

# Pippin

Vol.16, No.2

The Newsletter of Storytelling Toronto

## Tandem Telling

*Telling alone is a challenge in itself but teaming up with another teller presents a whole new series of learning curves. In this interview our veteran tellers Carol Leigh Wehking and Glenna Janzen of Wagging Tongue Productions, share the magic and wonder of telling side by side. - Deborah Dunleavy*

**DD:** How did you come up with the name "Tongues Wagging"?

**CLW:** I needed a title for a concert that Dan Yashinsky and I were doing in 2005. After facilitating other storytellers in my role as co-director of the Toronto Festival of Storytelling, Dan and I wanted to celebrate and tell stories together. Dan suggested that we have a joint concert in Hamilton. So we did so at the Staircase Theatre. Of course we needed publicity and I had to call the event something and I wanted to convey that it was two people who would be telling stories, so I decided on "Two Tongues Wagging" and tongues wagging is a time-honored image for people talking.

**GJ:** There was a lot of positive feedback for the title, and when Carol Leigh and I found ourselves telling together more and more, we decided that we would use Tongues Wagging as our business name. So the name we registered as a business is Tongues Wagging Productions ~ Storytelling because that covers both our own performances and our event organization.

**DD:** How did you decide to become Tandem Tellers?

**CLW:** Both of us had told shared stories with other tellers before. We tried it with each other, and of course we've shared sets on many occasions.

(Continued on page 3)



Carol Leigh Wehking and Glenna Janzen of Wagging Tongue Productions,

## A Note From the Editor



Greetings fellow tellers of tales, spinners of yarns, and pullers of legs - I have a confession: I am having difficulty finding inspiration to write this editorial. Perhaps it comes from sitting too long at the computer and forgetting to look at the world outside my window.

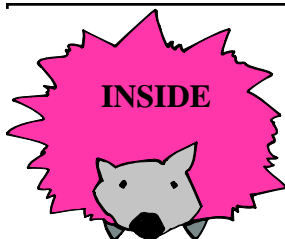
Inspiration is the source of all creative beginnings. I am told by seasoned writers that it is essential to get up and away from the chore of actually writing or editing for that matter. I have successfully cleaned the kitchen between articles and even turned on the television

to get the news at noon from at least six television stations. I did the laundry yesterday so I cannot do that again, or can I? Wait a minute this sounds like compulsive distraction not a search for inspiration.

As a storyteller I find that the greatest inspirations are the moments of knowing that my listeners have been transported into the imaginary world of the story. I see it in their eyes, their smiles, and their body language. I hear it in their laughter and sense it in their silences. That is true inspiration at work. It is a kinetic creativity that fuels the desire to tell more and more and more.



So I will cling to the memory of my last storytelling engagement and use it to get me through the muddle of pulling Pippin together this time around. May it be happily ever after and more inspired for the next editorial.



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## \*\*NOTA BENE\*\*



World Storytelling Day Dinner & Stories Event at 6:30 pm, 19 March 2011 in partnership with O'Keefe Cottage Café on the Grand in Cambridge, ON: *Grand Tales*  
 Culture Days Dinner & Stories Event at 6:30 pm 30 September 2011 at O'Keefe Cottage Café on the Grand in Cambridge, ON: *They Say ... the Humour is the Last to Go: the Lighter Side of Aging*

To learn more about Carol Leigh and Glenna and their storytelling journey visit [www.tongues-wagging.com](http://www.tongues-wagging.com)

## Calling all Volunteer Hosts!

The 2011 Toronto Storytelling Festival needs you!

Email or call today!



*Billets needed to host out-of-town guests from England, Ireland, U.S. & Saskatchewan.*

*Drivers needed to take out-of-town guests to performance venues.*

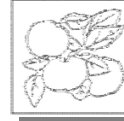
*Volunteer Hosts will receive festival passes and an honourarium!*

debrabaptiste@sympatico.ca  
 416.656.2445 647.882.5117



Storytelling Toronto

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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STORYTELLING IN THE CITY

# 1,001

FRIDAY NIGHTS

of

# STORY TELLING

[www.1001fridays.org](http://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](http://www.1001fridays.org)



**GJ:** Our first foray into tandem telling was more than 12 years ago, but neither of us felt it was very inspiring - for us or for the audience, actually.

**CLW:** But as we worked together more and more, we realized there was potential for more than tossing the narrative back and forth - which is what we'd done previously. We also taught workshops and Parent-Child Mother Goose Program together and in those experiences found ourselves finishing one another's sentences or sometimes saying the same thing at the same time.

**GJ:** And out of all this we began to develop our tandem style.

**DD:** *How do you select a story? What works best for tandem telling?*

**GJ:** We look for a story with contrasts or one that presents opportunities or passages for two voices in counterpoint, unison, or interwoven to enhance and enrich the meaning or the mood or the listening experience.

