've picked up from the oh-so-valuable chitchat round the edges

and in the spaces between conference events. And I have met so many interesting people!

Vancouver storyteller Anne Andersen gave a really valuable workshop on being a professional storyteller at a TALES Fort Edmonton Festival. She asked us to consider carefully what we are prepared to invest in order to become a professional. How much effort, time, and money will we give — because we'll have to give all those. I can say without hesitation that the effort, time, and money I have spent on attending SC/CC conferences has been the best investment I've made in my journey towards becoming a professional teller.

Come to Calgary this summer!

Jennie Frost



## Provincial Positions Vacant

The following provinces and territories either have no Provincial Rep at all or a present Rep will be retiring as of the AGM at the Calgary Conference:

- Alberta (Mary Hays is retiring)
- Saskatchewan (Jade Gritzfeld is retiring)
- Manitoba (vacant)
- Ontario (Susan Charters is retiring; Jennifer Cayley is staying on)
- Quebec Francophone Provincial Rep (vacant)
- New Brunswick (vacant)
- Prince Edward Island (vacant)
- Yukon (vacant)
- Nunavut (vacant)

I have had offers from Pearl-Ann Gooding in Alberta, Linda Mikolayenko in Saskatchewan, and Cindy Campbell in Nova Scotia to be Reps for their provinces. As Nova Scotia has been without a Rep for several months, I've accepted Cindy's offer immediately, and I'm delighted to have Pearl-Ann's and Linda's.

All new Reps will be officially voted in at the AGM in Calgary in July. If we have a choice of people for one position, we will of course hold an election. If you are interested in being a Provincial Rep or in serving on a committee to help a Provincial Rep, please let me and your Provincial Rep know as soon as possible.

The Provincial Reps are members of the SC/CC governing Board, so they are responsible for helping to run the organization. They are the principal communication links between the Board and the members. They have the responsibility to try to increase membership in and recognition of SC/CC in their provinces or territories. For a full list of tasks and functions of the Reps, please check our website [www.sc-cc.com](http://www.sc-cc.com).

M. Jennie Frost



# Alberta Report

**W**e are very busy with our plans to show you all a good time when you visit our fair province for the Thirteenth Annual Storytelling Conference, Alberta Bound – Creeks, Coulees, Mountains and Plains, July 20 – 24. Get your registration in as soon as possible!

We have just received *Under the Wide Blue Sky – Alberta Stories to Read and Tell*, edited by Lisa Hurst-Archer, published by Red Deer Press. This 'gem' of a book features stories by 18 Alberta tellers. We are so proud of Lisa Hurst-Archer for bringing this TALES Alberta project to press and to the bookshelves of the nation! Book launches are planned for Calgary, Edmonton, Lethbridge and Canmore and at the SC/CC conference.

### *And now, news from around the province:*

TALES Parkland offered an afternoon storytelling concert, *Nurturing Story Spirit* in April. The concert feature seven storytellers. October 22, Holly Gilmour is planning a Fall concert, *Harvesting Story Spirit*.

TALES Edmonton is continuing their successful run of The Melting Pot Telling Cafes, regular tellarounds and special concerts. The last café, *Noodleheads and Fools* featured Jennifer Kennedy, Bethany Ellis and Marie Anne McLean. The May café will highlight, *Mothers: The Good, The Bad and The Ugly*.

In May, TALES Calgary, TALES Edmonton and TALES EAST -Wainwright are pleased to host Melanie Ray of Vancouver. She will delight her audiences with the engaging stories of Tristan and Iseult, their tragic story of love and loneliness.

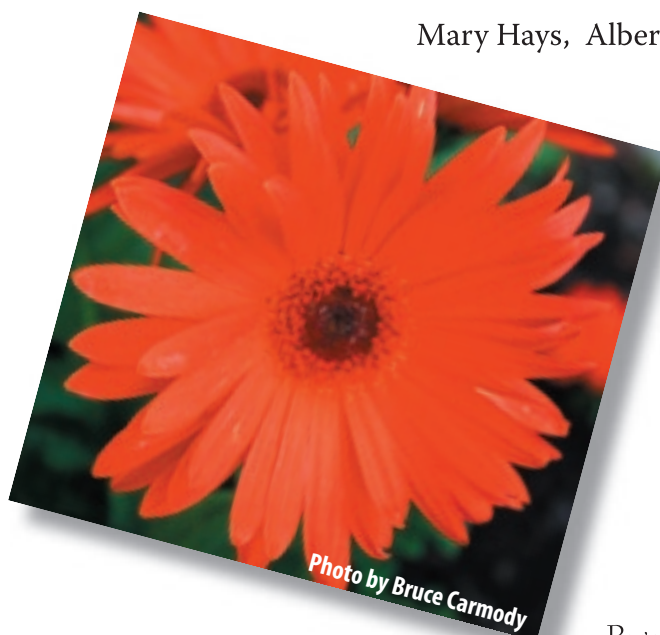
TALES Calgary is delighted to have a full

house at their monthly Tellarounds. Karen Gummo and Mary Hays presented a café of Celtic stories with musician Doug Baker, Poet Noel Ray and dancer Cassia Schramm. Mary Hays has just finished directing the play *Departures and Arrivals* by Carol Shields with her student actors. She is also telling the historical stories of Jean McWilliams with music of the era presented by four vocalists and a pianist.

Pearl Ann Gooding of Wainwright is occupied with Family Folklore, Tales workshops and storytelling trips out to Saskatchewan. She is also creating a clay masterpiece for the silent action at the Conference in July. Pearl Ann is planning the quilt for 2006 Conference, so be prepared to make a quilt block!

We offer encouragement to SC/CC President Jennie Frost as she takes on the many challenges of planning the working sessions and the business meetings which will take place at the conference. Also, congratulations to Jennie on the publication of her book, *The Courtship of Hippodameia*. Talk to her for more details!

Mary Hays, Alberta





# British Columbia Report

The world is made up not of atoms but of stories, reports Muriel Ruckeyser, the poet who wrote about the triadic relationship of poem, poet and audience. Incorporating this triad along with its sister triad of story, teller and audience are the BC storytelling groups.

One of these groups is Telling Tales. Located on Bowen Island, a short ferry ride from Vancouver, Telling Tales is a most hospitable group, encouraging the audience to eat and drink enthusiastically as the proceeds go to the Church which provides the hall. Proceeds from the admission-by-donation go to the building fund for a Performing Arts Centre. Hospitably, the hosts, Alice Bernards and Martin Clarke, ensure that off-island listeners and tellers catch the last ferry.

A rainy Vancouver evening provided the dramatic backdrop for a dozen tellers to celebrate World Storytelling Day and to share the proceeds with the Canadian Red Cross.

In Vancouver Museum, two tellers, Margaret Murphy of BC and Antoinette Botsford, a Metis teller living in Washington State, told the story of Pauline Johnston, a Metis writer of the last century who is credited as the first Aboriginal voice in Canada.

A triad of telling, teaching and student audience featured in the storytelling course run by Helen Mintz, an avid promoter of Ruckeyser.

The triad of story, teller and audience continues weekly at the local Co-op Radio as well as monthly at various local cafes which have added the thrill of competition and spontaneity to the telling. In March, two house parties took place, one hosting Rene Fumoleau, who tells stories of his life with the Dene people, and the other featuring

Philomena Jordan, who tells Irish stories and poems. The monthly Cric-Cracs in Vancouver and on the North Shore continue to delight listeners and to showcase tellers, new and seasoned.

Mid-April in Vancouver brings Jack Mitchell at the start of his eleven city, cross Canada tour with *The Plains of Abraham*, his epic poem. The end of April brings the annual Vancouver Epic weekend focused, this year, on the celebration of women – the goddess, the good, the brilliant, the bad, the sisterly, the sinister, the frightening and the foolish. Beltane, Walpurgis Night and Labour Day will also evoke celebration. Innovatively, the Epic weekend takes place at an out-of-town retreat.

Meanwhile, Victoria hosts its triad of story, teller and audience. The monthly Stories at Fern continues with February being their Youth Night. A tsunami aid fund raiser heard stories from Pat Carfra of Victoria and Tom Rawson of Seattle. Three Victoria Guild members, Lina de Guevara, Faye Mogensen and Janna draw on their Danish connections to celebrate the 200<sup>th</sup> birthday of Hans Christian Andersen. Later, Putente Theatre will also hold their birthday bash for Andersen.

The Department of Writing at University of Victoria held a symposium on storytelling. Called *Rafting the River of Story*, the symposium discussed the roles that stories play in our lives; the diverse forms of storytelling (eg: radio drama, psychology, historical documentation, written memoirs and spirituality); and the diverse influences on stories such as landscape and geography. Coming from Canada, US and South Africa, tellers included Ivan Coyote, Roberta Kennedy and Merle Harris.

Mary Gavan  
BC Rep



# Newfoundland Report

I am pleased to report on an increase in storytelling activities in Newfoundland this year. Since the Fall, Dale Jarvis of the Haunted Hike has been working with a group to maintain a Storytelling Circle once a month in the Crow's Nest in St. John's. The evenings have been attracting growing audiences.

In early November, the St. John's Folk Arts Council sponsored a 3-day Storytelling Festival. Agnes Walsh, Alice Lannon and Anita Best told stories from Placentia. Louise Moyes, a performance artist-dancer-storyteller of St. John's, gave a presentation of stories observed in her time in New York. From St. John's, we also had Mary Fearon and Dale Jarvis. I came over from Corner Brook.

