

Eye-to-Eye, Mind-to-Mind & Heart-to-Heart

An interview with Scottish poet, bard and teller David Campbell

In June of 2008 I had the wonderful experience of being mentored by the gifted and seasoned teller David Campbell. During my three week stay David introduced me to the community of tellers in Edinburgh. We swapped stories and he graciously shared his appreciation and understanding of the long held traditions of storytelling in Scotland. Here is an excerpt from one of our afternoon chats.

David: I want to talk to you about the ceilidh. It's an essentially important element in Scottish and in Irish lore and life and tradition. Nowadays its meaning has been rather diminished and when people talk of going to a ceilidh, they usually think of going to a dance, but originally it was not a dance. It was a visit.

The Gaelic meaning was a house visit and at that house visit of course there would be a "Fear an tigh" (word for male host) or a "Bean an tigh" (word for female host) and that man or that woman would be the host or hostess. It would be their role to conduct the guests and the old tradition was that there would be a story or a song from the fear an tigh or the bean an tigh and then stories and songs from the guests until the sun shone unto the mirth of the morning.

It would be accompanied, of course, by some poetry in the bottle, the whisky, the water of life. But there would be in the ceilidh, naturally therefore, a story from the man of the house or a song from the



woman of the house and then there would be stories, music which could be the fiddle of course, or the bagpipe and they would have had dancing in the small black houses.

Now there is something very, very important about the philosophy and sense of community that lies behind it because what lies behind it is the notion that everyone or anyone from the youngest to the oldest was included around the fire and that anyone could put a piece of peat, or turf as you might call it, on the fire. In other words, anyone could contribute a little story or a song and so it was in a kind of way a nursery and of course it was an education because the

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A NOTE FROM THE EDITOR



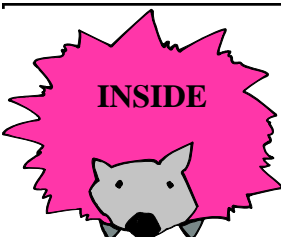
The jigsaw puzzle pieces of Pippin information lies scattered about my desk and I am slowly synthesizing the expansive scope of our work as storytellers. I think this edition could be called "Storytellers without Borders".

Our passion for the lore is taking us to some far flung places - Dubai, Singapore, and Sao Paulo to mention a few. And our cover article features one of Scotland's leading tellers, the bard and poet David Campbell.

Stories have never been restricted by the boundaries of political regimes. If anything they are subversive by nature, going with the voice on the wind as people migrate from place to place. And here we are at the threshold of the 21st century and still going beyond the borders to touch the hearts and minds of those willing to listen.

Closer to home some of our borders need to be broken down. How many of us have complained that we cannot draw an audience? We plan, market, and promote with a "come to us" attitude. Perhaps it is time we the tellers step out of our boundaries and go to them. I think of Lorne Brown's outreach with the War Vets, Bill Lalonde's knitting group and my recent visits to the nursing homes and retirement homes in Eastern Ontario.

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Many of our members are doing great work this way.

Stories by themselves help to break down borders. I recall telling a tale from India to children in Brampton who were thrilled that this older woman would know a story from the place where they were born. It is the universal truths that arise from the stories of many cultures that connect us to one another.

We, as storytellers, are constantly breaking down borders and enhancing co-operative, compassionate relationships with one another. Whether down the street at a local school, in a theatre in far off land, or on the global brain of Youtube, we are all contributing to this powerful ability of stories to bring us together in a lasting moment without borders.

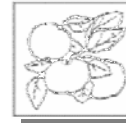


WELCOME

Storytelling Toronto is pleased to announce that Michelle Pinnock is our newest board member. Welcome Michelle.



PIPPIN is the newsletter of
Storytelling Toronto



The Storytellers School of Toronto is a registered, non-profit organization that provides a creative home for a community of storytellers,

listeners, and story-explorers. Our mission is to inspire, encourage and support storytelling for listeners, tellers and those who have not yet heard. Since 1979 we have been providing courses and workshops; holding gatherings, festivals and events to celebrate and present the art of storytelling; supporting the creative work of storytellers; and producing publications about storytelling and storytellers.

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STORYSAVE

The Alice Kane Project

StorySave is a program of Storytellers of Canada/ Conteurs du Canada (SC-CC) dedicated to identifying and recording Canadian storytellers chosen for their artistic excellence and particular repertoire. This year our own Alice Kane has been selected. Some of Alice's best pre-recorded stories will be transferred to CDs, and widely distributed. To help offset some of the costs of such an enterprise, house concerts have been arranged. The proceeds will go to SC-CC: the Alice Kane project. If you would like to support this project by attending one or more of the concerts, please consider the following list and contact the host. All contributors are eligible for a charitable tax receipt upon request.

A House Concert in support of the Alice Kane StorySave Project was held on February 7.

Mariella Bertelli, Mary Anne Cree, Theo Heras and Harriet Mulder presented a special performance of Toy Theatre - a Miniature Theatre dating back to the 1800s in Europe with musical accompaniment by Cary Fagan.

Sally Jaeger and Marylyn Peringer presented Storytelling is the Shortening of the Road on Sunday, February 28. The same day Kathleen Bailey and Celia Lottridge presented Rhymes by Heart featuring rhymes for babies, skipping rhymes, vaudeville fragments, and risqué riddles.