**CLW:** Of course, the story has to call out to us for telling, just as with any choice of story.

**DD:** *Like riding a tandem bicycle someone gets to steer at the front and the other pedals like mad. How do you decide who is the first one to speak?*

**CLW:** Imagine the tandem bicycle side-by-side instead of front-to-back. There isn't just one person steering or leading.

**GJ:** Who starts? It's not our first question, and who starts evolves out of how we handle the rest of the story.

**DD:** *Each of you must share a common philosophy. What is it?*

**CLW:** We both really believe that stories have everything in them that one needs to guide one's life.

**GJ:** And we're both passionate about stories themselves and about continuing to develop as storytellers. Tandem telling provides us with another opportunity to grow in our art form.

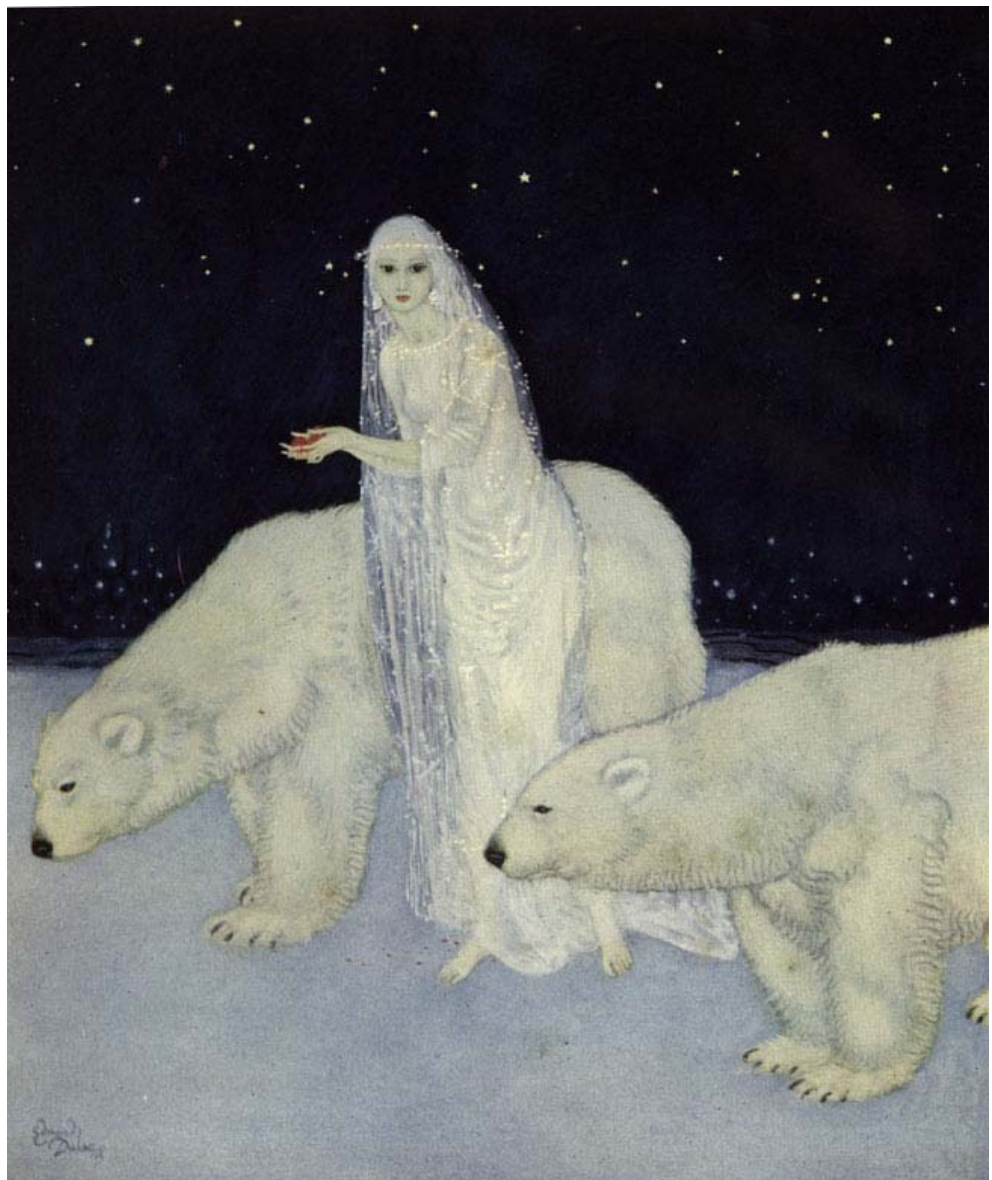
**DD:** *How do you blend those philosophies that are not the same?*

**CLW & GJ:** That's just not an issue!

**DD:** *What have you discovered about yourself as a teller of tandem stories?*

**GJ:** I've found that I am more flexible than I thought I was, and I also approach stories in a new way now. That's been helpful in my solo work, too.

