

An Epic Journey with Diana Tso

Interview by Deborah Dunleavy

DD: You recently toured “Red Snow” to China but I want to start at the beginning. What was your personal reason for creating the play? Was your family affected by the events of the Rape of Nanking?

DT: I never knew how deep the scar between Japan and China really was until I came across a documentary called “In the Name of the Emperor” by Nancy Tong on the television in 1997.

I was angry and shocked that this holocaust and World War II history was excluded in our education and that there was a collective silence and amnesia about the Rape of Nanking.

In the West and in 1997 there were no films, no plays and no literature (until Iris Chang’s publication in the latter part of that year). As a theatre artist, I felt that it was my responsibility to use the stage as my public and creative platform to speak and give voice to the survivors and the 300,000 voiceless who were murdered in 1937.

I began my research and then met Iris Chang during her Justice Campaign and book launch across North America. She gave me her business card, telling me to call her if I needed any information in respect to writing my play. Unfortunately, I never called as my research and writing became a very solo journey and a personally tormenting one as no one in my community wished to speak about the war.

I was determined to write this play despite my parents’ discouragement. They said no one would come to see my play because no one will pay to relive the pain and suffering. My reason for writing the

play evolved from anger. I wanted everyone to know the truth behind the story’s message which is that of our need for collective healing and our need to have a dialogue about reconciliation and global peace.

Red Snow is based on the collective testimonies of survivors of Nanjing whom I visited and interviewed in 2008 and 2009. The places in the play where the granddaughter visits in Nanjing and her experiences there reflect my own journey in my research. The mother’s experience of the Japanese Occupation in Hong Kong when the Japanese and Chinese students were segregated was my mother’s actual school experience. This was the first war story she shared with me. It was emotional for both of us in the writing of this play. Thus the story of *Red Snow* is a collection of true experiences from survivors, my family and my life woven together with created characters and circumstances.

When I began writing this play my father had recurring nightmares of his experience of Japanese soldiers chasing he and his mother when they were on their way to get rice in Shanghai. They lived in



the French Concession where they were protected from the Japanese but when they had to leave the concession, my father was either beaten or chased by the soldiers as he tried to protect his mother. He was about ten years old then. When my parents moved into a condominium, he had to make sure the bed was against a

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A Note From the Editor



Be thankful that I am not a nuclear physicist. The world would be decimated. Be thankful that I am not a neurosurgeon. The list of medical mishaps would be appalling. Be thankful that I am your humble editor prone to error only on the page.

It was brought to our attention that Chris and I had made a number of blunders on the last edition of Pippin. We are human. Last October our personal lives were distracted from all other responsibilities other than caring for our families and loved ones. Now that things are more stable we hope that we have produced a newsletter that isn't so much of an embarrassment to our readers.

Criticism is a valuable teaching tool, both to give and to receive when it is either invited or strikingly necessary. On one hand I was delighted that enough

people actually read Pippin to notice. Now that is good news.

It is a challenging task, editing the numerous submissions that come in. To start with they arrive in every imaginable format. Some are imbedded in emails and are a vast array of colours that I must change to black. Some people underline titles or use bold letters. Other folks indent paragraphs while others do not. Then there is the grammar and spelling. And spacing is always an issue.

Please don't get me wrong. I want you dear reader to keep sending news to Pippin. But it would be most helpful if you could send it in a "Word" program, size 12, in Times New Roman. If only computers could talk better to each other the way we communicate with our stories then maybe it would be an easier task.

This is a full edition which will take me a good three to four days to edit. Thankfully I have some lovely Irish tea and the sun is shining brightly through my office window. Cheers.



****NOTA BENE****



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.

