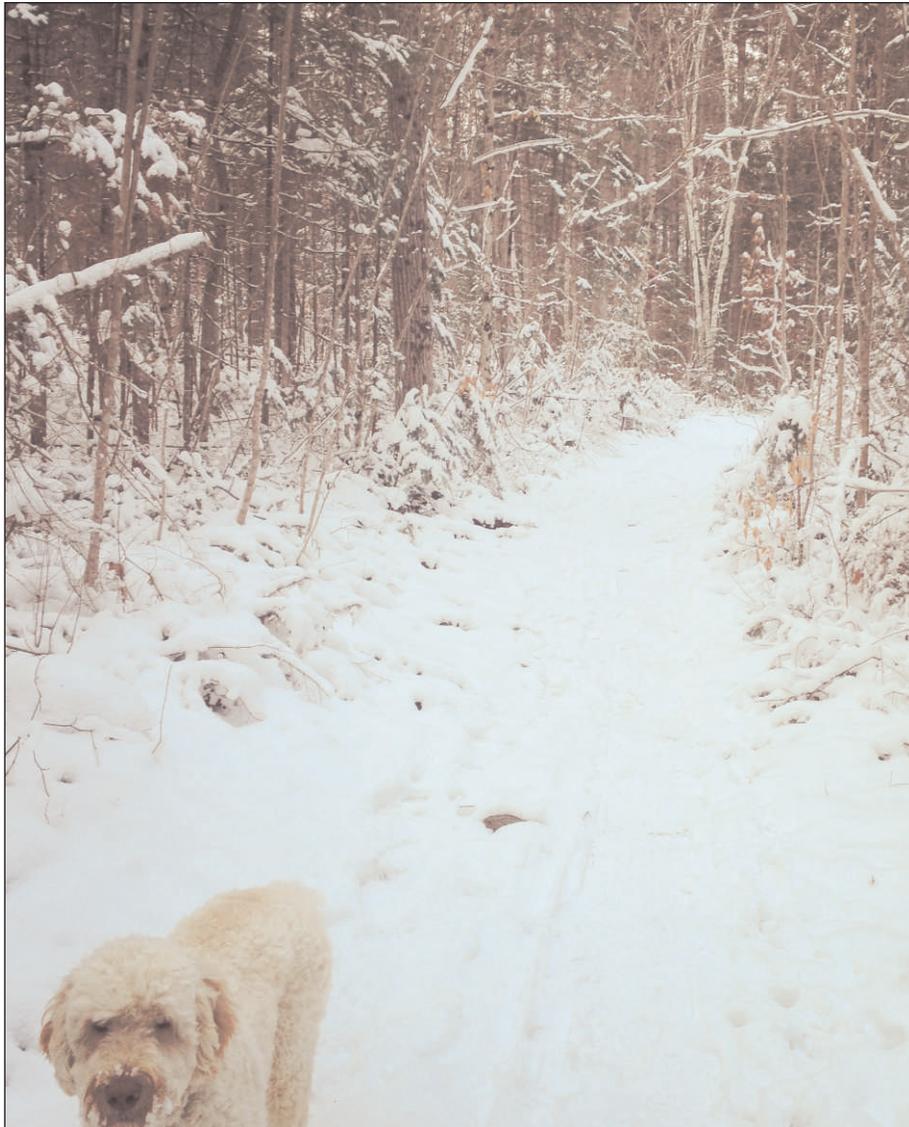




LE RACONTEUR

VOLUME 17, NUMBER 2

WINTER 2013



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NOTE FROM THE EDITORS

*Kathy Bennett and
Judith Benninger,
Saskatoon SK*



Welcome, dear members, to the Winter Issue of *Le Raconteur*. As always, we have tried to publish a good mix of reports and articles for you to enjoy.

In Saskatoon, Judith and I – along with the Saskatoon Storytellers' Guild – are trying hard to get ready for a great celebration of World Storytelling Day. It would be wonderful to have some articles in the Spring issue of *Le Raconteur* about what you did for this day of storytelling celebration. Please consider writing about it, and we will definitely consider publishing what you write.

Also in this issue are some articles explaining why we all, as members of Storytellers of Canada – Conteurs du Canada, should consider traveling to Ottawa for this year's SC-CC Convention! We know it will be an amazing time of both learning and fun, as all the conventions we have been able to attend have been. Let's get as many people to Ottawa as they can handle!

Remember that your next issue of *Le Raconteur* will be coming out at the end of May, with a call for articles and reports at least a month before that.

Until next time...

*Kathy Bennett and Judith Benninger
Editors*

*World Storytelling Day is March 20.
Please consider writing about it for *Le Raconteur*.*



MESSAGE DE LA PRÉSIDENTE

Jennifer Ferris

Chers membres,

Mon message est bref. Nous avons besoin d'un lieu pour la conférence de 2015. Pour de nombreux membres du SC-CC, la conférence annuelle est un moment très privilégié. C'est l'occasion d'entendre des conteurs de partout au pays, d'échanger avec leurs pairs et de bénéficier d'un développement professionnel. Par exemple, la conférence de Victoria en 2009 a permis de resserrer les liens de notre association, à améliorer le conte dans notre région et nous a donné l'occasion de faire connaître notre région au reste du Canada.

J'espère qu'en lisant ceci, certains seront encouragés à approcher leurs associations de conte dans leur communauté et les intéresser à être l'hôte de la Conférence 2015

Un de nos membres a mentionné qu'il a été difficile de se souvenir du nombre de prestations pour l'Enquête statistique de l'automne. Donc, voici un rappel: nous vous demandons de bien vouloir tenir des statistiques de vos prestations et de l'audience tout au long de l'année, afin que l'information soit facile à retracer à l'automne. Ces données statistiques sont très précieuses pour le conseil d'administration de SC-CC, elles sont utilisées lors de la présentation de nos demandes de financement.

Cordialement,

*Jennifer Ferris
Victoria BC*

English message, please see page 2

PRESIDENT'S MESSAGE

Jennifer Ferris

Dear Members,

My message is brief. We need a venue for the 2015 conference. For many members, the annual conference is the best part of being a member of SC-CC; it is an opportunity to hear tellers from across the country, to network with peers and to benefit from professional development. The conference in Victoria in 2009 brought our guild closer together, raised the bar for storytelling in our area and gave us an opportunity to show off our area to the rest of Canada.

I hope that someone reading this will be encouraged to approach his/her storytelling group or arts community to make a conference happen in 2015.

One of our members mentioned that it is hard to remember numbers for the Statistics Survey in the fall. So, here is a reminder to track of your storytelling events and numbers of audience members so that the information will be easy to find in the fall. Information from the Statistics survey is used by the board of SC-CC when applying for grants and is very important.

Regards,

Jennifer Ferris
Victoria BC



Editor's Note: We may have all received this message in our e-mails, but I thought it important to circulate it to all our members again, and initiate an option to archive this message for future storytellers.



SO MANY TABLES

A REPORT FROM PRESIDENT JENNIFER FERRIS

Dear Members of SC-CC,
In another part of my life I am a job coach for high school students with disabilities. One of my students, Krystal (not her real name), who works at the Cadboro Commons Cafeteria at UVIC (some of you will remember eating there during the 2009 conference in Victoria), comments, "So many tables to clean, so many chairs!"

Sometimes the board members and Project Officer of SCCC might also say the same thing. Since September we have written the new 3-year grant application for CCA funding, written the interim report of previous funding, attended the NASO meetings in Ottawa, sent a representative, Jennifer Cayley, to the Governor General of Canada Literary Award ceremony, coordinated the World Storytelling Day grant applications, dealt with SC-CC logo infringements, initiated a grant application for funding from non governmental foundations to provide funds for a Culture Days grant for September 2013 as well

please see page 3

as the myriad of housework tasks that go along with running an organization.

I would like to thank board members, our Project Officer and STAF (our administrative team) who have worked hard to make sure that storytellers are well served by SC-CC. I would also like to thank the Le Raconteur team for a wonderful fall edition.

This January the board will continue Strategic planning via webinars. We chose not to meet physically but to use the internet and Adobe Connect so that we can both save money for SC-CC and practice what we preach, "We have to embrace technology if we want storytelling to move with the new century."