We were lucky that the festival also coincided with the TD Canadian Children's Book week tour, enabling Karen Gummo, Newfoundland's guest from Calgary, to participate with her

stories celebrating her Icelandic heritage.

We were very pleased to have Rita Cox visit from Toronto, and tell not only to adult audiences but also to a children's audience at Granny Bates Book Store.



The stalwart Marni Parsons advises us that plans are underway to have another festival this November.

In conjunction with the festival, Dale Jarvis also hosted a storytelling workshop for people working on interpretation of historic sites.

Both Dale and I took advantage of these events to encourage people to join SC-CC, but so far, we are still the only members from Newfoundland.

Elinor Benjamin



# Webmaster Report

I would like to thank Bruce Carmody for pitching in to help with updates to the website while I was ill and also for volunteering to make urgent changes in my absence in April and May.

In the Fall, I finally got back into the saddle and, in early January, put up a Members-only page which has a printable alphabetical directory in Adobe format. The directory will be updated once a year, but changes and new entries continue to be added to the public website as needed. The page will eventually contain as many of SC-CC's working documents as possible. A number of them are on

the website now and more are in the works.

Thanks to everyone who sent me the documents for conversion and publication. I am pleased to have Donna Dudinsky on board to help me with my efforts to keep things up to date on the website. I would also like to thank everyone who gave me feedback on the Members page.

In the coming year I am hoping to re-tool the French pages to the same format as the English pages in an effort to improve the navigability.

Elinor Benjamin



# Northwest Territories Report

Spring seems to be arriving to Yellowknife very slowly. Right now we have -5C but our high is to be +3C! I hope there is no wind because it makes me feel like it's colder than that. The sun is shining and it *looks* hot outside!

Yellowknife will have its last storytelling circle on May 15<sup>th</sup>, 2005. Our story circle is small with five attending every month. It is a good start.

We will host our first Storytelling Festival on May 27<sup>th</sup>, 28<sup>th</sup> and 29<sup>th</sup> this year. It will be held at our beautiful Northern Arts and Cultural Centre with two evening presentations of storytellers. Catherine Kidd and Dan Yashinsky will be our tellers from down south. The rest of our roster are from up here in the Northwest Territories and will feature: Pat Braden, Moira Cameron, Rene Fumoleau, Jim Green, Ben Nind, John B. Zoe and myself.

There will be two evening presentations for all of our storytellers to have the chance to perform.

Some of the storytellers will be offering workshops as well for Saturday, May 28<sup>th</sup> and Sunday, May 29<sup>th</sup>.

It will be a busy weekend but I know we up here are looking forward it. I cannot wait to tell you how it all turns out in my report for our next newsletter.

I have figured out a way to get to the Storytellers of Canada/Conteurs du Canada Conference in Calgary! My family will take this time as our holiday down south and we will drive down and camp along the way. My family will drop me off so I can participate, then I will get picked up when I am done. I am looking forward to being part of our conference after all. I look forward to seeing all of you again very soon.

How-aa (Haida for thank you).

Roberta Kennedy



## St. John's Storytelling Circle

Thursday, May 12<sup>th</sup> Anyone interested in cultivating the traditional art of storytelling is invited to The St. John's Storytelling Circle, an informal gathering of storytellers and lovers of a good story.

Both experienced storytellers and newcomers are welcome. Just want to listen? Then come along! There is always room for listeners!

The Storytelling Circle will meet from 7:30-9:30 at the Crow's Nest Officer's Club, off the public stairs at the east side of the War Memorial on Duckworth Street, St. John's, Newfoundland.

Suggested donation: \$2 A non-smoking event.

Information: Dale Jarvis at [info@hauntedhike.com](mailto:info@hauntedhike.com) or phone 709-685-3444.

Upcoming dates: May 12<sup>th</sup>, June 9<sup>th</sup>, July 14<sup>th</sup>, Aug 11<sup>th</sup>, Sept 1<sup>st</sup>, Oct 6<sup>th</sup>, Nov 3<sup>rd</sup>.



# Nova Scotia Report

**H**ello, it's Cindy and I am back as the Nova Scotia Rep once again! I must confess I miss the contact with the other reps, the executive, and editors and all of you! It is so nice to be back in the loop once more.

Kudos to Steve Vernon for the great job as the previous rep. Steve is now very busy in the writing world...off to book launches in places like New York City!

We have all been busy here at the edge: storytelling and planning, planning and storytelling. A lot has been happening these past few months, so let me update you all.

The members of the Storytellers Circle of Halifax have all been busy telling as individuals in schools, special events, libraries and festivals. For such a small number of individual tellers, we actually do quite a bit of telling and workshopping around the province and away.

As a group, we have not been doing as much telling as we have been planning a national conference. Every month for the past year, about ten of us have been busy planning the annual conference for June 21-25, 2006. Yes, that's June 21-25, 2006 in Halifax - mark it on your calendar! We have a fantastic line up of events and have formed partnerships with Pier 21 and Saint Mary's University. More info will be coming soon at the Calgary Conference when Linda Winham and I will roll out the highlights of the National Storytellers Conference in Halifax from June 21-25, 2006!!...yes, that's June 21-25, 2006!

We have had a very busy year here other

than conference planning and, although we have not been doing any regular tellings as a group, we have been making a lot of contacts with other organizations interested in storytelling.

In June, we will be storytelling and workshopping at the very first Halifax Celtic Feis.

In September, we have been invited to perform and present workshops on Storytelling at a Festival in Richmond County, Cape Breton.

We have been approached by the Cole Harbour Heritage Farm and Museum to offer storytelling events and to work on a story collection project. The Storytelling aspect of this project will be to weave together stories of the community that have been collected over the years by the Museum.



Nancy Muzzatti and I will be involved in the story re-creations and will offer workshops on how to tell these stories.

The Circle also keeps in contact with the Helen Creighton Folklore Society and the Harbour Folk Society and hopes to partner at events in the near future.

Recently, around the province, we have all been hearing about and discovering pockets of storytelling and people interested in storytelling. Interest in the Art of Storytelling is growing and many people are anxiously waiting for the National Storytelling Conference in Halifax, June 21-25, 2006...yes, that's June 21-25, 2006!!! Plan to be there...it will be a Conference you do not want to miss!

Yours in story and in song,

Cindy Campbell



# Ontario Report

**I**n Ontario, March winds, April showers brought forth:

- In March, *Stories from the Ages* completed its 11th successful season in Ottawa and looks forward to a splendid summer event, the telling of the Mahabarata at the end of August.
- On March 8, the Uppity Women performed in Burlington to mark International Women's Day. Carol Leigh Wehking, Brenda Byers, Jo Kuyvenhoven and Marie Troup were telling.
- World Storytelling Day, March 20, was celebrated in Hamilton with a small, informal, intensely rich event. Lorne Brown brought his banjo and added to a feast of stories from Marina Lloyd, Barry Rosen, Brenda Byers, Marie Troup, Jo Kuyvenhoven, Marylyn Peringer, Kay Stone (in from Winnipeg!) and Carol Leigh. "We were very aware of our connection to story lovers the world around," said Carol "and this added a measure of special light to our evening."
- An April Francophone event, *Soldat Vallée et Son Cher*, was held at the National Arts Centre with tellers Jean Cloutier and Danièle Vallée.
- On April 15, Dan Yashinsky and Carol Leigh performed *Two Tongues Wagging*, a concert at the Staircase Café.
- To welcome Spring, the Durham Folklore society presented a Celtic Celebration with stories, music and song, featuring tellers Micki Beck, Lucy Brennan, Dianne Chandler, Jennifer Crawford, Enid DeCoe and Heather Whaley. This is the fifth year that Dianne has directed and produced this remarkable concert at the Piano Café in Port Perry.
- In St. Mary's, Nancy Vermond arranged a workshop in mid-April with Jim May, up from the States, on Personal Narrative, Culture and Myth.
- The Toronto Festival of Storytelling featured

stellar tellers from around the world; about 8,000 people heard stories all across the city. See the website!



## **And in bloomin' May:**

- The Ottawa Storytellers' annual series of adult concerts at the National Arts Centre finishes in May and will be expanded by two concerts next year. The success of this series has led to discussing how to bring some of the fine programs presented here to other audiences and venues in Ontario.
- On May 14, Dan, Charly Chiarelli and Penninah Schram are performing a cabaret at Hamilton's Temple Anshe Sholom. The director of the Jewish Storytelling Centre in New York, Penninah Schram, has been crucial in creating a network of Jewish storytellers throughout North America.

## **Other news:**

- The Ontario Arts Council announced the results of the first Word of Mouth grants: SC/CC members Paul Conway, Lesley Robbins and Helen Porter are among the successful applicants. Contact Jennifer Cayley for information about this program.
- As part of her research for the STORYFIRE project (see Lorne Brown's article,) Carol Leigh Wehking would like to contact anyone involved in producing storytelling events, from house concerts to major festivals. Please contact her at [clwehking@hwcn.org](mailto:clwehking@hwcn.org).
- The Legless Stocking comes in June! Watch the Storytellers School of Toronto's web.
- 1001 Nights has a new location: the Innis College Café, St. George/ Sussex; map on Storytellers School of Toronto's web.

Hope your stories grow well this season!