UPCOMING HOUSE CONCERTS

IN ALICE'S FOOTSTEPS: an entertaining evening with memories of Alice with stories and music. Co-hosted by Mary Anne Cree and Dan Yashinsky with Debora Attack, Kathleen Bailey, Martha Baillie, Mariella Bertelli, Jeffrey Canton, Chris Cavanagh, Rita Cox, Eithne Heffernan, Theo Heras, Thomas Krzyanowski, Jen-

nifer Schmitt, Joanne Schott, Martha Scott.
Wednesday, April 7
Time: 7:30 p.m.
Suggested Donation: \$15
North York Central Library, Auditorium

ALICE AND THE SWORD OF POWER:

A celebration on the 102nd anniversary of Alice's birth with songs, sayings and stories. Glenna Janzen, Carol Leigh Wehking, and Mary-Eileen McClear
Sunday, April 18
Time: 2:30 p.m.
\$10 (donation creel available for further donations)
The Story Barn, 89 Snyders Road West, Baden
Reservations only
Contact Mary-Eileen McClear for tickets 519-634-8973 or maryeileen@thestorybarn.ca

CELEBRATING ALICE

A concert by storytellers who remember and celebrate Alice Kane - storyteller, teacher and friend. Lynda Howes and friends.
Wednesday May 5
Time: 7:30 - 9:30 p.m.

Palmerston Public Library - Theatre
Lynda Howes 416-534-7390 or lyndaand-james@sympatico.ca

Please watch for details of these upcoming concerts: Norman Perrin, The Four Winds Library - World Storytelling Day

Dianne Chandler, Storyteller of Candlelight and Magic storyteller@xplornet.com
905-985-3424

There Are Yarns

by Bill Lalonde

Last year I came down with an illness that forced me to stay home from my day job. I was going "stir crazy" being cooped up the house so much. Being home, I needed something to do so that I would not eat while watching television at night (it didn't work) and to help with my fingers which would regularly cramp up giving me great pain.

I decided to knit. My wife showed me how to start. I practiced from instructional knitting books and joined a knitting group at the Shepard's Centre for those people who are over 50.

On the first day as I climbed the stairs to the upper hall where the group met I could hear a buzz of conversation. As soon as I walked through the door there was nothing but silence and all eyes looking at me- it was all women. The instructor greeted me and got me settled. I asked some questions about the way that I was knitting and she helped me to correct my methodology. Then I sat and started to knit.

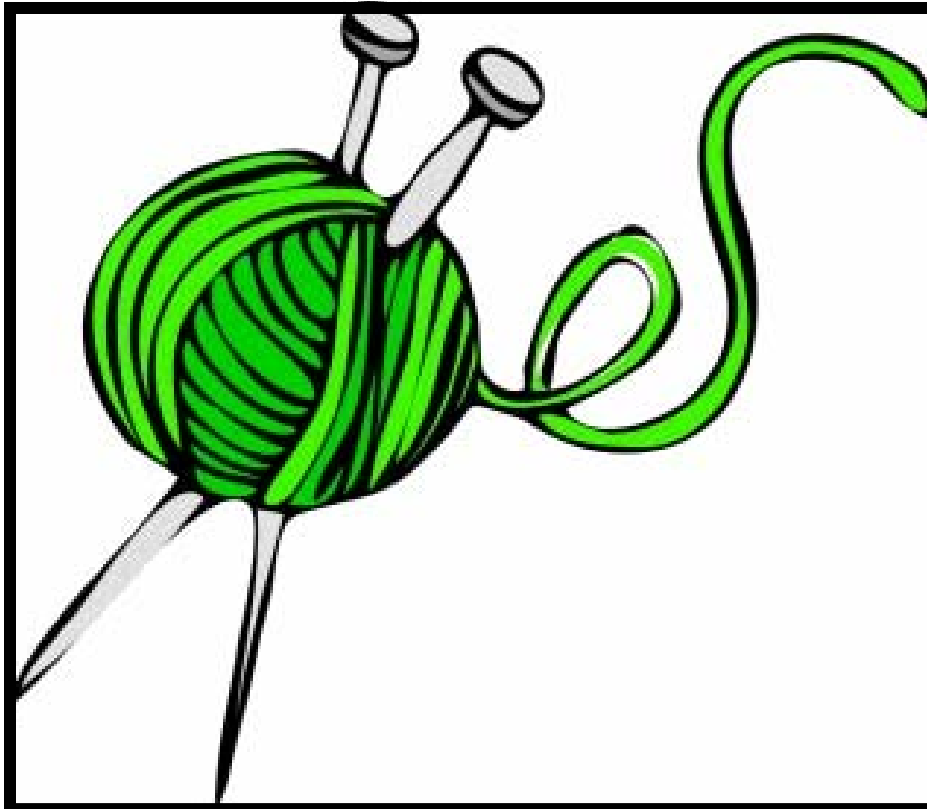
I was content. It was so quiet. I was relaxed and concentrating on what I was doing. When out of the quietness came a voice, "Boy! This is the quietest this group has ever been!" I guess being the only male with all of those females was intimidating to them.

For several more sessions it was pretty quiet. So finally I asked if they would like to hear a story. There were a couple of vocal affirmations so I jumped right in and told a short tale. You know what it is like - if you are a storyteller and you have one person who is breathing and willing to listen

you're happy.

When I finished the yarn, they all laughed. Good start, I thought. Encouraged, and having the storyteller's need to tell, I told another short story and they laughed again. Great! Then they started to talk about the stories that I had told.

On the following weeks, as soon as I walked in the door one of the ladies would ask if I had a story for them which *naturally* I did. The tales started to stimulate the conversation and it wasn't long before stories of their life experiences would be told.



One afternoon, Francis was encouraged to retell her experience about being involved in a bank robbery in Montreal. Owen perked right up and told her story about living in New York City and about her cousins in Puerto Rico and how scared they were about an imaginary ghost. Others started to share their supernatural experiences. Then the English lady next me told us stories about growing up during the war about the bombings, ration books etc. It was

story after story.