*Development Officer,
Agent de développement
Brian Heatherington*

Our new Development Officer, Brian Heatherington, will continue to work on a grant application for Culture Days and we are exploring themes such as Gay and Lesbian stories and/or stories about overcoming the curse of bullying.

If you have ideas or thoughts about these or other themes, please contact us through the website, either by email, the Listening Ear blog www.thescclisteningear.wordpress.com or by phoning me (250) 386-7802; I am

always happy to speak to members.

SC-CC relies on volunteers to help with the work including Micki Beck, who continues to run the very successful TD Canadian Children's Book Week with volunteer jury members, Ann Rothfels and the committee that oversees the Storykeeper Award have streamlined the criteria for nominations, volunteers who have come forward to help with translation, to investigate membership structures in other organizations, Paul Conway who is examining the House Concert Network in Ontario, and those who have volunteered as jury members for World Storytelling Day. However, we continue to need help with the following:

- Updating professional development on the website
All the best for 2013.

*Jennifer Ferris
President, SC-CC*

TANT DE TABLES

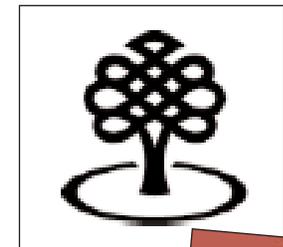
LE RAPPORT DE LA PRÉSIDENTE JENNIFER FERRIS

Chers membres du SC-CC,

Dans une autre facette de ma vie je suis un entraîneur qui aide les élèves du secondaire ayant une invalidité à trouver des emplois. Un de mes étudiants, Krystal (pas son vrai nom), qui travaille à la cafétéria Cadboro Commons à l'Université de Victoria (certains d'entre vous se souviendront d'avoir manger là-bas lors de la conférence de 2009 à Victoria), fait la réflexion suivante : « tant de tables à nettoyer, tant de chaises! »

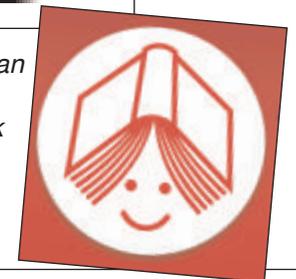
Parfois, il arrive aux membres du conseil et au Agent de Développement de la SC-CC de dire la même chose. Depuis septembre, nous avons : écrit la nouvelle demande de subvention de 3 ans pour le financement CCA, écrit le rapport intérimaire du financement antérieur, assisté aux réunions NASO à Ottawa, envoyé un représentant (Jennifer Cayley) à la cérémonie du Prix littéraires du Gouverneur général, coordonné la demande de subvention du Journée Mondiale du conte, répondu à des infractions du logo SC-CC, lancé une demande de subvention envers des fondations non gouvernementales pour fournir des fonds pour la subvention du Journées de la culture pour septembre 2013, ainsi que tant de tâches administratives qui vont de pair avec la direction

s.v.p. voir page 4



Conseil des arts du Canada, Canada Council for the Arts

TD Canadian Children's Book Week



CREATE, PARTICIPATE & CELEBRATE | **CRÉEZ, PARTICIPEZ et CÉLÉBREZ**

September 27, 28, 29 septembre 2013  Sun Life

d'une organisation.

Je tiens à remercier les membres du conseil d'administration, notre Agente de projets et STAF (notre équipe administrative) qui ont travaillé dur pour s'assurer que les conteurs sont bien représentés par la SC-CC. Je tiens également à remercier l'équipe Le Raconteur pour le merveilleux numéro d'automne.

Ce janvier le conseil poursuivra la planification stratégique par le biais de webinaires. Nous avons choisi de ne pas nous rencontrer en personne, mais d'utiliser l'Internet et Adobe Connect afin que nous puissions à la fois économiser pour la SC-CC et pratiquer ce que nous prêchons: «Nous devons adopter la technologie si nous voulons que l'art du conte progresse avec le nouveau siècle ».

Notre Agent de développement nouveau, Brian Hetherington, va continuer à travailler sur une demande de subvention pour les Journées de la culture et nous explorons des thèmes tels que les histoires gaies et lesbiennes et / ou des histoires sur comment surmonter le problème de l'intimidation (bullying). Si vous avez des idées ou des réflexions sur ces thèmes ou sur d'autres, contactez-nous via le site internet, soit par courrier électronique, ou bien sur le blog «Listening Ear» (www.thescclisteningear.wordpress.com) ou en me téléphonant (250) 386-7802; je suis toujours heureuse de parler aux membres.

SC-CC s'appuie sur des bénévoles pour aider avec le travail, y compris: Micki Beck qui continue à diriger avec grand succès la Semaine canadienne TD du livre jeunesse avec des membres du jury bénévoles; Ann Rothfels et le comité qui supervise le Prix Gardien(ne) du conte ont simplifié les critères pour les nominations; les bénévoles qui se sont présentés pour aider avec la traduction, pour étudier les structures d'adhésion dans d'autres organisations, Paul Conway qui examine le réseau Concert House en Ontario et ceux qui se sont portés volontaires en tant que membres du jury pour la Journée Mondiale du conte. Il y a beaucoup d'autres aussi qui aident. Cependant, nous continuons à avoir besoin d'aide dans les domaines suivants:

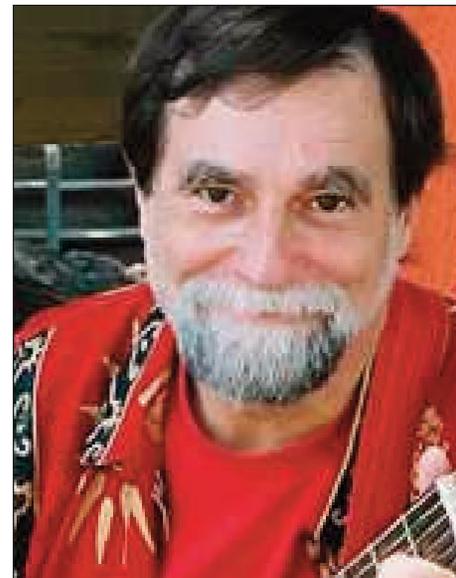
- Mise à jour du développement professionnel sur le site web
- Meilleurs vœux pour 2013.

Jennifer Ferris
Président, SC-CC

BOOK WEEK TOURS 2013 AND 2014

Micki Beck

Congratulations to Max Tell of British Columbia, Cassandra Welburn of Alberta and Selina Eisenberg of Quebec who will be representing Storytellers of Canada in the Book Week tours from May 4th to May 11th of 2013 and a big thank you to the jurors and Shannon Howe Barnes of the Canadian Children's Book Centre for all the work they did in perusing and/or scoring the applications for 2013.



Robert Stelmach, a.k.a. Max Tell

Robert (professional name Max Tell) had been known to me for some time as I heard from my son and granddaughter in Vancouver that they had been very impressed by a storyteller in their area by the name of Max Tell. That was a good number of years ago now but I met Max for myself at the Victoria conference and suggested he apply for the tour. He didn't make it the first time he applied as the scores are always close but I was pleased to find his name in the top three this year. Max is a veteran performer. He is a storyteller of note, writing

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his own stories with an almost uncanny knowledge of what kids enjoy and relate to - often including worthwhile messages for today's children. With an infectious smile and a sense of joie de vivre Max plays, sings and tells in a way that would brighten anyone's day. I know he will leave good memories anywhere he goes.



Cassie Welburn

Cassie I did not know. I had never even heard her name but she is well known in Alberta and has been a group member of SC/CC for a number of years. I felt the new request for audio visual material

with applications was justified in Cassie's case. Her experience and biography were impressive but that is the case with just about everyone who applies so I did the regular check on references and listened to her cd after sending the material to jurors across the country. Not only did I receive assurances that this teller was a consummate professional just listening to her work on the cd convinced me that this was someone we should all be familiar with. Obviously our jurors felt the same way because she was also in the top three for 2013. I know she will be an outstanding representative of Storytellers of Canada on the upcoming tour.



Selina Eisenberg

Selina was also new to me. Her name, I think, was new to most people involved in the scoring of applications. But, again, I found Selina had been a long time group member of SC/CC. Her background experience did not show the lengthy professional experience of

some other applicants but, again, the inclusion of audio visual material made all the difference to considering her as a tour performer. Selina had no professional demo to send in but took the trouble to make a dvd of herself performing in a school environment with students which, once again, gave the jurors a clear idea of her abilities and served her well as she was also in the top three for the 2013 tour. That dvd alone introduced us to fresh lively talent that will certainly be enjoyed on the journey and will provide everyone with a valuable and memorable experience.