Susan Charters, co-Ont. Rep  
with Jennifer Cayley



# Quebec Report (English)

Well, it's been another lovely spring in Montreal (by spring I mean wet and by lovely I mean not snowing or cold.) The flowers are just beginning to pop up and storytelling has been in full bloom all spring. There have, of course, been the usual events: The Montreal Storytellers' Guild on the first Friday of the month, Mike Burns on the last Sunday, as well as regular events put on by WOMP (Word of Mouth Productions, a group started by John David Hickey, Jack Nissenson and myself).

There have also been several special events that have been quite wonderful.

WOMP brought Melanie Ray to town to perform her one woman show of Tristan and Iseuld. Though not that well attended, the show was incredible and not to be missed.

John David Hickey and I have produced a book/CD of Jack tales aptly titled "You Don't Know Jack." Sales have been strong, but I still have too many of them sitting in my living room so I expect you all to do your part (hint hint). Seriously though, it has been an excellent experience, and a lot of fun.

Stephanie Beneteau has started hosting a new series of regular storytelling shows and with her eye for talent the shows have been incredible. What is more, they have been held at a cafe in the plateau, a French area of town that has previously

been relatively unreceptive to English storytelling. With tellers such as Roman Pylat and Margaret Nicolai, I hope there will be more of these shows next season.

A few weeks ago, there was a big fundraiser for the Montreal Children's Library which has fallen on hard times. Tellers Nancy Eddis, Elizabeth MacDonnell and Margaret Nicolai made it quite a show.

Finally, WOMP in conjunction with the Rivers Edge Church is holding a fundraiser for the Montreal Children's Hospital in mid May (so it will have happened by the time you read this, and no doubt we will have raised enough money to build a new wing for the hospital, or at least to buy a box of tongue depressors.)

As for the future, the summer is usually pretty quiet; people seem to want to be outside rather than listening to storytelling. (If only the two were not mutually exclusive. What? They aren't - well in that case ...)

The Fall will bring a whole host of exciting new events from the Montreal Guild, WOMP and others. The Montreal Intercultural Festival will be back and that is always pretty amazing. And of course you are all welcome to join us any time. Until then, enjoy the summer.

Dylan Spevack Willcok



# Quebec Report (français)

Due to technical difficulties and time constraints, Denise regrets that her report is irrevocably jammed in computer.

Due to my need as editor to maintain the timeline, I accept the regrets and apology from Denise.

The report on the Francophone community will appear in the next issue.

À cause de problèmes techniques et de contraintes de temps, Denise regrette de ne pouvoir faire son rapport, qui est irrévocablement perdu dans son ordinateur.

À cause de mes contraintes d'éditeur en ce qui concerne les dates limites, j'accepte ses excuses.

Le rapport sur la communauté francophone sera donc publié dans le prochain numéro.

Denise Markhame.



# StorySave Report

This report is somewhat different in that it comes from Tasmania where I am currently on what I can best describe as a sort-of-sabbatical – although I will be back in July for the conference.

It's been suggested that not everyone knows what the StorySave project is all about. Well then....StorySave aims to record the voices of elders from the Canadian storytelling community for the audio website [www.storysave.ca](http://www.storysave.ca) and also for the production of CDs.

StorySave's list so far includes Victoria storyteller Kate Stevens, a specialist in Chinese traditional tales; Joan Bodger – one of the founders of the Toronto School of Storytelling; Omushkigo elder Pennishish, known throughout the storytelling community as Louis Bird.

Work on Pennishish's CD set was completed in time for a launch at the Toronto Festival of Storytelling in April. Work on his web pages is to come. Look for a second launch of his CD set at the SC/CC conference. Or, if you can't wait, go to the website and download the order form: a mere \$30 for a 3 CD set.

This is a collection not to be missed. Pennishish has spent the last forty years collecting the stories of his people – the people of Northern Ontario's James Bay Lowlands (the People of the Muskeg). Born in the bush himself, he speaks of traditional ways, adds comments to his tellings of the legends and discusses the importance of shamanism for survival on the land.

Next up are Carol McGirr, with her love of Icelandic saga; Rene Fumoleau with his tales of

the North; Jim St. Clair with stories from Cape Breton.

The big push now is to make sure the results of all our efforts reach a wider public. We are seeking the advice of a consultant on matters of packaging and promotion, through a Compass grant from the Ontario Arts Council. We want to reach out to the world. In this connection, please note that we offer a 20 per cent discount to storytellers purchasing 10 CDs at any one time. We look to this as an incentive to you to get out there selling on at the full price.

I usually try to do my report in both French and English but my computer here offers no accents – not an Australian priority, I suppose. There is not much storytelling in Tasmania at the moment although I am doing my best to spur things on. I leave here in May and head to the mainland. There, I have a number of storytelling bookings and also many opportunities to meet storytellers at potluck suppers and the like. I like you know how it all turns out!

With all good wishes,

Jan Andrews





# STORYFIRE

**H**ave you ever, gentle reader, wondered about the state of our beloved art of storytelling? Wondered if there were some mythical other level, some exalted place where storytellers weave stories so superbly that huge audiences hang breathlessly on their every word? Where the phrase “There goes the storyteller in his Porsche!” is not the least used phrase in the English language?

’Fess up: I’m sure you have, especially after you’ve just given a telling that you thought was more than passing good to a scraggly audience of a dozen or so somewhat indifferent people.

Enter STORYFIRE.

Some time ago the ubiquitous and indefatigable Dan Yashinsky applied to the George Cedric Metcalf Foundation for a strategic initiative grant. Lo and behold! The grant was given to The Storytellers School of Toronto and suddenly the words Metcalf Foundation were heard in the land.

George Metcalf, who made a fortune in the grocery business with Garfield Weston and Loblaws, established this fund in 1960 with a donation of ten million dollars. Mr Metcalf died fifteen years ago and his son, also named George, assumed responsibility for the fund; it is now worth some \$110 million. The Metcalf Performing Arts Program supports activities in theatre, dance, music, and opera. It is not an operating-funding program, nor is it a project-funding program, as this term is traditionally understood. It is a program designed to help companies seize opportunities, and address challenges and limitations. We call our project STORYFIRE. (*Note to grammarians: upper case!*)

The Storytellers School of Toronto is receiving \$20,000 a year for three years; we are now approximately two-thirds of the way through the program.

The School has a three-pronged approach

to raising our art: Grooming new young tellers, seeking out tellers in Toronto communities that have hitherto been hard to reach, and taking the art of storytelling to a new level through research and performance.

The wondrous Cathy Melville and I are the two *unpaid* coordinators of STORYFIRE. We followed a Steering Committee made up of Dan Yashinsky, Bruce Carmody (then chair of The Storytellers School of Toronto), Jim Blake (currently treasurer of SC-CC), and my humble self.

The first thing Cathy and I did was to hire a team of three creative and energetic storytellers: Laurie Malabar, Norman Perrin, and Carol Leigh Wehking. Laurie, in turn, assembled a team to help her with the Remarkable Story Jam, a project designed to turn elementary school students into storytellers, some of whom actually tell in the annual Toronto Festival of Storytelling. We’re grooming the next generation of storytellers. The remarkable Laurie has been in charge of the Remarkable Story Jam for several years now, and is in the process of refining it and adapting it to STORYFIRE’s goals.

Norman is one of those people who can stroll into an ethnic café and, with the help of his tin whistle, soon get everyone talking to him. In such ways are community storytellers found. Perhaps, hopes your humble writer who has long had this unfilled dream, he might even make contact with the Toronto Roma, or gypsy, population, as renowned in storytelling as they are in avoiding the spotlight.

Carol Leigh Wehking, known to many for her two-year stint co-coordinating the Toronto Festival of Storytelling as well as for her many other storytelling adventures – and recognized by readers of *Appleseed Quarterly* as the writer of “A Time to Laugh” – has the daunting task of researching the entire world to find successful storytelling events, that so-called “next level” of storytelling.

So why am I writing all this in *Le Raconteur*? Not to boast, although I feel quite proud of the STORYFIRE team. But this has been an experience that needs to be shared. As Cathy Melville observed in conversation with the Metcalf folks, this “has given us the opportunity to dream”. These dreams are supported by the research Norman and Carol Leigh are conducting.

We are beginning to understand even more about the magic of storytelling. We are seeing what works and what doesn't work. We are recognizing conditions for favourable storytelling experiences, and realizing that some of these conditions exist in certain parts of the world but don't in other parts of the world.

We definitely feel a lot of energy, and we are seeing storytelling concepts that resonate with other art forms as well as with storytellers. We feel we are riding a crest of creativity and excitement.

One of the wisest phrases I know comes from that crusty old anonymous storyteller in the Bible who gave us Ecclesiastes: *To everything there is a season*. My strong sense is that a new season for storytelling is coming upon us all.

When our final written reports get handed into the Metcalf people – reports that will be shared in some way with *Le Raconteur* readers – we feel that we will have something of importance for the entire Canadian storytelling community.

The third phase of STORYFIRE that we are entering into, tentatively dipping our toes into the ocean in a manner of speaking, is the creative phase of putting into practice our dreams and research.

Enter the Legless Stocking.

The Legless Stocking will be a company of

creative storytellers and people from all sorts of art forms. Cathy Melville and I are the two *unpaid* artistic directors of this company. We will be putting on creative and new kinds of storytelling performance, blending various art forms together, but always keeping storytelling as the central focus.