I didn't get a chance to tell my story. It wasn't fair! I wanted to tell my story.

Each week since then, I have been able to tell at least one story; but the women in the group are now eager to share their life stories and experiences with the others in our group. I have started to encourage these ladies to share their stories with their children and grand-children and how import it is to pass on their stories to their families. Owen became so interested in telling that she is now coming to our storytelling group, The 1000 Islands Yarnspinners, to learn the techniques of storytelling so that she can improve her tales.

Storytelling has opened a door for many of these women, to share their hardships they have had to endure during their lives, to identify and realize that their experiences are shared by others, to heal, or just be able to relax and laugh at themselves and the situations that they have been in. Storytelling has helped us to build better relationships in our group where we can share our sorrows and joys. Many of these women have lost their hus-

bands over the years, and need an outlet to talk and share their lives with others. Storytelling is giving them that outlet.

Now when I think about the knitting group that I am in where we tell our stories I think - "there are yarns and then, there are yarns."

Bill Lalonde is a storyteller with The 1000 Islands Yarnspinners and is a member of SC/CC.

On The Road

by **Pauline Grondin**

I won the lottery. It sure made a good conversation with friends in early November when I started off with the first part of that sentence! It was the storytelling lottery of course.

I spent the week of November 23 to November 27, 2009 in the Near North. I shared a wealth of stories with ten schools in five days. I had the privilege of visiting the same school board in 2007 and was delighted to see familiar faces. Well, I guess my face was familiar to them. You know what it is like trying to remember people when you speak to numerous audiences each year.

Many of the principals had changed schools and were proud to introduce me as someone who had visited their other school two years ago. Some of the students asked for stories I had shared when they were in the other grade and most of the time they fit in.

I was doing a presentation for the North York Library on the Sunday that I left Aldershot to head north. I packed early in the morning, had a quick brunch and stopped first to share stories in Toronto. It was after dark when I arrived at my hotel and I was happy that I sort of knew my way around. I remembered where the nearest gas station was and Wendy's has good salads.

The hardest thing about performing for a week in a far off board is contacting all of the principals ahead of time to set schedules and times. We left many phone messages and e-mails dangling until we got it right. With some of the schools at least an hour away from each other I had to make sure there would be enough traveling time and perhaps the opportunity to grab a bite to eat when traveling from the school in the morning to the school in the afternoon.

The principal in Britt, upon hearing that I would be heading north to her school from Humphrey just south of Parry Sound, cautioned me to get lunch before heading off the highway because there wouldn't be anything anywhere near their school. Britt is 69 km south of Sudbury and far down a road beside the river. There was only one place to stop along the way. My goodness there were a lot of people stopped for the

one young man forward. I think he was autistic and perhaps twelve years old. I remembered him from one of the classes because he had sat very still, arms folded in front of him the whole time. He hadn't moved or taken his attention away from me the whole time. His comment to me was that he had never heard such good stories. He asked if I had noticed that he had just "zoned out" as he put it. "I was living every part of each story" he told me. What a wonderful compliment.

That same school had paintings of huge dragons across the upper walls. I was inspired to write a story called *Once Upon A Dragon* after seeing the bright red one on the wall opposite where I sat. I named him Charles. Perhaps he will be published one day.

Most of the students in Britt are Native and it is a very small community. My first session was with the JK's to grade 2. Twelve children were seated in front of me and I was patiently waiting to start. I finally asked the teacher when the rest of the students would be arriving. That was all she said. The rest of the classes were not much bigger.

My mind was full of memories from my childhood as I drove from school to school. My father was an avid fisherman

and we spent as much time as possible in the north. We owned Linger Long Lodge on Lake Wah-Wash-Kesh and I realized that I had passed the road leading to the boat ramp on my way down to Parry Sound. Wish I had had time to go further, perhaps in the spring.

With thanks to the generosity and support of the Ontario Arts Council and to Bruce Carmody for his ongoing organizational skills, I arrived home again 1,305 km later. I have wonderful memories of time spent in some of the schools in the Near North Board and I am grateful to have had the opportunity to share my stories.



same purpose.

I traveled to Mattawa, Red Bridge, North Bay, Callander, South River, Parry Sound, Humphrey and Britt in five days. What beautiful country and welcoming schools. I shared folk tales, fairy tales, stories of Canadian history and more with students all squeezed into the library and in one case the gym because the library was too small.

At the end of my time at Humphrey Public School I was paid the loveliest comment I think I have ever received. As the children pushed to try and walk beside me when I was leaving, a teacher's aid brought

The Spirit of Labrador

by **Deborah Dunleavy**

Labrador is Canada's best-kept secret. A land of immense forests, rivers and lakes, it is home to three distinct populations, the Inuit, the Innu, who are the first nations' people, and the white settlers. During the TD Book Week tour I had an opportunity to be with these amazing people who choose to live where winter dives down to minus one hundred, and living off of the land and the sea is both a passion and a necessity.

Rigolet is a northern coastal community of 300 people and is known as the most southern Inuit community in the world. My ears were still plugged as the Dash 8 landed on the snow-covered gravel airstrip. A handful of anxious people were there to get mail, food, and other supplies. Since the ships have stopped coming by for the season, the airplanes are the only means of getting supplies in and out for coastal settlements like Rigolet.

I was met by Karl and driven up the winding trails past tiny dwellings placed at odd angles to one another on the rocky land. He took me to the B & B that he and his wife Sandi had just opened. No sooner had we arrived then the phone rang. It was the principal saying that I could come to the school for breakfast. This was welcome news after a having gotten up at five in the

morning to catch the flight from Goose Bay.

Karl & Sandi run the one and only take out restaurant where I had most of my

spirit of generosity and the simple honesty and innocence of the children. On the day I arrived I did two school presentations and in the evening I did a performance at the community hall.