So we have three people from three different provinces representing Storytellers of Canada in the upcoming 2013 tour. Max from BC will be touring in Quebec, Cassie from Alberta will be in Ontario and Selina from Quebec will be traveling to Alberta. It is also interesting to note (although this has nothing to do with the scoring process) that they also represent three different genres of storytelling as Max is a storyteller and musician, Cassie is an excellent

representative of classical storytelling and Selina has a traditional approach with an ethnic content (and the first from Quebec in quite a while.)

I am also pleased to announce that I have already had answers from veteran storytellers who have gracefully agreed to be jurors for the 2014 tour applications.

The application requirements are up on the web site under 'Events' and there are a couple of minor changes. Please note that references to U tube clips or web sites with visual and sound are acceptable if you do not have demo cd's or dvd's. It does take a while to collect the material you need to apply but it is acceptable for two years if you not successful in your first attempt. Elinor, with her usual

efficiency, has included reports and other information from past tellers on tour who could answer any questions you might have and I am always available throughout the whole process so do not hesitate to contact me with questions and/or concerns.

This is one of the best tours available to storytellers as even the application process is a worthwhile experience. No one

should be discouraged if they don't get chosen the first time. The scores are always so close and there's a certain amount of luck involved. We have a different jury each year and they always say how talented and experienced all the applicants are. So, as I look forward to the arrival of the new applications I'll end with a question to think about and maybe discuss ...

The Book Week tours are a celebration of Canadian children's books, authors and illustrators. We have three storytellers on tour. How would you best represent Storytellers of Canada if you were accepted for this tour?

Good luck to all.

Micki Beck, Apsley ON
705.656.3903

bumbleberry@sympatico.ca



Travelling storyteller "Sycamore" (Frank Stevens, second from left) visited the Storytellers Circle of Halifax last fall.

NOVA SCOTIA REPORT

Linda Winham

Happy New Year from the icy East, finally cold enough for skating and ski-snow-making!

The Storytellers Circle of Halifax will continue our regular meeting nights at Just Us! Café on the second Thursday of each month. For January 10, our suggested theme is "How will you tell YOUR story?" Do we take ownership of our own story? or let others shape it from their odd perspectives and our reckless and random Facebook postings? This should elicit some stories and even more discussion! Special event nights at Chebucto Coffee will resume on Friday, January 18, with Scottish stories in honour of Robert Burns. Elinor Benjamin is organizing the Chebucto events. Pat Dickson has created a Facebook page for Storytellers Circle of Halifax, so look us up to see what's up! On Friday, January 25, several of us will head out to Tatamagouche to present "Grimm and Grimmer" our 200th Anniversary set, hosted by the Loquacious Compendium Society at the Fables Club. Fingers crossed for good travel weather, an issue for all out-of-town winter gigs in most of Canada.

Jacqueline Warlow's new initiative, People with Tales, has had

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two successful nights at the Raven's Nest in Dartmouth: a Halloween theme in October, and "Celebrate the Season" in December. Jacqueline always has prepared several wonderful stories, and other members of the circle contribute to the evening. In this location she draws a whole new group of listeners.

Cheers for Joanna Jarvis (and her husband and drummer, Pat) who have kept the Weymouth Storytelling Circle going. First meeting of the year on January 3 fell victim to foul weather (see above!) but first Thursdays will resume next month.

Clara Dugas reports that her storytellers have been meeting, and are now preparing stories for World Storytelling Day events, which will probably be held again at four South shore venues.

We're all looking forward to exploring Fate and Fortune for World Storytelling Day, but haven't news of any more details at this point.

*Linda Winham
Nova Scotia*



EASTERN REP REPORT

Anne Nagy

New beginnings – a time for hope. I hope that SC-CC will have a fruitful year, with increasing presence on the national arts scene and a bouquet of festivities on World Storytelling Day.

I hope that storytellers from all across Canada will gather in my home city this July for a good time in our nation's capital: we'll honour our past and steer our organization into the future, regale each other with stories and hone our skills, renew old friendships and kindle new ones. And I hope that storytelling will thrive in all parts of the country.

As for resolutions: this is a little trickier, isn't it! I resolve to learn a new story every month. I resolve to act promptly on my emails, not just read them and file them under "L" for "Later." Finally, I resolve to make contact with every teller or story circle in the eastern provinces without provincial coordinators, so that SC-CC can better serve their needs - and so that I'll actually have something to report for the next issue *Le Raconteur*!

Best wishes to all.

Anne Nagy

P.S. I'd love to hear from you at anne.nagy@rogers.com



ARTICLE STORYTELLERS ALL

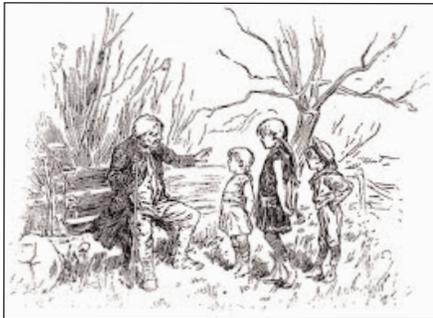
Micki Beck

When I first started reflecting on the need for a continuum of skills for storytellers I tried to explain that I saw this as necessary to any acknowledged art form. In an effort to clarify my thinking I related our necessary skills to those of music and the various visual arts. For many people this was an acceptable approach but there were as many others who remembered practicing scales or associated it with rote learning and a grading system that they felt would inhibit creativity and individuality. I have also communicated with people in other countries who have just such a system in place and are hesitant about recommending it to others.

All this made it clear to me that what I had in mind had to fit the requirements of storytellers rather than being something required of them! That, of course, takes us away from the ancient and tradi-

please see page 7

tional approaches to learning and apprenticeship but this is the 21st century and storytelling has already evolved into many other forms that are more familiar to the public than the oral tradition.



While working on 'From Folk to Fine Art' I realized the need to test my theories so at present I have several groups (teens, seniors and mixed age groups) working through the suggested continuum under the heading 'Storytellers All'. The relevant material is being compiled as we

work and I am feeling encouraged and excited as the work progresses.

Because a number of people commented on the difficulty of encompassing so many different approaches to storytelling I have involved others in the discussion regarding genres and styles. We know there are story genres but it is also possible to group storytellers by their preference regarding story choice and style of presentation. I hope anyone reading this will perhaps give some thought to the idea and discuss it with others.

Thinking about genres of style and story made me realize that this was something that usually evolved over time but experience with beginning storytellers and my many years in education lead to the belief that personality could be an early indicator of where a beginning storyteller might comfortably start and develop within a particular genre.

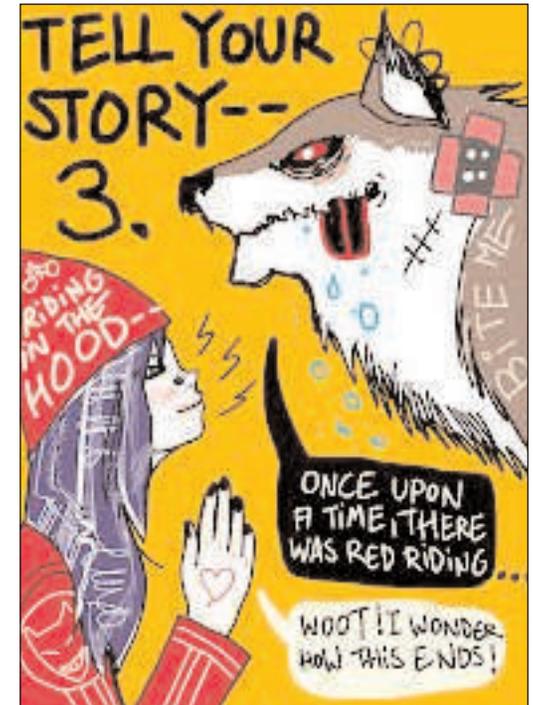
The personality exercise is in use as an indicator for most organizations today. Not only is it a fun way to start the first workshop it is an aid to the workshop leader and pro-



vides the individual recognition that is so comforting to anyone starting something new. I also felt a need to insist on short stories throughout the introductory sessions. The skills needed at this stage seem overwhelming and are better learned and practiced on something manageable. I often use learning to drive as an example to support this as there seem to be so many things to remember in the early days behind the wheel but once learned they are used without conscious thought. I provide

many of these short stories which are chosen to serve the personality and natural choice of the people in the group. There are also many opportunities to tell personal stories (again with a time limit). All the usual public speaking, breathing and voice exercises are covered at this early stage of telling and retelling three minute stories. The whole approach is success-oriented and directed toward individual requirements based on the belief that everyone is a storyteller whether they want to pass on family stories, tell to their children, at local community events or are interested in going further and perhaps becoming professionals.