**CLW:** I've found that my experience as a



director in theatre "kicks in" and I find I have to hold back sometimes to make sure that we develop the story mutually. I also believe I'm more open now to layers of meaning within a story and I approach my understanding of a story somewhat differently - vertically as well as horizontally, if you can picture what I mean.

**GJ:** I actually think it's been useful to have a directorial eye on our work - so don't hold back!

**DD:** *What are the biggest challenges to telling with a partner?*

**CLW:** One challenge is teasing out the story's multiple meanings and how the story lends itself to the kind of tandem work we do. Our understanding of the story evolves as we work together on it, and how we share the story evolves, too, so we're

never just working with a set text (like a play script would be).

**GJ:** One of the biggest challenges is finding enough development and rehearsal time. Even though we live together, it's difficult, but we've learned to interweave work on a story with the rest of the day.

**DD:** *How do you cover for each other if you slip up?*

**CLW & GJ:** What? Slip up? We never slip up!

**CLW:** Actually, we both know the story so well - backwards, forwards, up and down - and we are not completely confined to specific words and we sort of can read each other's minds, so if one of us leaves some critical bit out, or says something differently, the other can pick it up without it disrupting the flow.

**GJ:** Usually seamlessly and sometimes we don't even realize we've done it until after the performance.

**CLW:** The story is a whole and our voices come and go in it.

**DD:** *What are the biggest joys of telling with a partner?*

**CLW:** It stretches us as tellers. It's like climbing the next higher peak...

**GJ:** It's a fantastic experience to be living in the story in the moment with another person co-creating it. The stories we do together are really alive for me.

**DD:** *Do you use a tightly scripted story or is there room for spontaneity? If yes, how does this work?*

**GJ:** Our first efforts were unscripted and this didn't give us the results we were looking for.

**CLW:** We do start with a text for our tandem telling (choosing and developing that is a whole other story): we learn the text *and then* we learn the story by heart until it's our story. The spontaneity happens while we're working - once we develop a text we like we stay with it for the most part.

**GJ:** Within a passage that isn't tandem there's always room for spontaneous inter-

pretation.

**CLW:** Though always open to new ways, we don't deliberately pull surprises on each other in performance, though sometimes something new happens and we decide to keep it.

**GJ:** I think spontaneous things happen when our learning by heart is translated to performance. And of course, no single performance goes unanalyzed and we're always open to new insights as we and the story grow.

**DD:** *What is one of your best-loved tandem stories? Why?*

**CLW:** "The Snow Queen" - because it gives huge scope for what two voices can do - layered, counterpoint, unison, interwoven.

**GJ:** And because "The Snow Queen" just has so much in it for a teller to discover - because the story is about transformation. And because it becomes richer each time we tell it.

**CLW:** Of course we tell a version that doesn't take all of Hans Christian Andersen's "side-trips". We stick to the main narrative and it's only about 25 minutes altogether.

**GJ:** Of course I totally love, "Old Dry

Frye"! It's such a "romp" told in tandem, such rollicking good fun! We found it a little bit "tired" as a potential solo story, but feel that tandem telling gives it new liveliness.

**DD:** *On your web site you mention "One voice and then another, one voice layered over another and two voices as one." How do you layer one voice over another?*

**GJ:** Well, for example, there are passages in "The Snow Queen" in which one voice continues as an echo of a phrase as the narrative moves on. The story excerpt that can be heard on our website has some of this.

**CLW:** And in "Old Dry Frye" (also available on our website), toward the very end there's some overlapping when the "rogues" send Old Dry Frye out of the barn and the "rogues" start shouting at the same time, but not in unison.

**DD:** *What advice would you offer to those who might want to try tandem telling?*

**GJ:** Know each other really well. Trust each other completely.

**CLW:** Know the story really well. Trust the story completely. And be prepared to work a long time.

# MISSION AND VISION

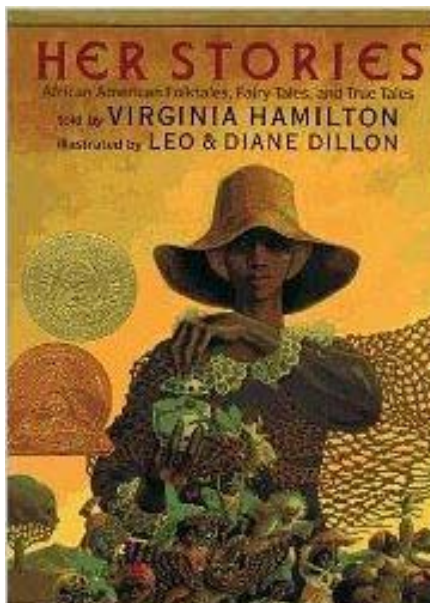
Storytelling Toronto has a mission "to inspire, encourage and support the art of storytelling for listeners, tellers and those who have not yet heard." Pippin would love to hear your experiences in carrying out the wonderful work you do. It may only be a few lines long but send it along to let us know you are doing great deeds with your words.