When the janitor took me to see the hall I was given a set of keys. Now that's trust.

That evening there was a good turn out. I still see in my mind's eye the teenage boy with his head on his girlfriend's shoulder and the chubby eight year old girl with her dolly wrapped in a blanket.

Over the weekend I was taken by snowmobile to meet local artists where I got to hear their stories and to see first hand salt hay basket weaving, Inuit carving, and caribou tufting. On Sunday night I joined in at the Anglican Church where we sang a multitude of songs and heard a sermon borrowing on the philosophy of Kierkegaard.

From the moment I landed on the airstrip I was known to everyone as Deborah and it broke my heart to tell six year old Samantha that I had to leave her

village and move on to Hopedale where another chapter of this great adventure awaited my arrival.

Deborah was one of three tellers selected from across Canada to go on the TD Book Week Tour for the Canadian Children's Book Centre.



meals for the three days that I was in Rigolet. The caribou and salmon were delicious. And Sandi is an incredible baker so there was always fresh bread and desserts that I washed down with tea and sweet carnation milk.

In Rigolet I discover the Labrador

Book Nook**OUT OF THE MOUTH OF THE MORNING**
Tales of the Celt**Review by Deborah Dunleavy**

Scottish bard and teller David Campbell brings the magic and mystery of Scottish lore to life through his literally telling of Celtic Tales in 'Out of the Mouth of the Morning'. Comprised of three sections the book takes the readers' ears and hearts on a delicious storytelling journey.

In the first section, Lore of the Fianna, Campbell retells the lore of the Celtic warriors. Fianna are bands of warrior hunters living in the wilderness, learning how to hunt and fight one another.

The second section is dedicated to the stories of the saints, my personal favorite being Little Red Squirrel. In this playful tale Columba, the holy man, sees a little squirrel dipping its bushy tale into a loch (lake). When Columba asks why, the little squirrel says he is emptying the loch one drip at a time. Columba says, "You'll never empty a loch like that in your life. Never." The squirrel replies, "You are right but it will make life easier for the ones who come after me."

The third section Celtic Folk and Fairy Tales seems more accessible to my North American ear. The earlier stories are steeped in the Gaelic tongue. Fortunately Campbell provides a glossary to assist those of us who are not so familiar with the olden times stories.

Language to David Campbell is more than

a mere means of recounting facts or passing on dry detail. He is a word painter excelling at the literary landscape. He infuses his descriptions with luscious verbiage and never feels compelled to limit his expressiveness. For instance, in one story the wolves are described as "gray lupine marauders" and in the Fairy Tale "The Devil in Sky" Campbell writes that the devil appears before the holy man Columba in "an appear-

ance so object as would draw tears from a stone."

Campbell breathes new life into the legends and lore in his tales of feisty saints, elite warriors, powerful fairies and ordinary folk. With these stories the reader is reminded of the connectedness of all things and the relationship we have to the land, the sea and the sky.

With notes by Linda Williamson and the addition of an extensive bibliography this book makes an excellent addition to one's collection of Celtic tales.

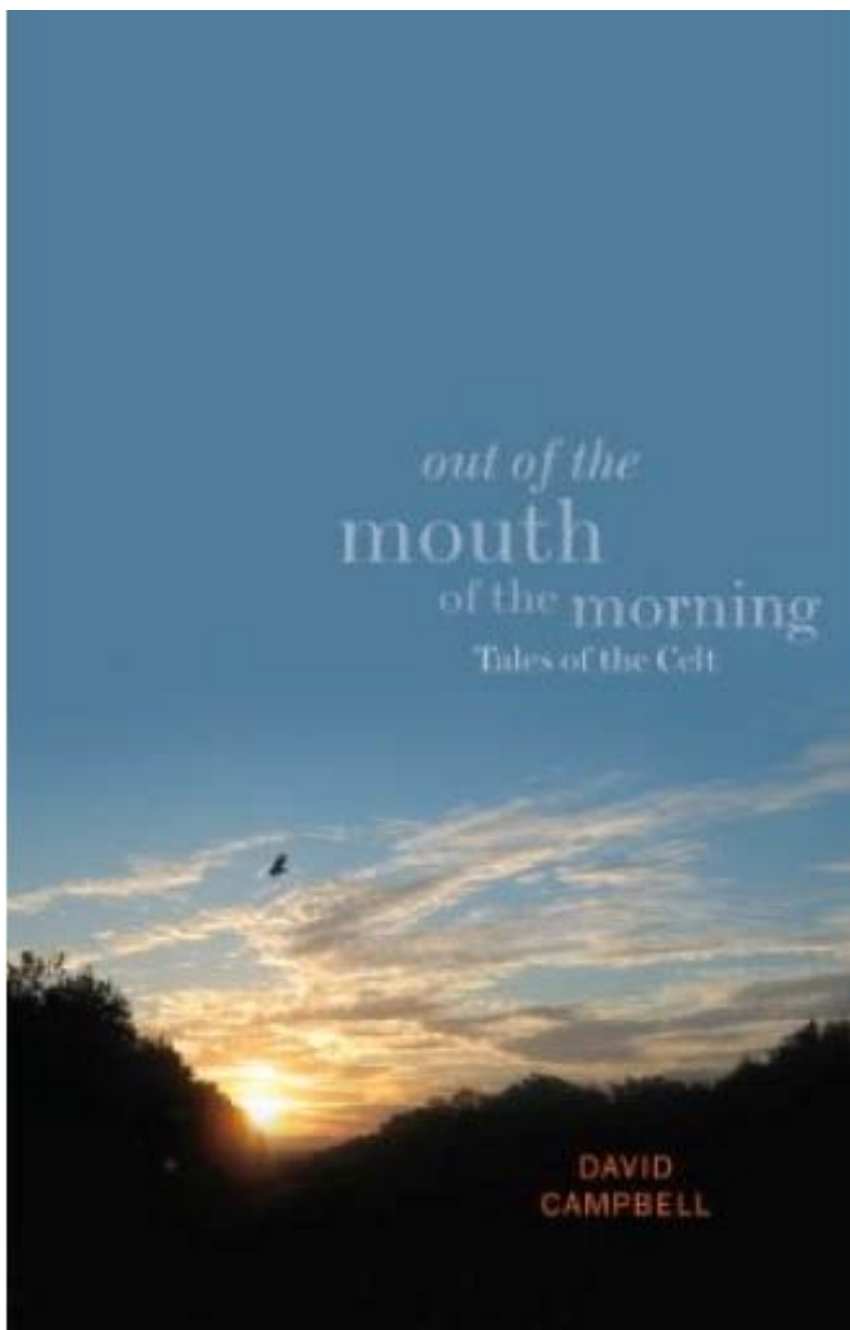
Out of the Mouth of the Morning, Tales of the Celt