The second stage of 'Storytellers All' covers the planning of group performances and what is involved in telling with others, the use of microphones, how to plan a programme and build a repertoire, recognizing the needs of specific audiences and how to get experience in the field. I call this the apprenticeship phase in my mind as it covers much experience and learning but is really only leading to the professional level.



It is at the next stage that tellers have some knowledge of their craft and have developed a particular style and certain preferences. *It is at this stage that coaching is required and should be available from experienced professionals with a similar style and approach because this is the stage that leads to being an artiste in our field.*

'Storytellers All' provides lessons and workshops to cover many of the skills of interest to anyone interested in taking the storytelling journey. This explanation is cursory and meant only to introduce and explain an approach that should be available to all. It is meant as an aid, a reference or a guide, a useful tool that recognizes individual needs and approaches and allows anyone to develop at their own pace to their level of comfort.

Micki Beck, Apsley ON
Phone 705.656.3903
bumbleberry@sympatico.ca

Micki Beck has over fifty five years of experience as a storyteller and a background in education in library. She has told in just about every venue one might think of (including television) and has been a professional for some 25 years. As an artist she has been a portrait painter, and published illustrator as well as working in multi media. She is passionate in her approach to anything she believes in and she believes in the need for stories!



Albert Anker,
Der Grossvater
erzählt eine
Geschichte,
1884



WESTERN REP REPORT

Karen Gummo

NEW YEAR RUMBLINGS AND RAMBLINGS...

When I woke up this morning and reflected on the dream of my life, I felt joy and jubilation. How could I be so lucky to be a storyteller? Still, I don't float from one opportunity to another. Each gig I help to create and carry out is a labour of love. Sometimes it feels like pulling teeth to gather a crowd, to line up our ducks. We do our best, creating community as we go. We are weaving a rich fabric of literary beauty in our world. We are welcoming and encouraging the creative work of telling and listening. We are painting words so that wisdom will be loved and remembered. The local community is vital to the whole. Now it is time to stretch my energies within and beyond my home community.

As I reflect on the Storytellers of Canada conferences that I have attended, I remember them with awe. Each one was so lovingly and carefully crafted to give the delegates a taste of local history and of the wealth of story that emerges from each community. We get the chance to be introduced to a variety of storytellers, a rainbow of styles. Our repertoire of traditional tales goes up several notches. We are wowed by the landscape, by the cultural and interpersonal connections, by our care for one another.

I am honoured to have the chance to participate in the StorySave
please see page 10

Quilt each year. Through this visual representation of our journeys, we give colour to our passion for story. I have a difficult time letting go of my piece as I put the final stitches on it. But I know that it will fall into Pearl-Ann's capable hands and then be a legacy of love for a lucky recipient. I plan to buy more tickets in Ottawa this year!

What could we dream for storytellers east and west in the New Year?

(I met someone in the grocery line – up today who told me that the world needs more storytellers. I gave her three kisses!

I hope to meet more people like her. She wanted to hear everything I could tell her about what we do. The clerk had to bring us back to the task at hand... More of that kind of enthusiasm will make me happy.)

I dream of more Story Slams for they bring new and youthful faces, and risk takers. Story Slams are a natural community builder as tellers reveal another layer in the onion skin that covers our inner beauty.



Storyteller figure, 100-800 C.E., Jalisco, Ameca Valley, Mexico

I await more touring and funding opportunities for storytellers, more epic weekends, more chances for professional development, more links made around the world through World Storytelling Day Events, more mutual understanding created by finding our common human stories.

I give great thanks to all who toil for their local storytelling communities for they are our foundation. I give thanks to the executive of SC-CC for they toil equally hard to make those important links between each local group. The executive of Storytellers of Canada continues to astound me as they lobby on our behalf. Let us all work to encourage at least one new member to join our ranks before the next conference.

"Hey nice hat! You must be a storyteller...Have you heard about Storytellers of Canada. You won't want to miss the chance to know more...."

*Karen Gummo,
Alberta*

MANITOBA REPORT

Constance Faucher

Time goes by when you're having fun and it certainly has been a busy time in Manitoba storywise!

- **STONE SOUP STORIES** returned on the 14th of September, to McNally Robinson Booksellers.

- The following evening, at Charisma Restaurant, 'FLAVORS OF INDIA' featured storyteller, Kay Stone and musician, Nandita Selvanathan, trained in Indian classical music.

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- NUIT BLANCHE (a new event) was held at The Edge Gallery at the end of September and presented Kelly-Jo Dorvault and the opening of her exhibition, PLAY PAST PAIN. This was an evening of improv, dance and open mic storytelling (5-minute stories hosted by Kay Stone and Mary Louise Chown). The evening ended with a musical performance by Keri Latimer.

- A course called, THESE BRILLIANT THREADS: STORIES AT THE END OF LIFE, was offered weekly throughout the month of October by Mary Louise Chown. This course was for anyone seeking a greater understanding of how to listen, communicate and help people who are nearing the end of life to shape their own stories.

- A concert was held at Pinawa on Saturday, November 3rd called TALES FROM THE BACK OF THE NORTHWIND and featured ancient tales from Norse and Celtic cultures, told by Winnipeg tellers Tom Roche and ML Chown, with music of the harp by Esme Boone.



The Wolves Pursuing Sol and Mani, from H.A. Guerber, Myths of the Norsemen from the Eddas and Sagas, 1909



- Tuesday, November 6th, Kay and Nandita returned with FLAVORS OF INDIA 2 at Charisma Restaurant.

- Friday, November 9th, STONE SOUP STORIES continued at the Atrium at McNally Robinson. Featured host was Justin Jaron Lewis and the guest teller was Beverley Grace.

- We held our annual STORYTELLING GUILD CELEBRATION on November 25th. Our guest performer was Winston Wuttunee, Cree storyteller and singer.

- On November 29th, a house concert called HARP AND STORY featured Patrick Ball on a wire strung harp.

- MOSQUITO STORYTELLING will be running on the following dates: January 26th, March 23rd, April 13th; from 6-8 p.m. at McNally Robinson Booksellers. Class facilitated by ML Chown. For tellers and listeners alike.

Our storytelling Guild took a well-deserved 'hiatus' during the holiday season. STONE SOUP STORYTELLING returns to McNally Robinson on Friday, January 11th, at 7p.m.

- On January 12th, from 9:30-1:30, Winnipeg-based storytellers Anne Morton and Rebecca Hiebert will be presenting a storytelling workshop called, FROM FAR AWAY AND CLOSE TO HOME. This workshop is designed to teach how folktales cross geographical and historical borders. Contact ML Chown: mlchown@shaw.ca. Cost is \$20.

Hoping everyone enjoyed a Joyous Christmas and wishing everyone a Wonder-full 2013!!

Constance Faucher
Manitoba

CORRESPONDANCE

LA VIE EST BIEN RONDE

Karen Gummo

Le 10 octobre 2012 14:28

From: Karen Gummo

To: claudette l'heureux

Subject: Bonjour!

Salut Claudette!

Je suis triste que je n' étais pas capable d' être a Montréal pour le conférence cette été. Mais jetais a l' Isle de Vancouver pour le mariage de notre fille! J'ai pense de tous le monde ces jours la! J'ai entendu dire que tu as fait des grands tours ou tu avait montre ton appartement et choses comme ca. Tant pis! Je n' étais pas la! Si tu ne rappelle pas j'ai fais ta connaissance a Ottawa et aussi a St. John's Newfoundland. Dans ton workshop a Terre Neuve, j'ai conter le petit histoire de ma père - "Its a long way to Tipperary"...