**Book Nook****Snippets from the little library of Deborah Dunleavy**

While browsing through my library of storytelling books the other day it struck me that I had collected several books that feature the feminine archetype. One was a used find, another was a gift, a third came as recommended read and the fourth one I bought brand new. Each book has presented me with a unique glimpse into the female psyche and has consciously and unconsciously seeped into my repertoire of telling tales.



to purchase "Her Stories - African American Folktales, Fairy Tales and True Tales" told by Virginia Hamilton. And then it was the music of Hamilton's language. The stories sing right off the page. The book is beautifully designed and is a joy to wander through. Every illustration presents a story on its own. When I read "Malindy and the Little Devil" it grabbed my imagination and insisted that I share it with my audiences.

Jane Yolen; Harcourt, Inc., 2000; ISBN 0-15-202047-0

*Pippin would love to hear about your books of inspiration and resource. Please let us know and we'd be happy to share them in Book Nook in the future.*

**HOT OFF THE PRESS**

The Listening Tree By Celia Lottridge; Fitzhenry & Whiteside, 2011; ISBN 9781554550524

It's 1935, and Ellen and her mother must leave their dried up Saskatchewan farm to board with Aunt Gladys in Toronto. Intimidated by her new surroundings, Ellen chooses to hide in the branches of the large leafy tree outside her window and watch their neighborhood children playing, rather than joining in their games. But when Ellen overhears a plan to evict the family next door from their home, she must overcome her fears and warn Charlene, the oldest girl in the family. Together, the girls foil their greedy building manager's plot and "hatch" a plan to sell eggs in order to pay the family's mounting back rent.

It must be over fifteen years ago that a number of my non telling friends were reading "Women Who Run with the Wolves" by Clarissa Pinkola Estes. Not being a fan of books over 300 pages I decided that perhaps this immense volume or Jungian analysis of old folk tales might help me discover the personal hurdles that I needed to leap across. Little did I know that I was about to discover my own storytelling path and that this book would play such an empowering role. In creating the libretto for the opera "The Last Wife" I borrowed heavily from the perspectives and analyses explored by the author.

Frequenting used book stores in search of storytelling finds is indeed an occupational and recreational habit that occasionally comes up with a lovely gem. That is how I stumbled upon "The Maid of the North - Feminist Folk Tales from Around the World" collected by Ethel Johnston Phelps. The heroine is the star of each tale. From Finland to Japan it is the female personage that overcomes all odds and succeeds in saving the day. This book greatly appealed to my sense of survival in a world where eking out an existence as a teller is as challenging as overcoming the greedy Oni ogres in the deep dark caves of despair.

It was the amazing illustrations by Leo and Dianne Dillon that first made me want

"Not One Damsel in Distress - World Folktales for Strong Girls" collected and told by Jane Yolen came as a gift from my longtime friend Karen Waterman. Yolen dedicated the book to her daughter and three granddaughters, saying, "You go girl!" Karen, a mother of a beautiful young woman, knew that I was stepmother to a preteen girl and she offered this book as a way of celebrating my growing up together with my stepdaughter.

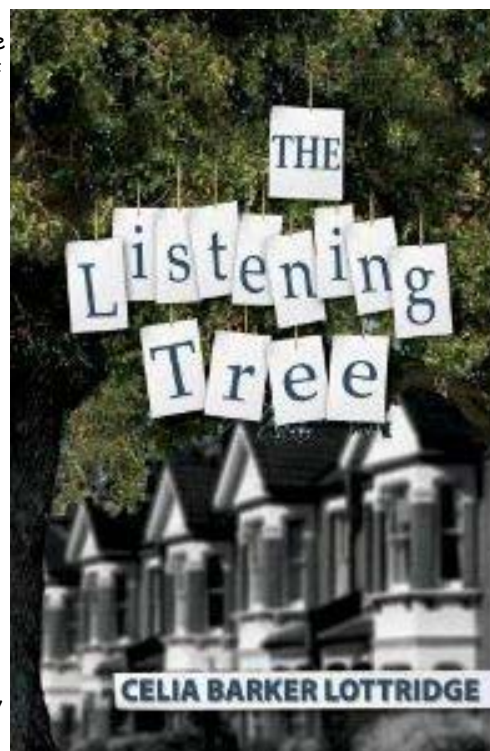
Now and again I pull the books from the shelf and revisit the tales. I remind myself that as a woman and a teller I owe it to my young listeners to break down the stereotypes and offer wisdom and courage to all.

Women Who Run with the Wolves by Clarissa Pinkola Estes; Ballantine Books, 1992; ISBN 0-345-37744-3

The Maid of the North - Feminist Folk Tales from Around the World collected by Ethel Johnston Phelps; Henry Holt & Company, 1981; ISBN0-8050-0679-6

Her Stories - African American Folktales, Fairy Tales and True Tales told by Virginia Hamilton; The Blue Sky Press, 1995; ISBN 0-590-47370-0

Not One Damsel in Distress - World Folktales for Strong Girls collected and told by



# RISKY BUSINESS

When a storyteller opens his or her mouth to tell a tale, they take a risk. Will this audience connect to my story? Will the story be too old or too young for the listeners? Will they find this story as amusing, serious, or adventurous as I perceive it? Will I have a mental block? Will they fall asleep?