by David Campbell: Luath Press Limited, Edinburgh.
www.luath.co.uk ISBN 1-906307-93-8

NEW RELEASES**VOICES OF THE PAST**

Historical teller Pauline Grondin recorded the second CD in her trilogy of Voices Past in 2009 with stories of Lucy Patrick, Abigail Becker and Adelaide Hoodless. Her first of the series featured stories of Anne Morden, Elizabeth Rupleje, Laura Secord and Ruth Ireland. This year Pauline is putting the finishing touches on the third instalment, Voices of Toronto's past with stories of Elizabeth Stong, Louisa Allen and Minerva Hall.

All stories are researched and written by Pauline and are told in the first person. Harp music is provided by Jennifer White of Knockgraston Productions. Cost \$25 each. Available through www.paulinegrondin.com



Eye-to-Eye, Mind-to-Mind & Heart-to-Heart—cont'd

(Continued from page 1)

fear an tigh would be the custodian of the not only the lore but the history.

They held a very high position, you know. Many of them were seannachie - the poet or the bard or the tradition carrier, and so he would hold really the values and the customs and the stories of the people both from the victorious deeds, victories in battles, to the laments and tragedies, to the love songs, to the nonsense songs, to the bawdy songs to the fun songs. And of course the children were witness to all this so in a way there was a great kind of freedom and a lack of censorship because they grew up within the organism of the whole of the feeling of the people and of the clan.

The cardinal virtue of all of the ceilidhs, and you still find them in the Highlands and Ireland and the Orkneys, was definitely hospitality. As in the ancient legend of Finn McCool it is often said that "if the leaves of the trees were gold and the waves of the sea were silver, Finn would have given them all away." So there is that sense of generosity and welcome. If a stranger came to the house, that stranger would be welcomed, would be given something to eat, would be given something to drink, and would be given the nourishment of story and song before people would even ask him his business. That was definitely the way.

Duncan Williamson, who was a traveler and of that tradition and related sentiment and philosophy, would always say that the story was a gift like the air or the rivers - like any of the elements. They didn't belong to anyone. It was a gift to take and offer to others. It was some kind of glow or nourishment of the heart and an education. In that way the songs and tunes and all these other things would pass on in the tradition. That engenders a sense of community. It makes everyone, however little their contribution, whether it be a song or story or anything else, feel entirely part of the gathering.

The host might say to someone, "Can you give us a little song?" "Oh, I don't know any songs." "Ah well, I'm sure you've something from when you were a child." And as the evening wears on they would gather a little courage and sing a bit of a song or

something. And then the people would be completely and totally grateful for the offering of this contribution, not that the offering should be anything that would be particularly excellent or amazing. It should not necessarily have huge accomplishment; there were plenty of people who had accomplishment but equally and as enthusiastically received would be anyone especially if they told the first story or the first little song. Duncan would be the first to say, "Give him a big round of applause."

So, people are encouraged to just put a little peat on the fire and its over and against this really outrageous philosophy of the people living these days who think that there are the famous and there are the others who are the gobblers and the listeners and they're much diminished in that respect. This is one thing that enhances everyone, however small their offering, instead of the notion that all experts can do it and we are only the audience and we can only listen and so forth.

Deborah: David, how do we bring that back again? How do we do that in an era that is critically influenced by the media and this star system? How do we recover that sense of community and encourage participation and generosity? What do you think?

David: Well I think you can do it and people are doing it here in small ways, in the way that you can certainly do it in your house. You can invite people along who might have a penny whistle or a fiddle or anything and ... and you can have a little party and you make it clear that if they bring a little offering, some strawberries, or an offering from the mind or the heart, it doesn't matter. It could be a little story from their life or it could be a little ditty they know but just some little kind of thing that they give and then the important thing is that the host or hostess particularly will say, "That is fantastic. Thank you so much for bringing this." The other thing is if you've noticed at a good crack club there is usually a host and the great tradition is to try to find someone who has never told a story before and this is their first time. If they're kind of nervous or anything they tell their first story and people give a sense of, "Wow! She has told her first story. That is fantastic. Give her a big round of applause."

Deborah: I come from a theatre background, I suppose you do as well, your influences have been in the broadcasting industry so do you find that that also influences your telling? How do you balance that?

David: Well I think I've had a very fortunate apprenticeship in a way, to the degree that somehow I always loved poetry and I loved drama and it was taught at school and university and then I was teaching literature in high school and of course that was poetry and drama particularly and I think I did that with a sort of flare and nonsense and mischief.