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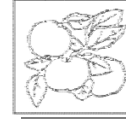
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PIPPIN is the newsletter of
Storytelling Toronto



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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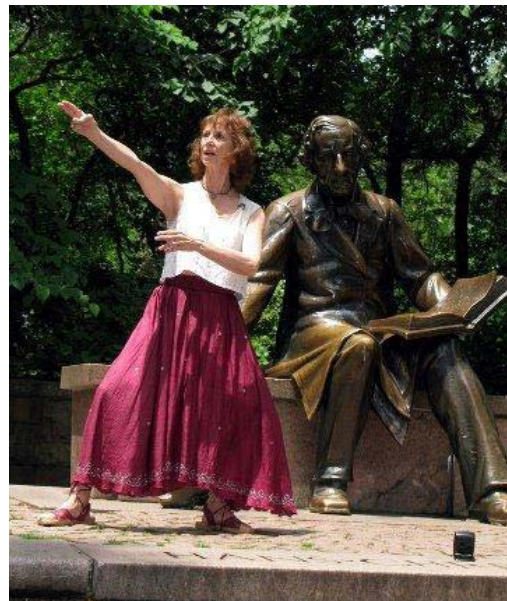
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Passages: Remembering Diane Wolkstein

Submitted by **Dan Yashinsky**

Like so many in the storytelling movement, Diane's book *The Magic Orange Tree* was a revelation and inspiration. For those of us who didn't come to storytelling through an oral culture, her evocation of Haitian traditional storytelling was irresistibly real and thrilling. Of all the books that we encountered in our early days, this was probably the one that truly launched us on to the way of the storyteller. Her other books built on this incredible foundation, and she always wrote with a keen ear for the oral rhythms of language.

I knew Diane through Joan Bodger, and we were both full-fledged members of the Tribe of Joan. Under Joan's ferocious tutelage, Diane and I - and so many others - grew to understand that storytelling was a demanding, fulfilling, world-mending art. The only comfort in saying such an early goodbye to Diane is the thought that she and her old friend Joan will be able to trade stories, epics, myths, and endless anecdotes wherever the spirits of great storytellers and teachers gather after their bodies return to mother earth.



Your Story, Your Voice, Your Gift

Submitted by **BJ McCabe**

I am on a mission to help people tell their stories. Why? I believe knowing our own and others' stories enriches, humanizes, frees, and sometimes saves us. I keep hearing myself saying out loud to strangers that everyone has an important story to tell and that it is important to find and tell that story. Maybe, I just need to believe that every life is significant.

To help people tell their most compelling stories and shape them into story gifts I started with admitting that I didn't know what I was doing. I asked people to help me figure out "the process" through sharing their experience with me. Out the gate I was fortunate to get to work with some amazing teachers, generous women who told me what parts of the process worked for them and what didn't. I kept my own notes of how I felt about hearing personal stories, writing the stories, waiting for what seemed like an eternity for feedback, and dealing with my own gut wrenching emotions. I documented my journey to remember the unexpected joy, make sense of the trials and capture the lessons learned. I would like to share three insights.

1) In the process of working with a wide range of people, I have stumbled upon irony. People with really interesting stories to tell, generally have no great need to tell their story. Conversely, people with a great need to tell their stories tend to repel people. I see listeners emotionally moved to embrace one storyteller while physically pulling away from another. The pivotal difference between the two types of storytellers I believe is time. I believe that life stories have their own rendering time before they can be told with effectiveness. If the story is too fresh, it may be too raw with feeling. Allowing enough time to land in a good place improves the ending of most true stories. Time tends to dissolve the big overwhelming emotions such as anger and replaces it with new understanding. Personal stories of overcoming adversity need time to cure before they become gifts to a listener!

2) Being kind to everyone's story has been my biggest personal challenge. I set off with the premise that I cannot dislike someone once I know their story. I have met some people who I like less when I hear their story.

3) I learned that the gift of story is soulful for the storyteller. Elane Finley, the first person's story I wrote, gave me the third insight. Elane said, "Telling your story changes the life of the storyteller. When I told you my story and you returned it to me as a written story, my story changed. It made me look at my experience as a story. It made me ask myself, "Why did I create that reality?" It woke me up and forced me to see what is going on with the story. For me, it opened a relationship with my soul. I felt as though I was coming back home."