This past week, I was part of the Literacy Family Day at a local school. Telling stories in school is familiar with me since I practice and share my art with students in my own school during their lunch break.

When I was reviewing with the Principal, two things concerned me. One concern was a Grade 6 class in which there were many, many, many behavior problems. The second class was a Section class of students all with behavioral difficulties severe enough that they could not cope in a regular classroom. The Section group was a mixture of students from Grade 3 to Grade 6.

I was leery going into these classes. What stories would I tell to hold their interest? What would I do if they started to act out? How do I pick a tale that will appeal to a Third Grader and still appeal to a Sixth Grader? I was going to have to take a risk when I entered both of these classes.

I brought my stool and Story Stick with me to do my storytelling. I arrived in the Grade Six class just as they were entering from the yard. The students were immediately fascinated with my stick especially the growth on top of it. They wanted to touch the stick and made some interesting observations about what the growth appeared like to them. As we talked I noticed how polite and respectful they were to me. For the story I selected "The Stolen Bride" with romance, magic and fancy sword play. They were extremely attentive. When I finished I did a review of the story in a fashion that would fit into one of their Literature programs. They had to tell me the start of the story, then, what happened next, and what happened at the end of the story. They not only repeated the story back to me; but remembered all of the smallest details. I was amazed at how much that they absorbed.

To lighten the mood, I concluded with

"Lazy Jack" which they found hilarious. The only question that they asked at the end of the tale was, "What happened to the donkey?" I couldn't believe that this had been the class with "many, many, many" behavior problems. I said my goodbyes to a very calm attentive group. *I had a great time.*

Now it was time for the Section class with the spread from Grade 3 to Grade 6. I felt more confident after my last class. When I arrived, they stopped what they were doing and quietly sat on the floor. It was a small group of about 10 students. I



started with "Anansi & Turtle". They were quiet and watched all the movements that I made and even laughed at the right spots. I finished with "Lazy Jack" - more for the older students but the younger ones found it amusing as well. I concluded to a great round of applause and they returned to work. It went well. *I had a great time.*

I also did a Literacy Family Night for my own school. It was supposed to be a short session to start for the very young visitors and a short session for the older children. It seemed pretty straight forward; but that's not how it turned out. First I started with one very young child and before I was half way through my tale there was a small group of all ages and sizes. The group kept changing and flowing in and out of the room. I had to stop and ask people if they heard the story I was going to tell because I couldn't tell if the audience was the same or not.

When I first saw the variety of ages, I panicked for a moment. I didn't feel that I had the experience to keep changing and tell to such a wide cross section of people. It was a new risk and time to find out if I could pull it off.

It went great. I even had a Grade 8 boy with his parents. They stayed for every story even for the tales for a young audience (with actions, noises, and repetitions) as well as for an older audience. It was a pleasure to see the adults and teachers enjoying themselves no matter how young the tale. *Again I had a good time.*

A couple of days later when retelling my experience to another storyteller, I realized that I was nervous and not sure if I could have handled those two classes or the constantly changing audience; but I took the risk. We all have to take risks even if we are nervous or not sure. We all have to stretch ourselves and put ourselves in new situations. Sometimes the results of our risks are good and sometimes they are not, but from these experiences we learn and we grow. We storytellers need to trust the risks.

Bill Lalonde  
1000 Island Yarnspinnors  
Brockville Ontario

# World Storytelling Day 2011

Ten years ago in 1991 World Storytelling took root in Sweden and in a matter of little time reached as far as Australia and Canada. The celebration of telling tales usually coincides with the spring equinox in the northern hemisphere and the autumn equinox in the southern hemisphere.

Each year there is a special theme for storytelling collectives and organizations to draw upon - everything from birds, to dreams to the moon. For 2011 the theme is water.

This year SC/CC awarded grants to several storytelling groups to help with their World Storytelling Events.

Visit [www.sc-cc.com](http://www.sc-cc.com) to see what other Canadian tellers are doing to celebrate World Storytelling Day and to learn more about national events go to <http://www.freewebs.com/worldstorytellingday>.