Un samedi au mois d'aout, mon mari et moi, nous étions aux montagnes Rocheuses pour repeindre le banc (divan dehors?) dédié a le père de mon mari (Tom Gummo) a les grands belles chutes - Takkakaw (a la Parc Yoho). Il y avait beaucoup de monde qui ont passe juste a cote et qui ont donne les souris et les petit com-



"Nous étions aux montagnes Rocheuses pour repeindre le banc..."

pliments. Mon mari Ken et moi étais heureuses d' être la bas avec les belles montagnes toute autours. Nous étions fières aussi par ce que Tom Gummo a s'agrandit tout près - le long de la chemin de fer a cause de son père qui avait eu un petit compagnie de bucherons entre 1917 et 1937. Nous avons mis un petit plaque sur le banc/divan qui dit: "These mountains were his childhood home and abiding source of joy and inspiration."

Il y a toujours beaucoup de monde qui viennent des pays diverse qui voyager la bas pour voir les grands chutes...Formidables. Soudainement, quelqu'un a dit: "Merci Tom Gummo pour le grand chaise, thank you Tom!"

"Oh he would be happy that you are happy" we said. Et puis on a commencé de parler en français.

Nous avons fait le connaissance des gens la bas et on a dit quilles vient de la Gatineau. Alors j'ai demande silles se rappellent Claudette L'Heureux - conteuse extraordinaire??

L'homme a dit. Oui j'ai assister le même école que Claudette L'Heureux!! Apres ca nous avons commencer de chanter..."C'est dans le mois de mai en montant la rivière"...etc. "Derrière chez nous il y a t'un étang"...etc etc. était si amusant. Mais je ne rappelle pas leurs noms.. Peut être tu peut découvrez le gentille homme qui a chanté avec moi dans les Rocheuses.

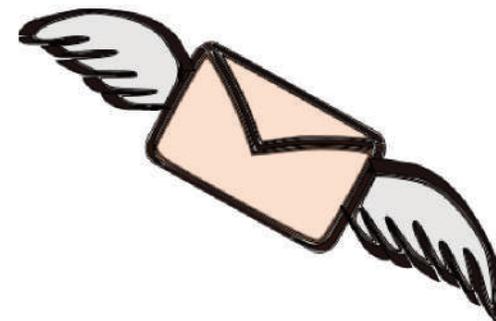
Je sait quilles ont aimées l'opportunité de parler en français si loin de chez eux.

Un petit histoire pour toi...

Amitiés,

Karen Gummo

P.S. Je veux envoyer cette histoire a Kathy Bennet pour le Raconteur. Un petit chose de montrer que le monde est petit - spécialement entres les conteurs. Ca vas? Je sais que je fait des fautes en français mais....j' aime essayer.





From: Claudette L'Heureux
Date: Thu, 11 Oct 2012 14:11:11 -0400
To: karen gummo
Subject: Re: Bonjour!

Bonjour Karen,

Et tout à coup FLASH, ton visage m'est revenu en mémoire et ta belle vitalité a surgi dans mon souvenir. Quelle belle idée que d'installer ce banc dans les Rocheuses, ton beau-père doit être content. La vie est bien ronde un jour je rencontrerai cet homme de mon village et nos yeux se tourneront vers les Rocheuses en souvenir de toi. Il me décrira le banc. Le Congrès de cet été a connu un grand et joyeux succès. Oui, du beau monde.

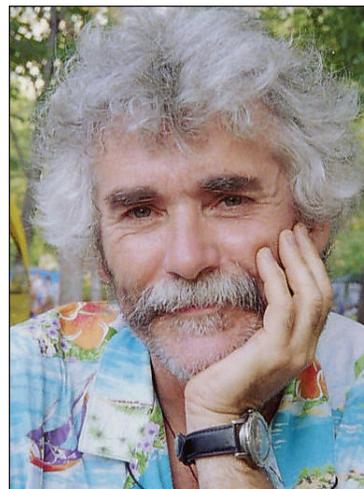
La vie est bonne, je travaille régulièrement mais pas trop, ça me fait plaisir.

Tu es bien fine de m'avoir écrit.

Je t'embrasse bien gentiment.

CL

Karen Gummo
Calgary AB



SASKATCHEWAN REPORT

Norm Walker

The absence of a Saskatchewan Report for the past while does not mean our province fell off the map. It does mean that I have been remiss in my duties. Excuses are not forthcoming or useful. But the following is a belated attempt to make amends.

There were both regular and special events in Saskatoon from the spring of 2012 to the end of the year:

SSG STORY CIRCLES

The Saskatoon Storytellers Guild (SSG) Storytelling Circle gatherings occur on the third Friday of the month at 7:30 pm from September to June at the Unitarian Centre. Potluck treats are always welcomed, but never expected. Admission is free, but donations to help cover the rental costs are welcome. For information, contact Chris Lindgren at storytellers@sasktel.net or by phone at 306-653-5092. Alternately, contact Judith Benninger at 306-384-1097.

Themes for the anecdotal round of the SSG Storytelling Circle are set by the host each month. The second storytelling round of longer, more formal, stories is open to the teller's choice.

The April 20 theme was "Stuck". Pam Garner hosted.

The May 18 theme was "Habits/ Rituals". Kathy Bennett hosted.

The June 15 theme was "I once had a strange job..." with hosts Wayne and Shirley Handley.

The September 21 theme was unknown.

Friday, October 19 was Ghosties, Ghoulies and Things That Go Squeak in the Night. Tellers were asked to bring tales of unexplained happenings, ghastly encounters and visitations of one kind and another. Sounds like just another day to me.

Friday, November 16 hosts Wayne and Shirley Handley set the challenging themes "Every family adopts &/or creates maxims by which they live".

Friday, December 21, Judith Benninger set the theme "In the dark of the night" because it was Winter Solstice.

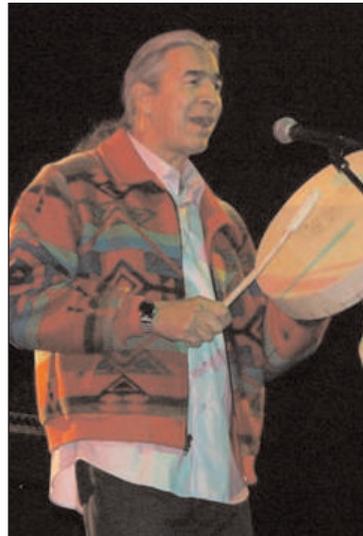
SPECIAL EVENTS

- Joseph Naytowhow presented an Oral Storytelling Workshop on April 19, Thursday evening from 6 to 9 pm at the First Nations University of Canada Building in Saskatoon.

- There was also some activity throughout the arts communities in Saskatchewan regarding protesting the Federal government cuts to the CBC. "Speak Out Against CBC Arts Cuts!" events were held in Saskatoon and Regina on Tuesday, June 5, with many arts disciplines being represented and outspoken. These cuts are seen as a major assault on Canada's cultural industry and identity. This does not bode well for future funding for arts groups of all disciplines including storytelling.

- Paddy Tutty and Norm Walker did a concert at McNally Robinson Bookstore on Friday (June 8) evening. Paddy is a traditional ballad singer and is an active member of the Saskatoon Storyteller's Guild, and performed at Saskatoon's World Storytelling Day concert last March. Norm Walker is a storytelling songwriter in a traditional style, from Regina, who often appears in Saskatoon. He is very involved in organizing storytelling in Regina and involved in SC-CC (Storytellers of Canada).

- June 9, there was a Slam Poetry workshop in Saskatoon. This



Joseph Naytowhow

workshop was an introduction to slam poetry and spoken word from one of Saskatchewan's premier spoken word artists, Charles Hamilton.

- A Saskatoon Story Slam was at Lydia's bar on Broadway Ave. Sunday, September 2. Entrants needed two 5 minute original stories. The theme was True Story. It was an opportunity for storytellers to mingle with the spoken word folks. I'm unsure who exactly organized this but storyteller Bonnie Logan was involved and her stories are always true.

- Saskatoon's Annual Storytelling Retreat at Ancient Spirals Retreat Centre, September 22 & 23, started at 9am on Saturday. Food and conversation was potluck style. The theme this year was stories from the Grimm brothers, since 2012 is the 200th anniversary of the first publication of Children's and Household Tales by the Grimm brothers. An inspiring Grimm time was had by all who came.