And then I worked with the BBC with many actors, eliciting from them stories. And actors are usually hopeless at telling stories because they really want to be in the role instead of being who they are and the story really needs to start from you being you, not from elocution or drama school.

So by that kind of experience and teaching combined with falling in with Duncan Williamson and his wife Linda has had a great influence on my storytelling. I had met Duncan before and broadcast some stories of his and made a program about him. Story was always important to me. Duncan taught me that more, more than anything else was this connecting, this making contact, the sheer warmth of saying hello.

He would go into a classroom, we would go together in the early days, and he might spend ten minutes, or fifteen minutes doing nothing except playing with his jaw harp saying to the kids, "Now you think this could teach you your ABC's do you?" Or he'd bring it out and say, "What's this? What do you think this is?" And he'd get all sorts of answers - it's a key, it's a this, that and anything....and they're all puzzled by it and that was delightful.... and he'd say "Well alright, when I was a wee lad I had some trouble learning my ABC's. Do you think this could teach you your ABC's and some would say yes and some would say no. This will teach you your ABC's. (David then pretends to be singing the ABC's with a jaw harp.) And then he'd do one, two, three, four, five and he would spend any amount of time and later he would say to me, "David, you know, if you really said hello to people and made

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STORIES GOING 'ROUND

On Saturday, January 30, 8 - 10 pm at the T-Café, a host of tellers and musicians hosted "Cric? Cra! Stories and Music for Haiti" following the terrible earth quake. All funds were donated to Plan Canada for Haitian relief so that all donations would be matched by the Canadian Government. Hosts: **Dan Yashinsky** and **Barbara Lazar**. Featuring: Marie-Monique Jean-Gilles - storytelling, Pasi Gunguwo and Mutamba - mbira duo, Luc Cineus - storytelling, Celia Lottridge - storytelling, Brian Katz - guitar, Bob Barton - storytelling, Charly Chiarelli - harmonica, storytelling

Deborah Dunleavy has a six month contract as Storyteller in Residence with the Arthur Child Heritage Museum in Gananoque. Deborah will be collecting stories from community elders and preparing them for a photographic and audio exhibition slated to open in late May. As well, Deborah is hosting story swaps, leading school programs, doing workshops and performances. For more information on the museum go to: www.1000islandsheritagemuseum.com. In March Deborah goes to Singapore to perform as the children's international story-

teller at their KIDSFEST.

Dan Yashinsky won a Youtube video competition run by Red Internacional de Cuentacuentos with his video Future Folklore Part 1. Dan has been working with **Jennifer Lafontaine**, director of the Centre for Digital Storytelling to explore if and how a folktale can go viral. Check it out by going to: www.cuentoencorto.com (video #154). As well, Dan has been invited to by Storytelling Toronto to be the Storyteller in Residence at the Barns from February 2010 to January 2011. For more information contact Dan at: dan_yashinsky@hotmail.com

Soon Dan joins **Jamie Oliviero** and **Robert Seven Crows Bourdon** in Sao Paulo to perform at Boca Do Ceu International Storytelling Festival, directed by **Regina Machado**.

The Living History Conference was held this year on February 27 at St. Paul's Cathedral in London. There were many good speakers and workshops lined up including **Pauline Grondin** who presented "Lucy Pat-

rick: An Early Settler to London tells her story"

Donna Dudinsky and **Harriet Xanthakos** shared the storytelling stage at the Ralph Thornton Centre on February 28 as part of the BARREL OF STORIES CONCERT SERIES.

STORYTELLERS IN RURAL SCHOOLS lottery winners were: **Deborah Dunleavy** for the Renfrew Catholic District School Board, January 25 - 29, 2010; **Bernice Geiying Hune** for the Rainbow District School Board, April 26- 30; **Bruce Carmody** for the Bluewater District School Board, April 19 - 23 and **Mary-Eileen McClear** for Avon-Maitland District School Board, May 3 - 7.

Yasmin Siddaqui has been on the road and writes to us from Dubai where she has been telling stories and leading workshops. She recently led Storytime for Toddlers as Summi the Storyteller at the Old Library. Yasmin returns to Canada in March.

Eye-to-Eye, —cont'd

(Continued from page 8)

friends with them you can tell them any story you like." And that was really what I learned, maybe more than anything with Duncan.

There's a question the Travelers say, "I'll learn you this song the way my Aunt Jeannie (and that was Jeannie Roberts) ... I'll learn you this song the way my auntie learned it to me, eye to eye, mind to mind, and heart to heart." And he'd look straight at you and he'd sing.

"Three gypsies came to ... that they won the heart of a lady-o"

And you were translated by that means into being a child. You were seeing the light in the eye of his affection and he is articulating it and he is really giving to you with the warmth of his eyes and you are by a kind of empathy and a kind of sympathy emulating what he is doing as a child and to me that is just a direct blood transfusion for a song or story.

AUTUMN GETAWAY

Come to the beautiful 1000 Islands for a fantastic autumn getaway!

FOS 2010 - FESTIVAL OF STORYTELLING

September 24 & 25

Brockville Museum

Featured tellers **La'Ron Williams** and **Esther Osche** join the 1000 Islands Yarnpinner for a weekend of delightful concerts and practical workshops. Friday night is teen nigh with *Mysterious Urban Legends*. Workshops take place on Saturday morning followed by a family matinee. That evening there is ceilidh with songs and stories for everyone.