This company will be so creative that I, a seasoned storyteller, cannot adequately express it in words. Its direction is completely unknown to me at this time. I suspect that it will consist of a floating and ever-changing number of storytellers and artists who will come together for this presentation, and then disband and reassemble with different people for that presentation. But, to be honest, I'm not even sure of that.

This is great foolishness, cry some. They're possibly right, but here's to the foolish, say I. A leap into the unknown is exhilarating and I'm exhilarated. To everything there is a season, and this is the season to be exhilarated.

By the strict terms of the Metcalf grant, this is a Toronto project. However, the Legless Stocking concept, methinks, has no bounds. The company or concept may very well include all of Canada eventually.

You read it first in *Le Raconteur*.

*Endnotes:*

I heard that “a legless stocking without a foot” was a folk definition of “nothing”. The phrase appealed to me, and thus was the Legless Stocking Company born.

Lorne Brown is a co-founder of The Storytellers School of Toronto and the former editor of Applesseed Quarterly.



# SC-CC Conference News

We are counting down the weeks until we have the opportunity to host all of you here in Calgary. We have many outstanding storytellers coming to join us already and we hope that we will soon find your name on a registration form to add to our list! Some of the folks who will be featured at concerts or on daytime excursions have sent their photos in so we thought we would let you take a peek. You will notice here some faces that may be new to you.

We feel pretty confident that the saskatoons will be fat and juicy upon your arrival. If you are keen, we will show you some fine berry-picking territory. We look forward to having the chance to wander the lovely grounds of the University and to take you downtown to see the sights and learn some local history.

Our field trips to Nose Hill and to the Great Backbone of the World will connect

us with the natural world again. We have put in our requests for more of that warm July sunshine to warm our hearts.

We hope to draw the circle wide and encourage people who have not taken the chance to enter the world of storytelling to join us for our two public concerts. Don't forget to tell your friends and family where you are going from July 20 - 24. How could they resist following you on your journey? (If not in person then vicariously!)

We are counting on being a part of your summer plans. See you in July!

With purple fingers already,  
Karen Gummo and Mary Hays

See the website [www.sc-cc.com](http://www.sc-cc.com) for the registration form.



Mandi Kujawa



Harry Sanders



Gail De Vos



Doris Daley



# Singing Story: Healing Drum

## *Shamans and Storytellers of Turkic Siberia*

Imagine being captivated by the sounds and the spirits of a land far from that of your birth or your knowing.

Already enchanted by the stories and sounds of Siberian tellers and singers, Kira Van Deusen, a BC storyteller, author and musician, went to the land itself. There, she found that the spirit of this land spoke to her “like no other place on earth.”

Upon this land, she unearthed, both by casual contact and determined design, the tellers of its stories. In addition, she unearthed the interplay between storytelling and shamanism in Siberia.

Both storytellers and shamans require community support and invitation; both rely on the energies and the interactions within the group; both offer drama which allows the listening community to enter an altered state of consciousness. Consequently, both enhance understanding of events and effect healing on physical and spiritual planes, not only for individuals but also for their communities.

Among the Turkic people of Siberia, both storytellers and shamans have their hereditary lineages as well as their initiation rites. Both call up the spirits to enable them to present their work. Both are aware that the spirits must be acknowledged and appeased; that the spirits demand the telling of the whole story or woe betide the reluctant teller.

The spirits promote the sharing of knowledge, the knowledge necessary to survive as an individual, to survive as a community and to survive by creatively problem-solving the daily vicissitudes of life. Such survival is much needed in times, past

and present, of cultural and physical dislocation.

In this book, Kira Van Deusen is moved by the spirit of their stories and music to present the storytellers and shamans of Turkic Siberia. Augmenting the stories is her academic research, her extensive reading and her personal experiences in the land of Turkic Siberia.

Her latest book offers a wealth of information about the interplay between the culture and the geography of the land as well as the people and their communities upon that land. This interplay of culture and geography resonates in the stories which intertwine with descriptions and travelogue.

The book is unique. Indeed, about two-thirds of its stories are published in English for the first time. The order of the book is engaging: engaging the spirit of the story to engage the reader's rapt attention.

From a brief description of the land and its context, Kira exemplifies the spirits of the area by her choice of stories. The stories then deepen into the inner world of shamans. The focus shifts to a discussion of the character of an epic teller and the similarity of the gifts of a teller to those of a shaman. The gifts of music, poetry and story exude from both.

To engage with the spirits of Turkic Siberia, to enjoy the stories of the people of that area and to hear more about the resonance between their storytelling and shamanism, I strongly encourage you to read “Singing Stories: Healing Drum” by Kira Van Deusen. See [www.kiravan.com](http://www.kiravan.com).

Mary Gavan



# Haida Storyteller and IPAA

The Indigenous Performing Arts Alliance (IPAA) held a symposium in Vancouver on March 18<sup>th</sup> - 20<sup>th</sup>. Originally listed as a national organization, IPAA is now an international organization with one indigenous performing artist from Perth, Australia.

Still in its early stages of being an international support network for professional, indigenous artists, IPPA wants to offer support for professional development, possibly a mentorship program, and an updated listing of indigenous theatre, music, storytelling, or visual arts events anywhere in our country.

I applied for my first Canada Council grant to attend this symposium and was accepted. I am most thankful to them for granting me this opportunity to be part of what promises to be an amazing organization.

I had a wonderful time at this symposium with these determined performers. We worked hard but also had fun taking in the various shows for the Talking Stick Festival. I also performed at this festival one night. I told a short, funny story and I sang one song. I was so happy. There were two Haida women in the audience who sang the song with me.

I arrived in Vancouver a few days early to do some presentations. I performed at Frank Hurt Secondary High School, Surrey, on Friday, March 18<sup>th</sup>. I performed two presentations for two large groups of grades 9 – 12 students. I thoroughly enjoyed them. It was a nice moment.

On my last day in Vancouver, I performed at an Outreach Centre Downtown to street people. I have a friend whose job is working with these people. I did not know really what I was in for until I got there. It was overwhelming, but it proved to be the best part of this trip.

I waited for my friend to arrive so she could take me inside the centre. I waited outside watching the people around me and I was feeling physically sick because I knew it was something to see all these street people even alive and breathing. I could see they have powerful tales to tell of how they make it from day to day. I was in awe of them. One young man stopped, looked at me with a most gentle look and asked me, "Are you ok?" I thanked him and assured him I was all right.

I wanted to give the best presentation I could. I wanted to leave these people with a good message. I told stories of Raven, our Creator and Trickster. I told tales of how we are given gifts to share with this world. I told them they are precious because they breathe. I really hope and pray these people will always feel valuable as human beings. They were truly good and respectful. They were engaged and completely quiet, which I did not think anything of until the workers told me later how they are usually very noisy and very loud. "I've never seen them as quiet as they were today for anyone else who has spoken here," one worker told me. I felt honoured. It was a public outreach centre and people were arriving all the time. They came in quietly and they left quietly. I hope I can go back to Vancouver and tell more stories to anyone willing to listen as they were at this Outreach Centre.

I contacted the Vancouver storytellers, but I gave short notice of my arrival and we did not get to meet. I did not get a chance to tell any stories for them. Simply put, it was not meant to be. This was an incredible journey for me. I am thankful for all my experiences on this trip and on my trip to Victoria.

I wish all you tellers safe travels as you make your way throughout our world on your own storytelling journeys. How-aa (Haida for thank you).

Roberta Kennedy



# Tristan and Iseult

What a pleasure to be present as one of Vancouver's finest storytellers shares her two hour telling of the medieval tale "Tristan and Iseult!" The poster promised "Passion, Adultery, Dragons!" Fresh from touring points East, Melanie delivered the promise and much more on April 12 at the Edgemont Library as part of the Vancouver North Shore Writer's Festival.

What happens when an experienced storyteller puts as much work into a long story as a top concert violinist does with a brilliant concerto? Certainly all good tellers prepare, but not often on the level required by a story so long and complex that the mind can't grasp it immediately as one whole. That requires much care and attention to the form of the story, to phrasing, voice, character development, setting, and the ways they change over the course of the story.

The result was an incredibly satisfying story experience. Melanie was certainly at the top of her form. From the opening moment it was clear we could settle in for a good long journey along the pathways of the human heart. She loves long stories and this was an excellent choice.

With the aid of a Canada Council grant, Melanie devoted months to working up this production. It is clear that she consulted many written versions and combined them to make the story her own. This in itself was an ingenious piece of work and she has come up with a version that will become a classic. In addition to her personal practice, she enlisted the help of a director in bringing it to life orally.

The story gives us a heart-rending romance with endless triangular twists and turns, the pleasure and pain of deep friendship, the dangers

of dragons, love potions and adventure. Melanie brings to the surface deep emotions that feel absolutely contemporary while retaining their medieval setting. We see the lovers' joy in each other's company, their struggle (at times!) to keep their love platonic in order not to hurt Iseult's husband and Tristan's dear friend, as well as King Mark's struggle not to believe the evidence of his own eyes. And of course the pleasures when the lovers give their passion full rein. The telling rises and falls, humour interspersed with tragedy, until by the end there was not a dry eye in the house.

In our efforts to have storytelling recognized as an art form we do well to look to mentors like Melanie, who gives it her best at all times. Not that the work is evident- I only deduce that it must have taken place - the telling flows completely naturally. I admire the way she brings a background in theatre to bear on a long story. And at the same time it does not cross the border into being theatre. This is storytelling at its best.