- The SSG hosted an evening with Tom Roberts, a former CBC Radio personality. Friday, October 5, 8 pm at the Unitarian Centre.

Saskatoon Storytellers' Guild

Tom is well known across Saskatchewan for his warm and humorous stories of life in the North. This was a rare opportunity to see Tom in person, an evening not to be missed.

- Another Story Slam at Lydia's was held Sunday, Nov 18th. To participate tellers needed two stories, 3 - 5 minutes long. The prize was \$50. Stories for a slam have to be original stories or one's interpretation of an old story, i.e. folktale, etc., but not a story that someone else has written. No props, not even musical instruments...just the voice, the story, the mike and of course the audience.

- House concert with Norm Walker (with special Guest Paddy Tutty) in Saskatoon on Saturday, January 5 at Chris Lindgren's

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house. Details from Chris: 653-5092 or <lindgren@sasktel.net>.

• The Saskatoon Storytellers' Guild has received a grant from Storytellers of Canada/Conteurs du Canada for 2013 World Storytelling Day events in Saskatoon on Saturday, March 23. The theme of the event is "Fortune and Fate". There will be a Storytelling Faire for all ages with various story activities from 1:00 to 3:30 pm at the Frances Morrison Library and a concert for adults at the Unitarian Center in the evening. Numerous Guild tellers and story-singers will prepare (with meetings, practice sessions and a workshop) for these events several weeks in advance to ensure the best quality presentations. Very exciting!! As well, Friday, March 22 is the regular SSG Storytelling Circle night. This year, there will be a special WSD concert at the Unitarian Centre featuring Karen Gummo and Mary Hayes from Calgary presenting *Grettir the Strong: A Sorcery Sample* - an Icelandic Saga. This will be an event not to be missed.

*Norm Walker
Regina SK*

ARTICLE

ONE WORLD, MANY STORIES

Karen Gummo

Joy! Joyeux! Glaede! Cushi! Jubilo!

I have carried out extended residencies in schools since 1997 and I learn a great deal with every assignment. The work is taxing, and requires diplomacy and flexibility. But I get a great deal of satisfaction from entering into a community where I feel some sense of belonging. I also get a good dose of love and adoration from the children. Every school should have a resident storyteller.



Monterey Park School in N.E. Calgary has a varied population of international students and a hard working, loving and creative group of teachers and leaders. There are more than 40 language groups represented at this school with a particularly large population of Punjabi speakers, Vietnamese, Spanish, Hindi, Urdu, Farsi, Cantonese, Tagalog, Filipino and Arabic. There are also those who speak languages that I had never heard of: Igbo, Dari, Malayalam, Oromo, Kachi, Assamese, Tigrina, Pashto etc.

The Principal and her wily assistant decided to apply for an AFA Grant for a project called One World Many Stories. Their hope is to honour and nourish the rich tapestry of tongues that grace Monterey Park School by asking students and their families to bring and tell stories in their native languages.

They called upon me to be the conduit, to be the link to the story world and to help families and students know that their diversity is deeply valued. I visit for all or part of 4 days every week traveling to the grade one, grade three and grade five classrooms. I have begun by telling stories and rhymes from my heritage. I have taught them poems and songs in Icelandic and nonsense poems in Danish and French. I have learned counting rhymes in Hindi and Punjabi and an international version of Hoho Wottannay. I am searching out and delivering when I can stories that link to their living celebrations

and their cultures. We told some Divali stories last week. Anansi's stories and other tales from Africa are spilling out as are tales of the The Fly from Vietnam and many more. Ginger Mullen pointed me to some excellent resources such as What to do with the Baby oh (by Jane Cobb) and the following websites which I have found immensely helpful:

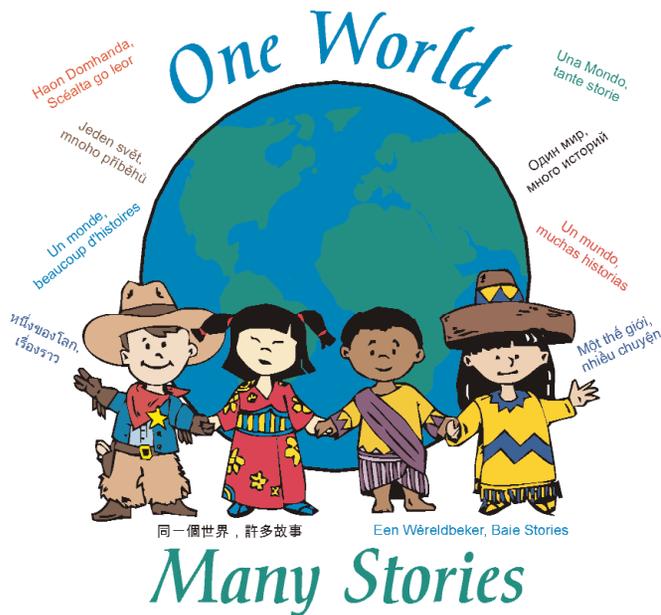
Embracing Diversity, Burnaby Public Library, 2012

<http://www.bpl.bc.ca/kids/embracing-diversity/songs-and-rhymes>
Includes 15 languages and bibliographies. Watch clear video images to capture finger play gestures and facial movements involved in speech sounds.

Mama Lisa's World: International Music and Culture

<http://www.mamalisa.com>

Multilingual rhymes by countries around the world. Includes sound clips in the language and English translations for each.



Children are baffled some days when I ask for words in their home languages for they think of school as an English environment. Still they are keenly declaring that they will go home and ask for more. We are contacting parents to come in and teach rhymes and

wee stories in their languages. Pride of identity is rising up and there is still much to do.

One of the mothers who is teaching us Vietnamese came in to tell her story of being a boat refugee in the early 1980s. Yng was thirteen. Her story was one of relative good fortune compared to many. Sneaking away in the middle of the night to hide with her family under a bridge, she remembers the mud sucking the shoes off her feet. Quietly they boarded a small fishing boat and more than 20 women and children crept down into the hold to conceal themselves. An Argentinian naval vessel rescued them from imminent death at the outset of a terrible storm. They were taken to a camp in Singapore before her Uncle in Calgary sent word that he could sponsor them. We listened to this story in both Vietnamese and English.

We are planning two literacy nights in January where children will present their stories. And now more stories are coming into the light. A grade 5 boy named Jihaad responded to my telling of the Scottish/Icelandic tale Ashiepattel and the Stoorworm where a youngest brother is reviled by his older siblings. Jihaad said his uncle told him a story of a boy whose father favoured him. The older brothers hid him away in the bottom of a well and left him there for dead. He was captured and taken away to prison in Egypt where he proved to have a gift for interpreting dreams. He was embraced by the Pharaoh there and then eventually given great power. Eventually he gets to see his family and his father again. I asked him if he knew the name of the boy in the tale? He said he did not. I thought I remembered...Do you??



We talked about how many people share the same old stories. Humans have shared the same trials of jealousy and hardship and joy wherever they have come from. One story begets another...How fortunate I am to dwell for a time in this diverse community of relatively new immigrants with a living storytelling tradition still lurking in their households. This is our chance to help to reawaken it.

Karen Gummo
Calgary AB



ALBERTA REPORT

Catherine Kernaghan

TALES CALGARY

Tellarounds are held the 2nd Wednesday of the month at Nosehill Library, with a brief presentation being given by a TALES member on the art of storytelling before the story circle.

TALES Calgary has entered into a new relationship with CPL in the past year with members of the guild giving story performances at branch libraries across the city.

Two StoryCafes were held at Shelf Life Books this fall:

- “Girls and Women”, featured performers Cassie Welburn and Joanne Drummond and was a successful fundraiser for the Women’s Shelter.

- The second, StorySlam, hosted by TALES member Jilliane Yawney and guest host and Spoken Word poet, Sherri D. Wilson.

TALES Calgary looks forward to co-hosting another StorySlam, “Under Cover”, with the Spoken Word community on January 30, 2013. Look for details on the newly revised, (hurray!) Alberta TALES website.

TALES Calgary is also enthusiastically anticipating our upcoming World Storytelling Day StoryCafe on March 20, 2012.