Heartfelt thanks Storytelling Toronto! I feel immense point of pride in receiving the Alice Kane and Anne Smythe storytelling grants in support of Your Story, Your Voice, Your Gift. I will keep doing this work because I love to.

BJ McCabe

Conference Speaker / Workshop Leader

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In Praise of Memory Work

Reflections by Lorne Brown

Like most storytellers I'm sure, I'm often greeted by audience members at the conclusion of a program telling me how impressed they are with my memory. They are being kind, of course, and I hope I respond appropriately, but it's a compliment that ranks low on the scale of compliments I'd like to hear. I usually point out that I haven't memorized my story, it's just a story I know really well, so I can tell it.

Whenever I teach storytelling, I stress that the teller should not memorize the story but should be so familiar with it that it practically tells itself. Lately, however, I've come to the conclusion that I and most storytellers are so intent on not memorizing a

story that memorization has become a dirty word. But should it be?

For one thing, retelling a literary tale often means sticking as close to the author's words as possible; in other words, memorization.

For another thing, if you sing a ballad – and ballads are an important form of storytelling – you have to memorize the words. You simply cannot blissfully sing along, making up your words to fit the story as you go along. Or at least I can't.

For yet another thing, the art of recitation is also an important part of storytelling. It seems to have mostly died out, but I'm happy to say it is

flourishing in Newfoundland where it is definitely alive and well.

I am old enough that I actually remember listening to a recitation in Ontario as a form of entertainment. As a boy I was staying with my aunts and an uncle in Ottawa, probably back in the late 1940s. My Aunt Lile was a superb horsewoman who kept a horse



Lilith and Alfreda

of her own and boarded another horse as well. Her horse was Silver and the boarded horse was Jorricks, misnamed after the famous horse Jorris in Browning's "How They Brought the Good News from Ghent to Aix". Jorricks' owner was a young woman named Alfreda; I can't remember her last name. Besides being a lover of horses, she was also a talented practitioner of the art of the recitation. My aunts kept telling me that I had to hear her do a recitation, but the opportunity never seemed to present itself.

However, one evening after the horses had been ridden, groomed and bedded down for the night, we were

all sitting around in the living room, enjoying some crack. No, not the illegal stuff; just good talk! Suddenly my Aunt Jean asked Alfreda to do a recitation. I then learned the first step of a reciter: to play coy. After many requests from everyone – and I was used as the major reason: "Lorne has never heard you!" – Alfreda finally

succumbed. She sat forward in her chair and we all settled back in our chairs. You could hear a pin drop. Then she launched into her recitation. What followed was pure magic, possibly my first understanding of the power the spoken word can have.

I have to confess I don't remember her piece, no doubt weakening my argument, but then, it

was over sixty years ago. I suspect it was one of the monologues Stanley Holloway made famous about Sam Small.

Recitations or monologues were extremely popular back in the days of parlour songs. When families finished cleaning up after dinner they retreated to the parlour. Perhaps someone played the piano, parlour songs were sung as a group or as solos, and one or two people could always be counted on to present a monologue. Those, of course, were the "dear dead days beyond recall" as one of the parlour songs so nicely phrased it. But the

(Continued on page 5)

art of the recitation continued on, still bravely performed by a few storytellers today, and, as I mentioned, flourishing in Newfoundland.

Memory Work (note the upper case letters) was part of my school curriculum as a student in Toronto. From grade 4 to well into high school, my teacher would announce at the beginning of the school year how many lines of memory work we had to complete that year. It was usually around 200. Every now and then throughout the year I would venture forth to my teacher's desk, recite the poem I had just learned, and have the appropriate number of lines subtracted from my total. Although we could memorize any poem or passage of our choosing, we were given suggested selections from our reader, often including Biblical passages. Titles were kept on record, so I could not recite a poem I had learned the previous year and have it count for the present year.

Just about every one of my teachers told the class the same thing: It's easier to memorize when you are young. Poems that you learn now will remain with you for the rest of your life. Often, the teacher would speak of her mother of vast age (probably in her sixties, which seemed so far away as to be totally unrealistic) still fondly reciting favourite poems learned as a child. This advice struck me as irrelevant at the time, but as I still remember it now, it definitely stuck. And so I developed the habit of memorization.