## Durham Folklore Society Tuesday March 15, 2011

World Storytelling Day will be celebrated by storytellers of the Durham Folklore Society in two concerts on Tuesday March 15, 2011 at Northview Branch Public Library, 250 Beatrice Street E. in Oshawa, ON. There will be one concert for children and their families (recommended for ages 6 and up) at 1-2:30 p.m. and one for adults with children 9 and over welcome at 7-8:30 p.m. Refreshments will be served. Admission and parking is free. The theme for 2011 is WATER. All welcome. Come



listen! Come and Catch the magic. Contact: Dianne Chandler Chair and World Storytelling Day Coordinator at 905-985-3424 or [storyteller@explornet.com](mailto:storyteller@explornet.com)

The 1000 Islands Yarnspinnners  
Thursday, March 17, 7 pm  
Iroquois Public Library  
And

## Saturday, March 19, 1 pm Prescott Public Library RIVER MAGIC

Thanks to a grant from SC/CC to celebrate World Storytelling Day, members of the 1000 Island Yarnspinnners sing songs and tell tales with the theme of the river running through them. From the shores of the St. Lawrence to the islands in the Nile, this is a great concert for good old fashioned listening. The tellers spin a relaxed array of stories and songs guaranteed to lighten the heart and ignite the imagination of all who come out. **RIVER MAGIC** features tellers and musicians from Gananoque and Brockville with Deborah Dunleavy as the host. This is a great outing for a family with children over 12 years of age, for teens, and adults alike. For more information contact the

yarnspinnners on facebook or email them at [FOS.Brockville@gmail.com](mailto:FOS.Brockville@gmail.com) or call 613-342-3463.

## Baden Storytellers Guild

Saturday, March 19, 1 - 4 pm

The Baden Storytellers Guild celebrates World Storytelling Day at the Waterloo Regional Museum on Saturday March 19. 1-4pm, tickets \$10. Info: Mary-Eileen

McCleary, (519) 634-8973, [maryeileen@thestorybarn.ca](mailto:maryeileen@thestorybarn.ca)

## Latitudes Storytelling Saturday, March 19, 7:30 pm

In honor of World Storytelling Day, Latitudes Storytelling presents "The Crown of Ariadne" featuring CBC's Tom Allen and harpist Lori Gemmell of the Kitchener-Waterloo Symphony Orchestra. Saturday, March 19, 7:30pm at Trinity United Church, 74 Frederick St., Kitchener.





# Stories Going Round

Sally Jaeger and Erika Webster celebrated 30 years of family storytelling at the Pegasus Studio on January 29.

Celia Lottridge launched her latest book, *The Listening Tree*, with a gala party at Type Books on February 3.

The Story Save Concert at the Butler's Pantry drew a large and appreciative crowd on January 15. At press time plans were underway for a one night only transformation of the Butler's Pantry into the Café Momus for a concert version of Puccini's *La Bohème*. The event features: Sinéad Sugrue as Mimi, Michael Marino as Rodolfo, Sara Papini as Musetta, Andrew Tees as Marcello and Lorne Brown as the Storyteller. Stories accompanied by Nicole Bellamy.

The MOSAIC Storytelling Festival got underway on Sunday, January 23 with *The Kings Feast*. Featured tellers were Dan Yashinsky, Brian Katz and Rainos Mutamba. This was the first in a series of six Sundays of storytelling. For more information visit: [www.stdavidstoronto.ca/mosaic/mosaic.html](http://www.stdavidstoronto.ca/mosaic/mosaic.html)

Teller Deborah Dunleavy hosts *The Crystal*, a radio storytelling program on NCPR (North County Public Radio) out of New York State. To hear the series on line go to: [www.ncpr.org/thecrystal](http://www.ncpr.org/thecrystal).

## Storytelling in Schools

Thanks to the coordination efforts of Bruce Carmody and funding from the Ontario Arts Council Storytelling Toronto is sending four of its tellers out to rural schools this year. Pauline Grondin goes to the Arnprior region.



Donna Dudinsky was selected to visit the Limestone District School Board and Bernice Hune travels to Avon-Maitland District School Board. Harriet Xanthakos takes her stories to the Bluewater District School Board.

Storytelling Toronto

7th ANNUAL TORONTO  
STORYTELLING FESTIVAL

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Past • Present • Future

MARCH 25-APRIL 3, 2011

Toronto Storytelling Festival  
2011

**There is a story for everyone.  
Come and find one for you!**

Schedule, venue, and ticketing information:  
[www.torontostorytellingfestival.ca](http://www.torontostorytellingfestival.ca)

Information:  
416-656-2445, [admin@storytellingtoronto.org](mailto:admin@storytellingtoronto.org)



# Listings — Winter-Spring 2011

## GATHERINGS



Dan Yashinsky, Storytelling Toronto's storyteller-in-residence hosts **Bread and Stories** most Saturday mornings 10-12am at the Artscape Wychwood Barns, 601 Christie St. Look for the red tent on the west side of the Barns. Open to storytellers, listeners and those who like to "talk" story. Come and be mentored as you try out new or familiar stories. Info: dan\_yashinsky@hotmail.com

**Storytelling Circle** every Tuesday at 2:15-3:15pm, 6 St. Joseph St., led by Molly Sutkaitis. Open to all. (416) 239-1345, molly-sutkaitis@hotmail.com

**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

**Stories Aloud** meets the first Friday of the month, 8:00pm, at The Story Barn, in Baden, 89 Snyders Rd. W. <http://thestorybarn.ca> Mary-Eileen McClear, [maryeileen@thestorybarn.ca](mailto:maryeileen@thestorybarn.ca) Open storytelling. Suggested donation: \$4