TALES EDMONTON

TALES Edmonton is celebrating a new home for their Tellarounds. In November they had their first Tellaround at the Parkallen Com-

munity League Hall. For all future tellers and listeners, the Tellarounds happen the 2nd Monday of the month and details are available on the TALES Alberta website.

In October TALES Edmonton presented: “TALES at the Archives”, an event held at the Alberta Provincial Archives. Featured tellers included Wendy Edey, Stephanie Benger, Kathy Jessup, Dawn Blue and Marie Anne McLean.

TALES Edmonton is already looking at plans for the 25th Fort Edmonton Storytelling Festival. Anyone interested in making this a unique event can join the organizing committee by contacting: info@storyfestalberta.ca.

Edmonton Chapter is also looking forward to hosting a TALES World Storytelling Day Concert at the Art Gallery of Alberta on March 24, 2013.

TALES STRATHCONA

Longtime TALES member, Helen Lavender, was interviewed on videotape as part of the Library History Project on November 13, 2012.

Diana Balbar was also interviewed. Both brought unparalleled Library service to the rural community through the Bookmobile.



TALES MEMBER HONOURS

TALES has seen the publication of writing by some of our members:

- TALES Edmonton, Kathy Jessup, has been featured in a book by Dr. Margaret Read McDonald: *How to be a Storyteller: Essays and Advice on the Art of Storytelling*.

- TALES Calgary member, Cynthia (Chris) Redfern, has published an insightful and engaging memoir: *Seasons of the Soul*.

*Catherine Kernaghan
Calgary AB*



BRITISH COLUMBIA REPORT

Melanie Ray

THOUGHTS ON SHARING STORY

My father died this December past, after four months in a hospital outside of Vancouver. He was a natural storyteller, and I had not heard enough of his stories. I thought there would still be time, once we got him into someplace better than that noisome, noisy hospital. He was also a man who had done work in a business world and had more than once given me good advice on how to market or conduct the business end of storytelling. I thought there would be time to follow up on his last suggestion for a venue, once the many errands for him were done. Then suddenly everything about him in life came to a full stop. I cannot now find out anything more about the family from him, or get any new suggestions from him on how to run my business. All errands not completed need no further work.

I did tell stories some during this time. I've told in seniors homes, I've done a birthday for a four-year old (a good reminder of why I usually do not), a workshop for parents of preschoolers, and I continued my ongoing, in-depth study session for all tellers serious about professional development. He liked to hear about this project. He had asked me, when I said I would save the cost of a venue by doing it in my home, if I had insurance. I did, as it happened, but I didn't know it, and I should have. I think he was chuffed to see that

his artsy daughter still listened to and learned from him.

Here is a description of the project. I offer a small group experience working on stories the students have chosen. The group could be as small as two, or as many as five. There is an introduction to the day's work that involves some physical stuff, thoughts etc., then each teller/student has ten minutes or so to tell a short story or a piece of a long one. The story told, we use a method of constructive criticism to speak of the experience of listening to the teller and the tale. We discuss it from the point of view of what happened to us as we listened. And the teller also adds his or her insights. I add to this whatever insights I have into any particular puzzles that come to light, and often find I am telling a story of my own work that illustrates a possible solution. Then it is the next person's turn, and so on, until we wrap for the day with final thoughts. People have brought the same story back more than once to work on different aspects. Attendees are professional tellers, or simply have a professional attitude toward getting better. People who are not tellers but use stories in their work will come to hone their skills. Writers wishing to test their work orally come too. I believe the focus on the details is very helpful to all of us.

There seem to be two areas in which I can be most useful, in ways that other teachers may not. Both have grown out of the lessons learned while working as an actor and other things in live theatre. They have then been tested in the similar but different realm of storytelling. Some of it is technique, like what to do with the fidgets or a microphone, how to breathe, or pacing and emphasis in the telling. Some of it is less concrete. It has to do with finding authenticity in your work, and it is something I am passionate about and feel experienced in witnessing, and conveying some avenues of access to it that have worked for me.

All of this work is based on my experience and my desire to pass on what I know to those who would like to know it too. I am an elder in my field. By having the privilege of doing it in a pretty regu-

please see page 19



lar fashion for many years, I have learned a whole bunch of stuff. I am unlikely to be able to put what I know in a written form. It is so much a question of the listener's readiness, the circumstances of the tale and the place and the audience. An oral tradition in this case has a need for being conveyed orally as well. It is good to cherish one's elders as vessels!

The year gets old, and dies. People get old, and die. Since the end of August, these two things have coincided for me, and as result, when Kathy Bennett sent out the deadline in plenty of time for the first issue of *Le Raconteur* in 2013, I did not forward it in a timely fashion to my "informants" throughout BC. When I did get to it, it was too late for everyone. I apologize to those who have been busy from Terrace to Cranbrook making stories an integral part of their communities, and to those story lovers throughout Canada who might have learned something from reading of these activities.

I offer instead this minor meditation on the passing on of knowledge before the knowledge dies with the holder of it, and the nurturing of an art form through the people who practice it.

Here is to the New Year.

Melanie Ray, BC



BOOK REVIEW

CAN STORYTELLING MOTIFS BE PRIVATISED?

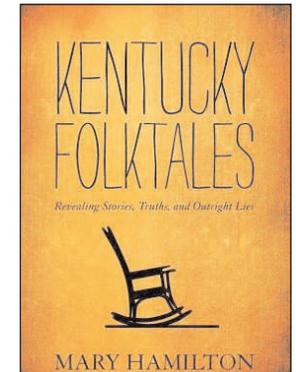
Mary Gavan

The story is told that Birkham subjectively sequestered 26 yoga poses into a sequence which he copyrighted, thereby removing them from the public domain. He resisted strong disapproval from the yoga community which, perforce, resorted to legal measures to restore these ancient poses to the public domain.

Storytelling motifs have an ancient heritage and exist in the public domain. Could they be under siege? Mary Hamilton's book, *Kentucky Folktales: Revealing Stories, Truths, and Outright Lies*, describes not only how she crafts her storytelling but also offers a cautionary tale of how folktales can be taken from the public domain.

The art of a storyteller is to adopt, adapt and arrange motifs afresh. Hamilton follows each of the 25 stories with a discursive commentary about collecting and creating that tale. Her commentaries include the need for written permission, detailed research, accurate portrayal, imaginative reconstruction, melding versions and memorisation approaches as well as regaling the reader with personal details reflecting the six degrees of separation.

Entitled 'Haunts, Frights and Creepy Tales', the first chapter includes the 'Stormwalker', 'The Gingerbread Boy' and the 'Open Grave'. She states that the inclusion in a book of Kentucky folktales of a story set in Indiana which she changed to Kentucky results from her need to have a story so designated. Thus,

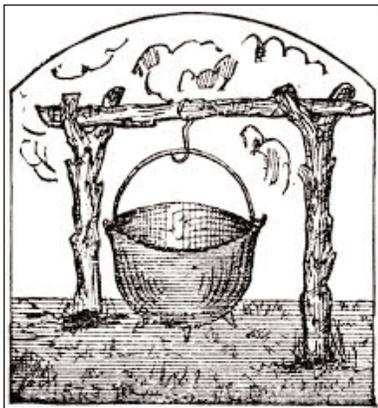


subjective pragmatism influences her story creation. The 'Tall Tales and Outright Lies' chapter includes 'Daniel Boone' and 'Hunting Alone'.

Surprisingly, in the 'More Kentucky Folktales' chapter, Hamilton includes personal variations of traditional tales such as 'The Farmer's Smart Daughter' and 'The Princess Who Could Not Cry'. In 'Beyond Kentucky Folktales', she includes 'Kate Crackernuts', 'The King and his Advisors' and 'Rabbit and the Alligators'. She justifies the inclusion of these traditional tales by stating that because they were collected in Kentucky, they are Kentucky folktales, regardless of any innate relationship to Kentucky and their existence elsewhere.

The concluding chapter is 'Family Tales and Personal Narratives'. By the use of the term family folklore for the recent tales of her family, Hamilton includes these personal stories. Several, however, are not tales but anecdotes recounting the facts of a specific situation with a conspicuous lack of the folktale elements of problem solving and transformation.

Hamilton states her guiding principles are the story, the teller and the audience. These principles, however, favour her subjective interpretation which she uses to be the supreme arbiter. Thus, she designates folktales as Kentucky by virtue of being collected in that state. By using place, she removes folk from defining folktales.