Much as I love our Cric Cracs and festivals, something in me yearns to hear more stories like this one. I'd like for us to create more opportunities to stretch out without fear of time limits (yes, you're hearing this from the Kalevala whip cracker!): to follow one set of characters through their adventures from beginning to end. Obviously one part of that is achieved in our marvelous epic weekends, but to prepare or to hear a long story all in one voice is another huge pleasure.

Thanks to Melanie for far more than a wonderful afternoon - for pointing an inspiring way to the future.

Bravo!

Kira Van Deusen



# Haida Storyteller on B.C. Tour

I was invited to tell stories at the Story Symposium, Rafting the River of Story, March 4 - 5, 2005, organized by the Writing Department, University of Victoria. Fifteen presenters were invited from around the world from as far away as Johannesburg, South Africa, to the United States and across Canada.

These tellers were: Tim Bascom, J.Edward Chamberlin, Daniel Coleman, Ivan Coyote, Ian Ferguson, Merle Harris, John Lutz, Tololwa Mollel, Jonathon Misha Morgan, Vi Plotnikoff, Gregory Scofield, Leah Shaw, Richard Van Camp, Howard White and myself.

Unfortunately, I was not there when the conference officially started with Richard Van Camp making a presentation at noon on Friday. I was busy doing presentations in Sooke, a community close to Victoria.

The evening event was called "Rafting Out Loud," featuring: Gregory Scofield, Ivan Coyote, Vi Plotnikoff, Tololwa Mollel and myself.

It was an evening I will never forget. Nearly all presenters sang a song during their presentations. Gregory Scofield spoke in his own language (Michif I believe). He sang a beautiful song from his people.

Tololwa Mollel told a story which sounded like it could have been scary, but turned out to be hilarious!

Vi Plotnikoff told a story about her Doukhobor community, and she sang a wonderful song. She wore a shawl, and carried a cane to further illustrate her story.

Ivan Coyote's stories were extremely funny and very well presented. I laughed so hard I cried.

I told a story about how we are all invited to Raven's Feast: we are invited to be born, we are all given a gift and, if we do not know what it is, we will learn it when it is time. Then, we will share our gifts in the best way we know how.

I wish I had written notes about this evening, because I cannot quote exactly the words of these fabulous presenters. The only thing I can tell is how they made me feel. I was proud to be telling stories with all of them.

I had the good fortune to be in Merle Harris' and Vi Plotnikoff's workshop on Saturday morning. Vi told a historical story from the Doukhobor community. She shared how she brings items into the classroom and how, through something as simple as a coffee can, you can have history come alive for students of all ages. Merle told a moving story about war, and how some people learned the importance of life and living.

I arrived in Victoria a few days before the Story Symposium and was subsequently booked for many presentations around the Sooke school district. The first day, as soon as I got off my plane, I was whisked off to tell stories at my kids' former school. A few years ago, my kids attended South Park School across from Beacon Hill Park. I told my first story at this school thirteen years ago. Maybe in a different report I will write about why and how I became a storyteller.

On the Thursday night, I performed for a small circle of Victoria storytellers. This was a fun group to perform for. I was telling how I would tell stories until I was 98 years of age and one teller

asked me why I would limit myself? "Limit," I asked? She replied, "Well, George Burns said he'd die when he was 100 years old, and he did. If you say you'll live until you're 98, that's when you'll go, too. Why not live until you're 150?" We all laughed at that moment. And now this is what I say when I tell my stories: when I live until I'm 150...

How-aa Victoria storytellers for being such a wonderful group to tell stories to. You challenged me more than you might even know. I was encouraged to tell a horror story to the delight of at least one teller present! I could see how happy she was.

Many thanks to Jennifer Ferris and her family for hosting me that night. Your hospitality was much appreciated. I had a wonderful time in your lovely home. The cookies were delicious. A big How-aa to you especially. (How-aa is thank you in my Haida language).

I performed presentations everyday except for Sunday, the day I left. This was a nice break because I was sick with a cold. I was lucky enough to have a storyteller from the Victoria group give me her throat tea to soothe my sore throat. It worked wonders.

Roberta Kennedy

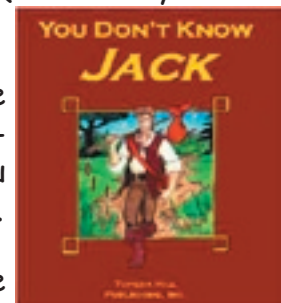
## You Don't Know Jack" book/CD launch.

First performed at the Montreal Fringe Festival 2000 as the only family show and the only storytelling show in the festival, the 6 Jack stories were recorded in a Montreal studio in the Fall 2004 and the book/CD was successfully launched on March 6, 2005. In the near future, another book/CD launch will take place in Quebec City for the English community from which Dave originates.

You probably know Jack as a mountaineer of beanstalks, but have you heard about his life as a story spinner, a doctor, a world-renowned hunter, or a thief? There is more to wily Jack than you ever thought possible. Hear and read the REAL story behind Jack.

David and Dylan bring to storytelling their considerable experience as actors and directors as well as a deep affection for the world's great tricksters, Jack in particular.

Contact David at 514-488-5430 or [womp@sympatico.ca](mailto:womp@sympatico.ca)





# World Horror Conference Report:

## *A Bluenose Bites Big Apple!*

When I heard this year's World Horror Convention was in New York, I drooled at the very thought of hobnobbing with so many publishers. "You're going," said my wife, Belinda, brandishing her credit card like a knife. She paid my hotel and registration. I provided the spending money. Air Miles took care of the transportation.

On Thursday, April 7th, the evisceration of my wallet began by handing \$45 to the cab driver taking me to Halifax airport. Canjet travel means maritimers fly to Toronto to reach New York.

Shall I tell you how hard it is for a bearded long-haired man to pass US customs in Toronto?

"Are you carrying anything of value?"

"Books. Nothing but a few books."

He looked at me as if I spoke Swahili. I got to drink more coffee before confronting customs agents. One passed his magic wand over my body, sending a travelling electron roadshow across my crotch bones. After a couple more cross-examinations and a cavity search by a friendly agent named Helga Holyhamhandmocher, they allowed me into the waiting area.

The p.a. system warned me to "keep my baggage under control", which is airport pidgeon for watch your bags. I studied the crowd, deciding who were fellow horror writers and who were slaving mad-dog terrorists. I couldn't tell the difference.

We boarded the same plane I had flown from Halifax - I recognized the rust spots. My stewardess asked if I wanted to buy a bag of nuts. Does anybody remember those carefree days when

airline nuts were free?

They locked us in our seats and flew straight through turbulence that would give Evel Knievel motion sickness. We were asked to remain seated, and lavatory trips were denied. We landed in La Guardia with the grace of a gazelle free-falling into a Buddy Rich drumfest minefield.

Cynicism aside, the New York skyline is amazing. I saw the Empire State Building. Kong was strangely absent. I taxied from La Guardia to the luxurious Park Central, umpteen stories of tightly crammed rooms without a smidgen of air-conditioning.

The friendly desk clerk exuded the warmth of a hemorrhoid-afflicted Tony Soprano and sniffed at the Canadian currency. "We don't take foreign money."

Foreign? I thought of how we adored American money back in Canada.

In my room, I needed a shower: I had dressed in Nova Scotia long sleeved shirts and New York was muggy. I got downstairs in time for the opening ceremonies where I saw Harlan Ellison.

He has generated a lot of mileage with his curmudgeon act, loud and blustery and outspoken. It's all show, designed to generate a lot of attention. We writers require a lot of attention while travelling, a by-product of our preternatural solitude.

Ellison nailed me and demanded "WOULD YOU PLEASE SMILE!" Blame my dour Scottish sensibilities. Being man-handled by Harlan Ellison, I sat gaping. He dropped me in disgust.

# World Horror Conference Report (cont'd)

That night, I had supper at the Carnegie Deli, trying to eat a fifteen dollar sandwich the size of my head and a fistful of pickles packed into a napkin like a tight green Havana cigar. I stumbled back to my room and crashed. The first day of the convention and I was too pooped to polka.

I spent Friday morning rehearsing my pitches. I planned to meet several publishers. I'd been booked for two pitches, but had also contacted two other publishers. I dressed for the pitches in a suit and tie. A pitch is a job application. You'd better dress for success.

I caught a half dozen panels and readings. It's important to keep yourself organized at functions like these. There's a lot going on, and you ought not waste time farting around in the alcove. Pasting a face on the name, pressing the flesh, meeting everybody all at once: that is the fun of a convention.

That afternoon, I had my first three pitch sessions. One I had booked, one I had arranged privately, and one I fell into when somebody else missed their spot. Stay close to the pitch table and you will luck into opportunities. I had two novels and one collection to pitch. The opportunity to actually meet the editors was invaluable.

I took part in a mass autograph signing. We set the tables up in carefully calculated random madness. I sold a few copies of my novella, some chapbooks, and several magazines. This is where you build a fanbase. Unfortunately I was sitting kitty-corner to Harlan Ellison's table, as well as F.

Paul Wilson's. I spent a great part of the evening in the rain-shadow of their fan clubs.

Later that evening, I took part in the flash fiction readings and attended a couple of parties afterwards. That's where the real action happens. I'm an old fart. I crashed around midnight.

Saturday morning, I rambled through Central Park. What a big gorgeous buffet of landscape: the statues, the people, the bicyclists, the dogs. Even the squirrels seemed to grin at me. A mugger winked cheekily from the shadows.