**The Baden Storytelling Guild** meets on the third Friday of the month, 7:30-10pm at The Story Barn, 89 Snyders Rd W. Info: Mary-Eileen McClear, [maryeileen@thestorybarn.ca](mailto:maryeileen@thestorybarn.ca) <http://thestorybarn.ca>

**The Ottawa Storytellers** meet for their Story Swap on the first Thursday of the month, 7pm at the Library and Archives Canada, 395 Wellington St, Room 156, free admission. Info: [info@ottawastorytellers.ca](mailto:info@ottawastorytellers.ca)

**The Ottawa Storytellers** sponsor Stories and Tea every 2<sup>nd</sup> and 4<sup>th</sup> Tuesday of the month at The Tea Party, 119 York St., Ottawa, 7pm. Suggested donation: \$8 or pay what you can. Info: [info@ottawastorytellers.ca](mailto:info@ottawastorytellers.ca)

**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, 7 - 8:45pm, on the first Wednesday at the Station Coffee House and Gallery, besides the Brantford VIA Station. Visitors welcome. Fair Trade coffee, Steam Whistle beer, wine and snacks can be purchased during meetings. Info: Barbara Sisson, email [taletellers@bizbrant.com](mailto: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 de l'Est ontarien. Renseignements: Guy Thibodeau, [guythibodeau@rogers.com](mailto:guythibodeau@rogers.com), [www.cceo.ca](http://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](mailto:barryrosen@sympatico.ca) or [barry\\_storyteller@yahoo.ca](mailto:barry_storyteller@yahoo.ca)

**The Guelph Guild of Storytellers** meets the 1st Wednesday of each month, 7:30pm at the Cooperators Building, MacDonnell 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

**The Montreal Storytellers Guild** meets the 4th Tuesday of the month at the Westmount Library. Info: Christine Mayr, [christine-mayr36@yahoo.ca](mailto:christine-mayr36@yahoo.ca)

**The 1000 Islands Yarnspinnners** host gatherings on the third Monday of the month at 7 pm at the Brockville Museum, 5 Henry Street. Pay what you can. March 21: Going Green - Irish Legends and Lore; April 18 - Only Fools Rush In; May 16: Of Gods and Goddesses; June 20: Monster bash - Bring a young persona along. No gatherings in July and August. Info: Deborah Dunleavy 613-342-3463 or [FOS.Brockville@gmail.com](mailto:FOS.Brockville@gmail.com).

## PERFORMANCES



*Please note that some performances may have taken place prior to publication.*

**St. Marys Storytelling** presents its 5<sup>th</sup> annual Winter Performance Series, Saturdays, 2pm at St. Marys United Church. Tickets: \$15 in advance, \$17 at the door. **Feb. 13:** Brad Woods, "The Lost Art of Listening" with guitarist Kevin Morse. **March 13:** Dan Yashinsky and guitarist Brian Katz, "Talking You In: A Canto Storia". **April 10:** Stephanie Beneteau, "Tristan & Iseult" - Info: Carol McLeod, [events@stmarysstorytelling.org](mailto:events@stmarysstorytelling.org), [www.stmarysstorytelling.org](http://www.stmarysstorytelling.org)

**The Ottawa Storytellers** storytelling series, Speaking Out/Speaking In takes place at the National Arts Centre Fourth Stage, 7:30pm. Admission: \$15/\$12. **Feb. 17:** Beyond the Bounds: Outlaws and Vagabonds, with Katherine Grier, Tom Lips and Phil Nagy. Info: [info@ottawastorytellers.ca](mailto:info@ottawastorytellers.ca), (613) 322-8336.

**The Legless Stocking** - aka Lorne Brown and Cathy Melville, presents a most intimate version of "La Boheme" at The Butler's Pantry, 591 Markham St., Toronto, Feb. 12, 7:30pm. Tickets: \$22, \$17 if ordered in advance. Lorne Brown joins with 4 opera singers and a pianist to present this most romantic of operas. Bring tissues! & come early for a pre-concert dinner. Doors open at 6pm. Tickets: [tickets@storytellingtoronto.org](http://tickets@storytellingtoronto.org)

**Historical Storytelling** at Waterloo Regional Museum, Kitchener, in partnership with Mary-Eileen McClear of the Story Barn in Baden. 7:30pm. Tickets \$15/\$12. Info and tickets: (519) 748-1914, <http://www.waterlooregionalmuseum.com>

**Tues. Feb. 15:** Aaron Bell tells Oral Traditions along the Grand, including the Iroquois creation myth, in his unique & memorable way.

**Tues. March 15:** Ruth Stewart-Verger tells Iron Horses: Riding the Rails into Canada's Past. Railroad tales, including a humorous Canadian train robbery.