FOS 2010 extends an invitation to tellers from out of town to join in with *Mysterious Urban Legends*. We can offer a weekend pass to the first four tellers who wish to participate. For more information: contact Deborah Dunleavy, Artistic Director, FOS 2010 at 613-342-3463, kqp@ripnet.com

Listings — Spring 2010

GATHERINGS



NEW LISTING The Spadina Branch of the Toronto Public Library offers a **Storytelling Circle** on the last Wednesday of the month at 2pm. Feb.24: Storytelling and the Uses of Enchantment; March 31: Storytelling and Personal Narrative; April 28: Storytelling and Social Justice, with special guest Chris Cavanaugh. 10 Spadina Rd. Free admission. Info: Mariella Bertelli, (416) 393-7667, mbertelli@torontopubliclibrary.ca

NEW LISTING **Storytelling Circle** every Tuesday at 2:15pm, 6 St. Joseph St., led by Molly Sutkaitis. Open to all.

1,000 Friday Nights of Storytelling continues every Friday evening at 8pm at the Innis College Café, Sussex Ave. and St. George St., Toronto. Suggested donation \$5. Open to all who wish to listen or tell. (416) 656-2445, www.1001fridays.org

The Story Barn meets the 1st Friday of the month at 8:00pm, 89 Snyders Rd. W. Info: Mary-Eileen McClear, maryeileen@thestorybarn.ca

Storytelling Guild meets in Baden once a month on the third Friday, 7:30-10pm. 89 Snyders Rd. W., Baden. Info: Mary-Eileen McClear, maryeileen@thestorybarn.ca

The 1000 Islands Yarnspinnners meet from time to time. Contact Deborah Dunleavy at 613-342-3463, kgp@ripnet.com

The Ottawa Storytellers meet for their Story Swap on the first Thursday of the month, 7pm At Library and Archives Canada, 395 Wellington St, free admission..

The Dufferin Circle of Storytellers meets the 1st Thursday of the month, 7:30pm. Info: Nancy Woods, (519)925-0966.

The Brant Taletellers Guild, welcomes tellers and listeners to its monthly gatherings September to June, 7pm, on the first Wednesday at the Brantford Public Library, Colborne St. Info: talesbizbrant.com, email

taletellers@bizbrant.com or phone (519) 756-0727

The Durham Folklore Society meets every 3rd Thursday, 7:30-9:30pm at the Oak Room, Northview Community Centre, 150 Beatrice St. E., Oshawa. Info: Dianne Chandler, (905) 985-3424.

Cercle de conteurs de l'Est de l'Ontario (CCEO) se réunit aux soirées de contes libres une fois par mois dans diverses communautés. Renseignements: Guy Thibodeau, guythibodeau@rogers.com, www.cceo.ca

The Hamilton Storytelling Circle meets monthly on a Monday, usually the third Monday of the month, 7:30-9pm at Temple Anshe Sholom, 215 Cline Ave. N., Hamilton. Info: Barry Rosen, barryrosen@sympatico.ca or barry_storyteller@yahoo.ca

The Guelph Guild of Storytellers meets the 1st Wednesday of each month, 7:30pm at the Cooperators Building, MacDonnel St., and the 2nd Wednesday at 8pm for Stories at the Boathouse, a tea room on the river, Gordon St. Info: Sandy, (519) 767-0017

PERFORMANCES



The St. Marys Storytellers once again offer their Winter Performance series on Sundays, 2-4pm, at St. Marys United Church, 85 Church St. S. \$15. February 14: Ariel Balevi, "Love in a Persian Miniature", stories from classical Persian literature. March 14: Sarah Granskou, "Embers Remember the Spark", stories and music inspired by Norwegian life and lore. April 10, Joan Bailey, "Tales From a Lancashire Childhood." Info: events@stmarysstorytelling.org

The Ottawa Storytellers continue "Stories and Tea" every 2nd and 4th Thursday at The Tea Party, 119 York St., 7pm. Suggested donation: \$8. Feb. 23: Sheryl-Elaine Brazeau and Ruthanne Edward, "Who is the Cleverest of Them All?"; March 9: Anne Nagy and Karen Niven, "Tales From Northern Lands"; March 23: Mary Wiggin and Kim Kilpatrick, "Keep Your Hair On: Tales of Bobs, Beards and Bouffants"; April 13, Mindy Woolcott and

Veena Balsawer, "Eastern Wisdom", April 29, Phil Nagy and Bob Woods, "Families From Far and Near." info@ottawastorytellers.ca, (613) 322-8336.

Deborah Dunleavy at the Arthur Child Heritage Museum: "Beaver Hats & Bag Pipes - Amazing and Sometimes True Stories and Songs" on Sunday, February 22 at 2pm; "Circle 'Round The Sun" with guest **Bill Lalonde** on Saturday, March 20 at 2pm at the Arthur Child Heritage Museum, 125 Water St. Gananoque. Cost \$5. 613-382-2535.

A Celebration of Black Culture takes place Saturday, February 27, 7:30pm, with storytelling, Songs, dance and drumming. \$10 adults, children \$5. St. John's United Church, Stratford. Info: Gail Fricker, (519) 272-1039, gfricker@rogers.com

The Durham Folklore Society celebrates World Storytelling Day on Wednesday, March 17 with two concerts at the Northview Branch of the Ottawa Public Library, 250 Beatrice St. E. (at Ritson Rd.) Free admission. 2-3:30: family concert for school-age children accompanied by adults; 7-8:30: adult concert, children over 9 welcome. Info: Dianne Chandler, (905) 985-3424, storyteller@xplornet.com

The Ottawa Storytellers storytelling series, Speaking Out/Speaking takes place at the National Arts Centre Fourth Stage, 7:30pm. Admission \$15/\$12. March 18: Mike Burns, "A Thousand Welcomes: Tales of Ireland"; April 15: Dale Jarvis, "Not In My Time, and Not In Your Time: The Folktales of Newfoundland." info@ottawastorytellers.ca, (613) 322-8336.