She acknowledges that family tales are limited because they are available only to family members and told in response to specific family situations whereas folk tales and their motifs exist in the public domain and are available to all. Again, her subjectivity overrides the accepted understanding that folktales are necessarily defined by the public and by the passing of generations.

As a result, such subjectivity places the story in the private realm of the storyteller and removes it from the public domain. Understanding the public domain was Duncan Williamson, the Scottish storyteller. The story is told that, at Jonesboro Storytelling, he demanded the removal of all signs prohibiting recording stating emphatically that behind every storyteller is another storyteller and so on through ages past.

Through ages past. Through its motifs and tales shared. A recent NSN review stated that Hamilton is complicating the geo-cultural assumptions of folktales. Rather than complicate, I favour folktales and their motifs continuing in the public domain for that is the art and the fraternity of storytelling.

*Mary Gavan,
Vancouver BC*



2013 SC-CC CONFÉRENCE

Gail Anglin

LE TEMPS DE FAIRE VOS PLANS

Il est difficile de penser à ce que vous ferez l'été prochain avec la neige qui tombe mais maintenant est le temps de faire vos plans pour venir participer à la conférence d'Ottawa du 4 au 7 Juillet.

Le site de la conférence est l'Université St-Paul, un beau petit campus situé entre la rivière Rideau et le canal, à quelques minutes du centre-ville par autobus ou taxi. Les accomodements seront disponibles à la nouvelle résidence air climatisée de St-Paul. Les

s.v.p. voir page 21



*Université
St-Paul,
Ottawa, le
site de la
conférence*

suites à la résidence comprennent deux chambres, chacune avec un lit double, une salle de bain et une petite salle à manger équipée d'un réfrigérateur. Il n'est pas trop tôt de penser avec qui vous voudriez partager une chambre ou, si vous voulez, le comité vous désignera un co-locataire. Le coût d'une suite est de \$95 par nuit (petit déjeuner et stationnement compris) divisé par le nombre de résidents. St-Paul réservera le bloc de chambres pour la conférence jusqu'au 31 mai. Après cette date, les chambres seront disponibles au public et devraient se réserver rapidement. Alors, s'il vous plaît, faites vos réservations le plus tôt possible.

Puisqu'une partie du plaisir de venir à Ottawa est de connaître la ville hôte, Ottawa soulignera son histoire. Un conteur autochtone partagera une légende Algonquine avec nous dans un village reconstruit sur l'île de Victoria sur la rivière des Outaouais et ensuite nous continuerons à la belle église St-Andrews pour écouter plus de contes du passé. Nous continuerons l'épopée historique encore le samedi soir à un barbecue dans une tente du site historique national Billings, l'ancienne maison des familles fondatrices d'Ottawa.

A la conférence vous n'étudierez pas seulement l'histoire mais vous allez la créer. Beaucoup de groupes de conteurs à travers le pays cherchent à aider des conteurs en herbe afin qu'ils raffinent leurs talents. En travaillant ensemble et en nous aidant mutuellement chacun de nous peut être très efficace à condition de savoir comment le faire. Doug Lipman qui est reconnu comme un très bon instructeur de conteurs sera en vedette à la conférence. D'autres ateliers vous informeront, entre autre, comment écrire une soumission

au Conseil Canadien et comment offrir de bons ateliers. Pendant une des après-midi, nous nous amuserons à connaître d'autres conteurs en faisant du speed dating, cinq minutes de conteurs choisis au hasard. Ceci sera suivi par une discussion d'un panel sur le récit de contes informels vs. les contes de performance en explorant ce que chacun offre pour l'avenir. Des conteurs du cercle des conteurs aideront à offrir quelque chose à cette occasion pour les francophones et les anglophones.

Les frais d'inscription pour une inscription avant le 31 Mars pour les membres sont de \$165, après cette date les frais sont de \$185. Les frais d'inscription pour non-membres sont de \$200. Nous offrons aussi une formule partenaire à \$100 afin que chaque partenaire ou conjoint des gens qui ont payés les frais de la conférence puissent participer aux activités artistiques et sociales.

Nous avons choisi la première semaine de Juillet afin que nos visiteurs puissent participer à la fête du Canada s'ils veulent arriver plus tôt dans la capitale. Il y aura aussi durant cette période le festival de blues si cette musique vous intéresse.

Au plaisir de vous y voir tous!

*Gail Anglin
Ottawa ON*



*Mosaika - Le spectacle son et lumière dans la capitale du Canada.
Photo: Canada's Capital, Capitale du Canada*

OTTAWA IS LOOKING FORWARD TO HOSTING THE 2013 SC-CC CONFERENCE



Gail Anglin

It's hard to think about what you'll be doing next summer as the snow swirls outside, but now's the time to start making your plans to attend this summer's conference in Ottawa, July 4 - 7. The conference website will be up in January with more information, but here's something to get you thinking!

The site for the conference is St. Paul's University, a small, attractive campus nestled between the Rideau River and the canal, a few minutes from downtown by bus or

cab. Lodging will be available in St. Paul's new, air-conditioned residence. Suites at the residence are comprised of two bedrooms, each with a double bed, a bathroom, and a sitting/dining area equipped with a refrigerator. It's not too soon to be lining up your suitemate(s)! Or if you want to be paired up with a suitemate, the committee in Ottawa will try to arrange that. The cost of a suite is \$95 a night (breakfast and parking included), divided by those shar-

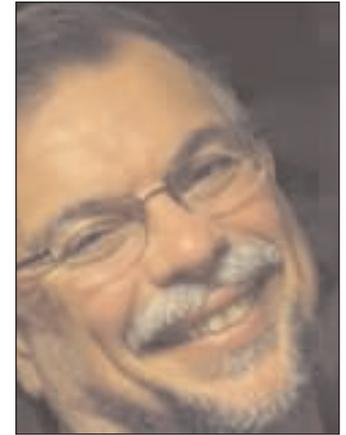
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ing the accommodation. St. Paul's will only hold the block of rooms for the conference until May 31. After that the rooms will be available to the general public and are sure to be quickly snapped up. So please plan to make your reservations early so that you don't miss out.

Since part of the fun of coming to a conference is getting to know the host city, Ottawa is highlighting its history. A native teller will share a traditional Algonquin legend with us at a reconstructed native village on Victoria/Turtle Island in the Ottawa River, and then we'll continue on to beautiful St. Andrew's church for more tales of Ottawa's past. We'll pick up the historical thread again on Saturday evening at a barbecue and tent show at the Billings Estate National Historic Site, the former home of one of Ottawa's founding families.

At this conference, you'll be not only studying history, but making it as well. Many storytelling groups across the country are seeking ways to help aspiring tellers improve their skills. Working together and supportively coaching each other can be very effective - pro-

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New England storytelling coach Doug Lipman will be offering master classes.



Ottawa, seen from Victoria Island, where a tale from the beginning of Ottawa's history will be told. Photo: Hans Bernhard

vided you know how to do it. Doug Lipman, recognized as one of the foremost experts in coaching storytelling, will be offering master classes (June 29/30 and July 2/3) and will be a featured presenter at the conference. Other workshops will tell you, among other things, how to write a Canada Council grant, and how to offer good workshops!



One afternoon, we'll have some fun getting to know other tellers using a technique borrowed from speed dating - five minute stories shared among randomly mixed tablemates. This will be followed by a panel discussion on casual storytelling vs. performance telling - exploring what each means to the storytelling culture and its future. Tellers from the Cercle des Conteurs are helping assure that this conference offers something for Francophones as well as Anglophones.

We chose the first week of July for the conference so that our visi-

tors can make even more of a holiday of their visit if they wish to come early to enjoy Canada Day in the capital. The Blues Fest is also on that week, and blues lovers might like to take in some music while they are here.

The registration fee for early registration by members (before March 31) is \$165; registration for members after May 1 is \$185. The registration fee for non-members is \$200. We're also offering a "partner package" at \$100 so that partners/spouses of folks who have paid the conference fees can attend the artistic and social events.

Hope to see you all here!

Gail Anglin
Ottawa ON



Come early and enjoy
Canada Day in the
capital. Photo:
Canada's Capital,
Capitale du Canada