On March 16, at 3:00 PM the Cobourg Public library's new Alice D. Behan Library branch in the Vincent Massey Community Centre [7060 Lake Street](http://7060LakeStreet) invites families and community to a lively musical storytelling concert with storyteller Heather Whaley. Contact: Rhonda Perry

[rperry@cobourg.library.on.ca](mailto:rperry@cobourg.library.on.ca) 905-372-9271

On March 17, at 2:00 PM the Peterborough Public Library 345 Aylmer St. North presents Buckets of Stories and Songs for Ages 4 and Up. Join storyteller Heather Whaley for a fun-filled musical storytelling journey with tales and tunes from Canada and around the world. Contact: Laura Murray 705-745-5382 x2362

[lmurray@peterborough.ca](mailto:lmurray@peterborough.ca)

**Mosaic Storytelling Festival** continues on Sundays until April 3 at St. David's Parish Hall, 49 Donlands Ave., Toronto.

Info: [www.stdavidstoronto.ca/mosaic/mosaic.html](http://www.stdavidstoronto.ca/mosaic/mosaic.html) or 416-469-2878

**Sunday, March 6, 3pm:** International Women's day with Gail Fricker; **Sunday, March 20, 3pm:** Celebration of Spring with Sandra Carpenter Davis; **Sunday, April 3, 3pm:** April's Day Celebration with Aubrey Davis

## WORKSHOPS



**Storywyse Oral Tradition Storytelling** and hosts Brenda Byers and Hildy Stollery present Wandering Workshops, Saturday February 19, 9:30-4:30pm at Holy Cross Lutheran Church, Burlington. Features workshop leaders Lorne Brown (Ballads for Children); Diane Halpin (Origami: Stories Unfolding); Barry Rosen (Storytelling for Beginners) and Mary-Eileen McClear (History, Her Story, Our Stories: Finding and creating historical stories).

Pre-registration required: \$40 single workshop, \$70 for two. Info: Brenda Byers, (905) 637-3071, [brenda@storywyse.com](mailto:brenda@storywyse.com), [www.storywyse.com](http://www.storywyse.com)

**The Parent-Child Mother Goose Program** is sponsoring two workshops this winter at the PC-MGP offices, Suite 500A, 720 Bathurst St. (at Bloor St. W.), Toronto. Cost of each: \$132.75 for members, \$154.90 non-members. Info and registration: (416) 588-5234, x21 or [mgoose@web.net](mailto:mgoose@web.net), <http://www.nald.ca/mothergooseprogram/workshop.htm#on>

**Comeuppance: Storytelling & Tricksters Speaking Truth to Power** with Chris Cavanagh of The Catalyst Centre. This workshop will explore trickster stories, wisdom, pedagogy & politics. We will discuss and share stories as a form of popular education in struggles for social, political and economic justice. Friday, April 8, 10:00-4:00. @ Catalyst Centre studio (Bathurst & Bloor, Toronto) - PWYC. Info: [chris.cavanagh@catalystcentre.ca](mailto:chris.cavanagh@catalystcentre.ca) (416) 516-9546, [www.catalystcentre.ca](http://www.catalystcentre.ca)

## OUT-of-TOWN COURSES

**Storytelling Stepping Stones** taught by Deborah Dunleavy at St. Lawrence College, Brockville Campus, July 18 - 22. *Enjoy a storytelling getaway in the heart of the 1000 Islands.* - Step into the art of telling stories. Discover the magic and power of your own voice, manner and way of spinning a good yarn. From fairytales to personal experiences the group supports each other in their journey to tell stories. At the end of the week participants may choose to tell their stories to invited guests at a local café. Material fee: \$5 to the instructor. Cost for five days: \$268.20. Senior (65 and up) discount: 25%. To register: 1-866-276-6601 (press 3) or [www.stlawrencecollege.ca/summerarts](http://www.stlawrencecollege.ca/summerarts). Accommodation is available at the college. To reserve: 1-877-225-8664 or email: [bresidence@sl.on.ca](mailto:bresidence@sl.on.ca) or visit: [www.stayrcc.com/brockville](http://www.stayrcc.com/brockville).



## STORYTELLING TORONTO EVENTS



Info: (416) 656-2445  
[www.storytellingtoronto.org](http://www.storytellingtoronto.org),  
[admin@storytellingtoronto.org](mailto:admin@storytellingtoronto.org)

**As I Roved Out: Ballads and the Art of Storytelling** taught by Lorne Brown, 5 Wednesday evenings, 7-9pm, April 6 - May 4. Here is a unique chance to work closely with an experienced storyteller and balladeer in an intimate setting. Singing ability is not a prerequisite. Take part in an in-depth study of the old ballads, live and on recordings. At the end of the course each participant will present a ballad, either sung, recited, or told in story form. Each participant will receive three uniquely prepared CDs containing at least 60 traditional ballads. Fee: \$210. Info: (416) 656-2445 [www.storytellingtoronto.org](http://www.storytellingtoronto.org) - [admin@storytellingtoronto.org](mailto:admin@storytellingtoronto.org)



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