Sandra Carpenter-Davis presents "Come Along and Sing and Say", rhymes, songs and stories for little ones, their parents and caregivers. Saturday, March 20, at the North York Central Library, 5120 Yonge St, Toronto. Admission free. Info: (416) 395-5535.

Storytellers for Children is giving a concert Saturday, April 24 featuring Joan Bailey, April Nicholle and guest Norman Perrin. At Ralph Thornton Centre, 765 Queen St. E. (east of Broadview), Toronto. Info: (416) 699-2608, storytellersforchildren@gmail.com www.storytellersforchildren.ca

WORKSHOPS



Ballads 201, led by Lorne Brown. Postponed from the fall. By popular demand, Lorne is offering a further exploration of the sung narrative for storytellers. As in the previous course, there will be ample opportunities to listen to ballads both live and on recordings, and to sing story songs. This course will give everyone a chance to dig deeper into specific ballads and research their history, their style and techniques, and their storytelling secrets. Participants will receive a new CD of ballads prepared especially for this course, and can expect a guest presentation by another balladeer. Pre-requisite: the first ballad course. Tuesdays, April 6 - May 11, 7-9pm, at Lorne's home. Fee: \$210 plus cost of CDs.

Storytelling I: First Steps Into the Art, led by Lynda Howes. Discover your talent for story listening and storytelling. Designed for newcomers to the art, this course focuses on traditional stories, those tales which are as relevant today as they were many hundreds of years ago. Beginning Friday evening, you will choose a story, learn it through a series of enjoyable non-stressful activities, and tell it on Sunday afternoon. You will also learn how to ask for and to give feedback. Weekend of May 7-9 at the Northern District Branch of the Toronto Public Library, 40 Orchard View Blvd. Friday 7-10pm; Saturday and Sunday 10am-4:30pm. Fee: \$232.

Storytelling II: Broadening Your Repertoire, led by Mariella Bertelli. This one-day course offers the tools to find new stories and explore the riches of folklore at the Lillian Smith Branch of the Toronto Public Library, 239 College St.. May 1, 10am-4:30pm. Fee: \$110.

The Magic Drum: an In-Depth Exploration of a Fairy Tale, led by Michelle Tocher. A powerful weekend excursion with an Inuit version of the haunting tale of Skeleton Woman. Follow a wounded woman's journey through Arctic seas to wholeness through the power of the drum. You are invited to bring an object, picture or instrument which

connects you with the far North. Saturday and Sunday May 15 and 16, 1:30-4:30pm. At the Pape/Danforth Branch of the Toronto Public Library, 701 Pape Avenue. Fee: \$120.

Comeuppance: Storytelling & Tricksters speaking truth to power — Facilitator: chris cavanagh. Storytelling, as one of the oldest forms of learning, is an essential means of passing on the lessons of the past. But some traditions are ever in danger of being lost and forgotten. One such set of stories - found in all cultures - is that of the Trickster Tale. Thieves, fools, clowns, jesters, crazy holy men, clever wise girls, tricky animals of all kinds are each and every one a teacher. Trickster wisdom is an ancient and powerful stream of thinking and doing that holds within it important and largely forgotten means of resisting oppression, avoiding disastrous thinking, finding the road to compassion, connection and growth. This workshop will explore this trickster wisdom, practice trickster pedagogy. We will discuss and share stories as a form of popular education in struggles for social, political and economic justice. Sat., Apr. 24, 2010 - 10:00 - 4:30. Fee: Pay What You Can (\$150 recommended).

STORYTELLING TORONTO EVENTS



Info: (416) 656-2445
www.storytellingtoronto.org,
admin@storytellingtoronto.org

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(Due to the unforeseen snags, computer glitches and other impediments Pippin may come out after your event. Thank you for all your submissions. Please continue to send them to Marylyn Peringer at applesfromheaven@hotmail.com)

The Storytellers School of Toronto gratefully acknowledges the support of the following government agencies:

The Canada Council for the Arts | Le Conseil des Arts du Canada

THE ONTARIO TRILLIUM FOUNDATION
 LA FONDATION TRILLIUM DE L'ONTARIO

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 An arm's length body of the City of Toronto

Toronto Festival of Storytelling



A Program of Storytelling Toronto

2010

March 25 - 28, 2010

The dates are set for FOS – Festival of Storytelling 2010. Mark September 24 and 25 as the perfect autumn days to come and enjoy the spectacular scenic Thousand Islands.

Plans are underway to host **La’Ron Williams** and **Esther Osche** as the featured performers. You won’t want to miss an opportunity to hear them and attend their workshops.

The Friday night at FOS is an open mic night geared to teens. The theme for 2010 is *Urban Legends*. We can accept four out of town tellers on a first come request to tell that evening. Contact Deborah Dunleavy at kgp@ripnet.com if you would like to attend.

WHATS UP?

What's new in your storytelling circle? Have you discovered a gem of wisdom in a story that relates to your own life? Did a child share some wisdom and wonder at one of your telling events? Do you have a new book or CD to celebrate? Do you have a gripe to pick with unethical presenters? PIPPIN is your sounding board and we'd love to hear from you.

Send to Deborah
at kgp@ripnet.com



STORYTELLING IN THE CITY

1,001
FRIDAY NIGHTS
of
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TELLING
www.1001fridays.org

Every Friday night since 1978 storytellers and listeners have been gathering in downtown Toronto. Each evening is hosted by an accomplished storyteller. Anyone is welcome to tell a story.

Every Friday night is unique.

Suggested donation: \$5.00

Time: 8:00 p.m. to 10:30 p.m.

Innis College Café

2 Sussex Street, Toronto.

(corner St. George, one block south of Bloor St. W.
St. George Subway - St. George St. exit)

www.1001fridays.org