Later I had my 4<sup>th</sup> pitch with a publisher and wheedled into an appointment with a genre agent.

It's easier to land a publisher than an agent. More readings, panels and parties followed.

Sunday morning, I gave a reading but few attended. Everyone was hung over, or checking out, or winding down. Timing is really important in a convention like this. Anything on the last day, is an almost guaranteed wash-out.

I spent a grand on this grand adventure. Was it worth it? You bet. Even though I was a poor cousin at a fat man's feast, it was great to be acknowledged as part of the family. I met lots of nifty people, made invaluable professional connections, and learned that Canjet is not my airline of choice.

Yours in horror,  
Steve Vernon



# The StorySave Quilt

The StorySave Quilt will be looking for new quilters/tellers to add their creativity to the 2006 project. Come prepared to sign up for a block at this summer's Conference or contact Pearl-Ann Gooding ([goodtell@telusplanet.net](mailto:goodtell@telusplanet.net)) to secure a block for your adaptation of what StorySave is to you.

The Quilt is done by tellers for tellers in honor of tellers. Each block is made from one's own interpretation of Story and StorySave! Quilted, appliquéd, embroidered, fabric painted, fabric, photo are some of the mediums sent in over the years. Each block is beautiful, meaningful, detailed and descriptive.

I encourage each member to stretch their talents and participate in this project. ALL proceeds go to support The National StorySave Project.

I also encourage every member to support this project by saving a little extra money to purchase

tickets at the 2006 Conference.

If everyone came prepared to purchase a \$20.00 book of tickets, we would have over \$1000.00 to donate, along with having a winner among our numbers at the Conference. I get so excited when planning this event and I am thrilled to see the project come together year after year.

NOTE: 2005 will not see a quilt as another Alberta member has come up with a fabulous fundraiser for StorySave - The Silent Auction.

I did not want to either project to suffer due to having too many options on the go.

So, everyone please bring in your 'other' talent items to auction at this year's Conference and contribute to The National StorySave Project!

Pearl-Ann Gooding

## WOMENFRIENDS SPRING FLING: VICTORIA DAY WEEKEND MAY 20 - 23,

From Friday at 5 pm till Monday at noon.

A wonderful gathering of women of all ages, stages and styles.

No cooking, cleaning, care-giving...

Just time to pursue your creativity - drum, dance, sing, paint, write, tell stories....

Make your own fun with the support of a great gang of women from all walks of life

See [www.womenfriends.com](http://www.womenfriends.com)



# My Camino

*A modern day pilgrim tells stories about walking 780 kms in Spain alone.*

In October 2001, my position as an account executive with an international telecommunications company was deemed redundant. Five weeks later, I took my first step on the Camino de Santiago de Compostela, a pilgrimage route in Spain that would see me cover 780 kilometers in 29 days, in the winter, alone.

When I returned home, I began telling stories about my incredible journey and found that people wanted to hear more. I spoke to community groups, schools, businesses and special events. Afraid of the prospect of writing a book, I decided to record a storytelling about my stories and in only six months I sold 1000 copies at my country store and on the internet. People who listened to the CD came back to me with encouraging feedback, but they wanted to know when I would be writing a book. Although I had never been a writer, I decided to embark on a new journey to become an author.

On September 26, 2003, I went to The Word on the Street festival in Toronto armed with my storytelling CD and an idea to write a book. I presented my book idea to various publishers I met



and found three who were interested in seeing an outline. Shortly after, White Knight Publications signed a deal to publish my first book.

Last November I started writing and on June 25, 2004, Sue Kenney's My Camino rolled off the press. With over 2500 CD sales and 3500 book sales, I am sure to be a Canadian Best Seller within the first year of publication. I have told my stories on various TV shows such as Breakfast Television in Toronto and Halifax, Good Morning Canada, many more radio and TV shows.

It was through the oral stories I shared with others that inspired me to write my story. I hope this story will inspire others to continue telling, and writing down their stories.

Sue Kenney

*Sue Kenney's My Camino* ISBN 0-9734186-3-X is published by White Knight Publications, Toronto 416 925 6458. Available at most bookstores. Retail \$19.95 CAD, \$14.95 US. Stone by Stone storytelling CD available at [www.cdbaby.com/suekenney](http://www.cdbaby.com/suekenney) or visit my website at [www.suekenney.ca](http://www.suekenney.ca)

**Through a Child's Eyes: Benefit the Montreal Children's Hospital**

May 14 (Saturday) 2005.

**Tell me a story: Children's concert, 10 - 11 am \$5;**

**Through a Child's Eyes: Adult Concert, 8-10 pm; \$15/\$12 seniors, students  
River's Edge Community Church, 5567 Cote Ste. Antoine (corner Marcil)**

Word of Mouth Productions & River's Edge Community Church

Reservations: David at 514-488-5430



# Storytelling Events

## The PLAINS of ABRAHAM

The Plains of Abraham is an epic poem in English, inspired by Greek and Sanskrit epic and delivered in the Homeric tradition. Its subject is the Sieges of Quebec (1759-60), a vital episode in Canadian history.

Politically no-partisan, this epic poem has the implicit assertion that the living have a right to their history and the dead a right to remembrance.

Five years ago, Jack Mitchell first wrote and performed his epic poem which he performed across Canada to favourable media coverage. Revisions have led to another version which he is performing in eleven cities. His cross-Canada tour starts in Vancouver, BC in mid April and ends in St John's, Newfoundland at the end of May. The tour is sponsored by The Dominion Institute.

For further details of the poem and of the performances, see [www.plainsofabraham.ca](http://www.plainsofabraham.ca).

## **Celtic Life / Time / Story: The Art of Personal Storytelling.**

- A creative, full-day workshop by Abegael Fisher-Lang
- Open to all tellers: from "toddlers to crones;" emerging to experienced
- Sunday, May 22. 9.00 - 4.00 with Pot Luck Lunch.
- Klee Wyck Art Centre, West Vancouver.
- All for the reasonable fee of \$49.
- Registration: 604-985-5168



Photo by Bruce Carmody

## Ontario Events

### May 27 - 29: Orchid Festival Get-Away Weekend.

Enjoy the delights of some 40 species of orchids and other wild flowers through guided walks, photography workshops and other interpretive events. Then, indulge yourself with Voyageur Storytelling's fine dining and storytelling.

Accommodation by Moeke's Ankerstee Bed and Breakfast.

Cost: \$229 (plus taxes) per person including all meals, events and double occupancy accommodation. Information: (519) 795-7477, mail\@voyageurstorytelling.ca, or [www.voyageurstorytelling.ca](http://www.voyageurstorytelling.ca). Your Hosts: Paul Conway and Leslie Robbins-Conway

Stories for a Summer's Night, at the Piano Café in Port Perry, will be held for a fourth year, produced by teller Dianne Chandler. Details of dates and times are at [www.storymagic.ca](http://www.storymagic.ca), or at [www.pianocafe.ca](http://www.pianocafe.ca).



# The Mahabharata

August 26-28

Join us, tellers and listeners, at Taylor Lake to hear storytellers from across the country for an epic week-end of telling.

*The Mahabharata* is one of the great sacred texts of India and includes the *Bagvada Gita*. One of the world's longest books, (three times as long as the bible), it cannot be undertaken in its entirety over a weekend.

Using the central narrative as recounted in William Buck's re-telling of this great and mysterious epic, tellers will bring you a glimpse of this remarkable world, as the beautiful, terrible, story of the conflict between the Pandava and the Kuruva unfolds.

To find out about this work, get William Buck's *The Mahabharata* or Peter Brook's play *The Mahabharata* on video. It was this video that started us off on this journey.

## Telling Schedule:

- 7:00–9:00 pm Friday;  
10:00 – 6:00 Saturday;  
10:00 – 2:00 Sunday
- There are short breaks every hour to hour and a half

- Good breaks for lunch; conversation abounds!
- Participants are expected to stay the whole weekend as it is the ability to immerse ourselves, listeners and tellers together, in the whole of the story that makes this experience unique.
- Fee: \$50.00
- Accommodation: You can pitch tents in our garden by beautiful Taylor Lake. Some space is available in the house: a few beds and some floor space for mattresses but this is very limited so speak up for it soon!
- Neighbourhood B&Bs would welcome you. (See [www.almonte.com](http://www.almonte.com) or call 613-256-2055 or look up Ontario Bed and Breakfasts.)
- Taylor Lake is 1 hour South of Ottawa; 10 minutes south of Almonte.
- Food and Drink by potluck and, if previous years are anything to go by, will be plentiful and splendid. Potluck is not organized and seems to work just fine. Meals are shared in the outdoors. Refrigerator space is seriously limited, so bring a cooler. Most meals are pick-up but Saturday night supper is sit down altogether around long, candle-lit tables.
- To participate, contact: [jcayley@magma.ca](mailto:jcayley@magma.ca); phone 613-256-0353. Space is very limited. Places will be confirmed on receipt of registration form with fee.

## Nova Scotia Events:

Halifax Celtic Feis: June 2- 4, 2005  
Storytelling is one of the features.  
[halifaxcelticfeis.com](http://halifaxcelticfeis.com)

Storytellers Circle of Halifax.  
For events, contact  
Cindy Campbell at (902) 466-0157 or Linda Winham at (902) 835-3180



# Rafting the River of Story

*A Symposium on Storytelling at the University of Victoria*

When I first read about the symposium, my alarm bells went up – a creative writing department putting on a storytelling event? Would this have anything to do with what I mean by storytelling? Many tellers have worked long and hard to get storytelling recognized as an art form and thus make practitioners eligible for Canada Council grants. (Thank-you all!)

Yet the word is used everywhere – to describe writers of fiction and non-fiction, drama and poetry, the makers of movies and more. I asked the organizers what was meant by storytelling and was told that the event was a celebration of the ongoing practice of the oral tradition and an exploration of how storytelling has come to be used in forms such as written memoir, radio drama, psychology, historical documentation and spirituality, as well as how such things as landscape and geography influence how and what gets told .

I was intrigued enough to attend the symposium and was pleased I went - the presentations were both entertaining and stimulating.

For me, Richard Van Camp and Ivan Coyote were the most outstanding performers – both are published writers who are wonderful practitioners of the oral tradition as well. Their timing was impeccable, their stories full of humour and poignancy. Both shared some of the stories that have had huge impact on their lives. Richard impressed me with his generosity – after the conference he emailed his 20 most amazing stories to anyone who had expressed interest.

Others presenters reminded me of the remarkable difference between oral and text-based

storytelling. As well as reading some of his poems, Gregory Scofield treated us to the stories behind his poetry. Tololwa Mollel demonstrated how he moved from personal stories and folktales to literature. In both cases that evening, the stories behind the text were the ones that were living and breathing, reminding me why I love storytelling!

On the other hand, it was Roberta Kennedy's songs that I loved the most - she has an incredible voice and a gift of bringing her listener into the sacred space of story through her song. Her stories, with their link to the Haida Gwaii landscape, were an example of what Chamberlain spoke about later in the conference. I welcomed Merle Harris' presence – she reminded us all of the important lessons within the folktales and that the solutions to today's problems are all there. She sends folktales to politicians, in the hopes that they will glean some wisdom from them – a thought for the rest of us to consider.

Howard White (of Harbour Publishing) and John Lutz (University of Victoria History professor) talked about history as story, and spoke of academic historians as having constraints not so different from the constraints imposed by iambic pentameter or other forms of poetry and literature. He described a mystery (story) approach to history that has inspired many students. Similarly, Harbour Publishing has popularized history by returning stories of daily life to history. I have seen several of Harbour Publishing's very popular Raincoast Chronicle books – they are full of great material for tellers.

Author Vi Plotnikoff offered a very concrete workshop outlining her approach to re-creating history in story. As she says, "Each time an elder

# Rafting the River of Story (cont'd)

passes away, a library is lost” - a good reminder to all of us to get out there and interview our elders.

Jonathon Misha Morgan, a psychologist from South Africa, had some amazing tales of the power of personal stories. He described children's lives being transformed after creating their own hero myths (with themselves as the heroes). Similarly, many AIDS victims have come to understand their strengths and find new possibilities by creating body maps and locating their centres of power, their hearts, their memories and their stories on those maps. This is very powerful work!

As J. Edward Chamberlin said, “All stories are stories of resistance – for stories push back the tyranny of the everyday.” He reminded us that while we often marvel at the wonders of science, the human mind is equally miraculous in its ability to find joy in a dirge – as do many stories. He spoke of stories in the very broadest context of the word – from science to politics to math to mythology and folklore, and argues that all of these stories are

simultaneously true and untrue. His words were a reminder to me to choose the stories I tell with great care - the subtext is at least as powerful as the text. I've put his book, *If This Is Your Land, Where Are Your Stories?* on hold at the library.

Other speakers included Tim Bascom, Daniel Coleman, Stephen Kinnane and Leah Shaw but, alas, a person can only be one place at a time. All in all, Lynne van Luven and the rest of the Creative Writing Department team did a wonderful job of pulling together a very diverse group of presenters to explore issues around the telling of stories and how these stories affect our lives. It was a look at storytelling in the broadest sense of the word and I felt comfortable looking at our oral art form as part of a continuum. On top of that, there were all sorts of delicious goodies and pots of coffee to oil the brain along the way. I hope they will do it again.

Faye Mogensen

## **Epic Week-end of Women's Stories April 29 - May 1, 2005**

Women - from everywhere and every time -  
Beautiful women  
Sought after women, detestable women, women who went into the underworld  
and came back,  
Women who loved cats, women who hated mice,  
Desperate women, enchanted women, women with magical powers,  
women filled with desire,  
Practical women, women who sold merchandise,  
Women who sang, cried, danced, protested on the courthouse steps,  
Women who lived to tell the tale -

A weekend filled with wonder and merriment, pulling together a picture of all that is woman, leaves me with a feeling of thanks and marvel and more than a chuckle or two

Patricia Smith



# Epic Weekend of Women's Stories

*April 29 – May 1, 2005*

A flicker of flame from the candle, a pause and then, the sounds of a story, well told. This scene of serenity epitomized the Epic Week-end.

Stories are best experienced. Hard it is to explain the rapture that I felt as my emotions were touched, treasured and transported.

The common thread of the stories was how we get on with others, how we communicate our wishes, wants and wherefores. But, oh my, do we ever conjure up some convoluted communications!

The threads of these complex communications ranged from trickery to transformation; happy to heartbroken; beloved to besieged; child to changeling; reason to retribution; mother to stepmother; death to resurrection.

These threads had a common strand: they were women's stories. Women's stories show women as the main protagonist, women on their journey; women's ability to overcome challenges either directly or deviously, either through wisdom or wiles.

These stories offer the opportunity to show women that their power, well known behind the throne, can move centre stage to claim that throne, to rule that kingdom and to excel as that voice of the people.

Women's stories also show the love of women for each other whether as role models or as intimates.

By the calibre of the telling, the depth of the tragedy and the height of the drama, the weaving of these story strands often stunned the listeners into silence and introspection

On the final day, when no stories were

scheduled, the common thread appeared in a physical form: a ball of red wool. The ball of wool passed from person to person. While recalling a memorable image from the tellings of the week-end, each person also unwound some of the wool. The unravelled wool linked image with person and person with circle.

Balls of beeswax chunks then replaced the ball of wool. Each person worked their wax intuitively, spinning stories about the emerging shapes. Weaving the stories in dyads and quartets, the diverse strands surfaced to coalesce into coherent clusters which congregated into a crescendo of creativity, comradeship and community.

The climax was gratitude. Gratitude to each other for the listening and the telling in safety, serenity and solidarity. Publicly acknowledging the gratitude was the Matriarch of Vancouver Epic Week-ends, storyteller Kira Van Deusen.

She first paid tribute to the West Vancouver Doyenne of Facilitation: Abegael Fisher-Lang. This storyteller is well known for her ability to share her grounded sacredness to help other co-create beauty, harmony and warmth.

Kira then thanked the indefatigable hosts of the week-end who rejoice under the blended name of Anne'n'Nan. In their separate existences, Anne is North Vancouver storyteller, Anne Andersen. With her diplomatic skills, she exuded calm leadership amidst the slings and arrows of organizing and running this residential retreat for single minded storytellers.

Nan is Vancouver storyteller, Nan Gregory. The bete noire of conformity, this lady is always willing to push the edge, to leap outside the box and to be different.

# Epic Weekend of Women's Stories (cont'd)

Many are the unsung helpers who contribute to the success of such an event. Of these, I would like to mention all but space dictates that I restrict myself to one. That one is the Gentle Shepherdess of Vancouver's Cric-Crac. Quietly, she enables others to travel to and fro with the ease of her wheels and the joy of her company. This lady is one of the Keepers of the Rhythm who travelled to Cuba: Vancouver storyteller, Linda Stender.

Beautiful scenery, the work of the hosts enabled the emergence of a circle of respect, deep respect for person, teller and community. Such respect is the basis for health, healing and wholesomeness.

To all those involved, I give grateful thanks and much tribute.

Mary Gavan

Against the backdrop of the bonny BC-is-

## FORT EDMONTON PARK 17<sup>TH</sup> ANNUAL STORYTELLING FESTIVAL

**"TALES OF SERENDIPITY AND CELEBRATION"**  
SEPTEMBER 3 & 4, 2005

### **GUEST AND LOCAL STORYTELLERS**

This year our guest storyteller is Andrea Spalding. She is one of the founding members of the T.A.L.E.S. organization. (The Alberta League Encouraging Storytelling)

### **STORYTELLING WORKSHOPS**

Are available each morning of the festival.. These workshops are open to adults interested in learning more about storytelling.

### **SATURDAY EVENING CONCERT**

Enjoy an evening of stories, prizes and refreshments all for only \$10.00 at the door or \$8.00 in advance. Limited Seating.

Info and application forms at the T.A.L.E.S. website: [www.ecn.ab.ca/~tales](http://www.ecn.ab.ca/~tales)

### 2005 Organizers

Gail de Vos (780) 797-3949: [storyteller.devos@telusplanet.net](mailto:storyteller.devos@telusplanet.net)

Holly Gilmour (780) 987-2503; [holly.gilmour@interbaun.com](mailto:holly.gilmour@interbaun.com)

Marjorie Russell (780) 481-4381: [marjay@ecn.ab.ca](mailto:marjay@ecn.ab.ca)



# Narrative Philanthropy

## *Storytelling in the Corporate World*

It was a beautiful sunny April morning in downtown Quebec City and there I was, in front of 115 delegates at the CAGP, (Canadian Association of Gift Planners), 12<sup>th</sup> National Conference. They were there to find out what on my presentation, *Narrative Philanthropy: The Power of Story*, was all about. The simple fact that over a hundred delegates (including lawyers, investment brokers, financial and estate planners as well as fundraising staff from charities) had chosen this session over others made me realize that they were, if nothing else, curious. Which is not a bad characteristic to have in an audience.

I had an hour and a half to convince these folks that if they honed their storytelling, story listening and story building skills, they would be more successful in building relationships with potential clients and donors. So, what did I do? I started by telling a story.

I was following advice gleaned from Annette Simmons, author of *The Story Factor*, who believes that if you want to influence people you need to establish trust in “who you are” and “why you’re here.” She goes on to say that simply reeling off a resume-style list of your accomplishments won’t work – instead, demonstrate who you are by telling a personal story. So I shared a story about my first fundraising venture, at the age of eight, for a charity called Dr. Barnardo’s in Scotland.

It was the perfect opening and the energy in the room, continued to rise during the session. I realized I had a trusting audience when I invited them to exercise the “theatre in their minds” by participating in a visualization exercise (one I had heard as a participant at the National Society for Storytelling Gathering in the UK) and they all joined in. The buzz in the room following this exercise, as

they explained to others what they’d experienced, convinced me that they were definitely “on side.”

The balance of the presentation dealt with a combination of the type of stories they needed to gather and tell as well as tips and techniques on such storytelling skills as listening, interviewing and developing a visual memory. And, how all of these could help them build respectful relationships with the people they serve.

It was one of the best “storytelling” sessions I’d ever presented. And, since then, I’ve been asked to repeat this presentation in Toronto, London and I am heading off to Banff at the end of May to present the same session at another national conference called CCAE (Canadian Council for the Advancement of Education).

This whole experience has reinforced my belief that there is a great hunger, and thirst, for stories – yes, even in the corporate world. I’ve always thought that the more we rely on technology to communicate, the more we’ll yearn for the comfort, power and connectedness we can only receive by sharing our stories with one another face to face.

Norma Cameron





# Children's Bookweek Reps

## SC-CC Representatives for the Canadian Children's Book Week

I am pleased to announce the SC/CC representatives for Canadian Children's Book Week 2005:

Pearl-Ann Gooding of Wainwright, AB;  
Donna Stewart of Kanata, ON; and  
Peg Hasted of Victoria, BC.

It's never too soon to think about applying this January for 2006.

Please email [ginger.mullen@telus.net](mailto:ginger.mullen@telus.net) with any questions or comments.

Ginger Mullen

Congratulations!



# National Committee 2004-2005

National Coordinator:	Jennie Frost	<a href="mailto:mjfrost@shaw.ca">mjfrost@shaw.ca</a>
Coordinator Elect:	Norma Cameron	<a href="mailto:ncameron@uvic.ca">ncameron@uvic.ca</a>
Past Coordinator:	Mary Louise Chown	<a href="mailto:mlchown@shaw.ca">mlchown@shaw.ca</a>
Membership Secretary:	Gail DeVos	<a href="mailto:storyteller.devos@telusplanet.net">storyteller.devos@telusplanet.net</a>
Treasurer:	Jim Blake	<a href="mailto:jblake@sympatico.ca">jblake@sympatico.ca</a>
Secretary:	Celia Lottridge	<a href="mailto:celialottridge@yahoo.com">celialottridge@yahoo.com</a>
Coordonnatrice/Redactrice pour le volet francophone Newfoundland & Labrador:	Denise Markhame	<a href="mailto:denisemarkhame@hotmail.com">denisemarkhame@hotmail.com</a>
Nova Scotia:	Elinor Benjamin	<a href="mailto:tales@warp.nfld.net">tales@warp.nfld.net</a>
New Brunswick;	Cindy Campbell	<a href="mailto:storysong@ns.sympatico.ca">storysong@ns.sympatico.ca</a>
Prince Edward Island	vacant	
Quebec:	vacant	
Ontario:	Dylan Spevack Willcock	<a href="mailto:dylansw@total.net">dylansw@total.net</a>
Manitoba:	Jennifer Cayley	<a href="mailto:jcayley@magma.ca">jcayley@magma.ca</a>
Saskatchewan Rep:	Susan Charters	<a href="mailto:chartersfamily@hotmail.com">chartersfamily@hotmail.com</a>
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British Columbia:	Jade Gritzfeld	<a href="mailto:jgritzfeld@sasktel.net">jgritzfeld@sasktel.net</a>
Yukon:	Mary Hays	<a href="mailto:storymary@hotmail.com">storymary@hotmail.com</a>
North West Territories:	Mary Gavan	<a href="mailto:marygavan@look.ca">marygavan@look.ca</a>
Nunavut	Louise Hardy	<a href="mailto:LouiseHardy@gov.yk.ca">LouiseHardy@gov.yk.ca</a>
	Roberta Kennedy	<a href="mailto:roberta@sharkhouse.ca">roberta@sharkhouse.ca</a>
	vacant	
Newsletter Editors:	Mary Gavan	<a href="mailto:marygavan@look.ca">marygavan@look.ca</a>
	Anne Nagy	<a href="mailto:anne.nagy@excite.com">anne.nagy@excite.com</a>
Newsletter Design:	Bruce Carmody	<a href="mailto:bruce@storytree.ca">bruce@storytree.ca</a>
Website Editor:	Elinor Benjamin	<a href="mailto:tales@warp.nfld.net">tales@warp.nfld.net</a>
StorySave Coordinator:	Jan Andrews	<a href="mailto:jandrews@magma.ca">jandrews@magma.ca</a>
Jury Chair	Ginger Mullen	<a href="mailto:ginger.mullen@telus.net">ginger.mullen@telus.net</a>
StorySave Quilt:	Pearl-Ann Gooding	<a href="mailto:goodtell@telusplanet.net">goodtell@telusplanet.net</a>
Conference 2005 Contacts:	Mary Hays	<a href="mailto:storymary@hotmail.com">storymary@hotmail.com</a>
	Karen Gummo	<a href="mailto:karengummo@shaw.ca">karengummo@shaw.ca</a>



# Alberta Bound

*Creeks, Coulees, Mountains and Plains*

Storytellers of Canada/Conteurs du Canada  
13<sup>th</sup> Annual National Conference & Gathering  
Calgary, Alberta July 20-24, 2005

**Conference Registration Fee Schedule\***

Full Conference: SC/CC members in good standing  
\$100.00 until May 31,2005  
\$125.00 as of June 1, 2005  
Full Conference: Non Members \$135.00  
(Note: Annual SC/CC membership: \$50)

**\*Conference registration includes:**

four continental breakfasts, three lunches, two bus tours and two concerts.  
Individual morning or afternoon sessions: \$25.00 (available at conference)  
Friday and Saturday Evening Concert Tickets (General Public) \$10.00 each  
available at the conference and at the door

Early registration is a great help for the organizers in ensuring the staging of a successful conference. Your co-operation is greatly appreciated.

\*Early bird Incentive: Registrations received as of May 31, 2005 will be eligible for a special DRAW for a handmade quilted bag!

Send registration to: **Alberta Bound Storytelling Conference**  
c/o Kathy Jessup 11404-32 Avenue, Edmonton, Alberta T6J 3H5  
(Cheques made payable to: T.A.L.E.S. – Alberta Bound Conference )



\_\_\_\_\_  
Name: \_\_\_\_\_  
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Province/State: \_\_\_\_\_  
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Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Please advise of any dietary restrictions:

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**ACCOMMODATION:** The University of Calgary (host facility) is fully wheelchair accessible. A block of single and shared furnished dorm rooms has been set aside for the SC/CC conference. Linens and towels are provided and changed daily. There is a common washroom in each residence wing. In MacEwan Hall, the University Student Centre, you will find an inexpensive food court with varied choices for light meals. There is a light rail transit station adjacent to the University of Calgary and there are restaurants and hotels within walking distance.

Rates: Adult Single dorm rooms \$32.00/night + 7% GST and 5% Hotel Tax

Adult shared dorm rooms \$22.00/night + 7 % GST and 5% Hotel Tax

To reserve on-campus accommodation contact Dorothy Graham (preferably by May 31, 2005) and mention you are with the SC/CC conference. Early booking of accommodation will ensure you are included in the block of rooms reserved for SC/CC storytellers.

Conference.housing@ucalgary.ca or PH: (403) 220-3203 FAX (403) 220-6760

\*\* The organizing committee is not able to provide billeting for conference delegates\*\*

**MERCHANDISING:** A staffed sale table will be set up at the conference. If you have CDs, books, or videos to sell, please indicate the nature and quantity of merchandise you wish to bring.

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**STORY SAVE SILENT AUCTION:** If you would like to contribute a hand-made craft item for the Storysave fundraiser, please indicate below.

- type of craft item \_\_\_\_\_
- Bring the item to the conference with you.
- On a separate piece of paper, submit a brief story of how or why the craft item was made, or Why you love this art form. Include this with your conference registration form.

Registration confirmation will be sent as soon as possible after receiving your registration form and cheque.

Conference Email: [conference@sc-cc.com](mailto:conference@sc-cc.com)

Conference details available on-line at

[www.sc-cc.com](http://www.sc-cc.com)

[www.ecn.ab.ca/tales](http://www.ecn.ab.ca/tales)



Canada Council  
for the Arts

Conseil des Arts  
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