My repertoire of learned passages increased. I was surrounded by good examples such as my father, who was forever quoting bits of favourite poetry at every available opportunity: the "Rubaiyat of Omar Khayam", "Not Understood", and various others. When King George VI quoted a line from a poem in his Christmas address of 1939, all sorts of people sought out the poem and memorized it. In case this is pre-history to you, gentle reader, the line was, *And I said to the*

man who stood at the gate of the year: 'Give me a light that I may tread safely into the unknown', and the poem was "God Knows" by a London School of Economics teacher names Minnie Louise Haskins. This was also an age where newspapers published hard-to-find poems sent in by readers. No Google back then.

Tempora mutantur ... Times change and we change with them. Gone is Memory Work from the school curriculum, although vestiges remain: ("In Flanders Field" is still learned and recited on Remembrance Day.) Newspapers no longer publish hard-to-find poems of interest. My father is no longer around to quote, *The moving finger writes: and, having writ, moves on; nor all thy piety nor wit shall lure it back to cancel half a line, nor all thy tears wash out a word of it.* Few storytellers have recitations in their repertoire.

Some do, of course. The late David Parry had a huge repertoire of recitations. Dan Yashinsky recites whole chapters of Chaucer in the original Middle English. Paul Conway delivers recitations with skill and aplomb. Lynda Howes held a roomful of veterans in Sunnybrook spellbound with her recitation of Yeats' "The Stolen Child" *...For the world's more full of weeping than you can understand.*

And me? Sadly, I let most of my youthful repertoire of recitations lapse, but I'm becoming a born again reciter. Once more I love the task of memorizing a poem. Beside my bed are well-thumbed copies of Bruce Vance's "Narrative and Rhythm" (undated), "The Nation's Favourite Poems" published by the BBC in 1998, and "Committed to Memory - 100 Best Poems to Memorize", John Hollander, 1996.

My mother and my big sister both died with Alzheimer's. Perhaps that is an added incentive to keep my brain working, and memorization of poems and ballads does indeed keep my brain working. Medical researchers have not yet proven that this works, but I figure

it can't hurt. Here again I have another role model: Mr Alan Sweetman, who was once the Superintendent of Public Schools in the old Toronto Board of Education. I respected him greatly, and well remember being at his 98th birthday party where he announced that he had again taken up memorizing poetry. Struggling to his feet, he stood tall and dignified and recited several of the old classic poems to great acclaim. He is now gone but his example still shines brightly.

And you, gentle reader? In this age of over obsessive texting and Googling, dare to do something decidedly old-fashioned. Seek out some poems, find one that leaps off the page and memorize it. You will have a friend for life; no need to Google it, it will be in your heart. Remember that old phrase: "Learn it by heart"?

Ruth Sawyer, in her "Way of the Storyteller", had a chapter entitled "Shall We Have Poetry in the Story Hour?" You can imagine her answer. Several poems she quotes in that famous chapter have become part of my repertoire. John Masefield's "Sea Fever" is included on my StorySave CD. And the following poem by Seamus O'Sullivan I have recited countless times – prior to playing a tune on my recorder, at a funeral, to open a storytelling session, and to myself just for the sheer pleasure of it.

*A piper in the streets today
Set up, and tuned, and started to play,
And away, away, away on the tide
Of his music we started; on every side
Doors and windows were opened wide,
And men left down their work and
came,
And women with petticoats coloured
like flame,
And little bare feet that were blue with
cold,
Went dancing back to days of gold -
And all the world went gay, went gay,
For half an hour in the streets today.*

Ah, the pleasures of Memory Work!

Book Nook:**Stories Always: a Review of Ruth Kirkpatrick's Storytelling Resource Pack**

Submitted by **Michael Williams, Co-Editor of 'Therapeutic Storytelling'** Storytellers and those who care for the well-being of children will welcome Ruth Kirkpatrick's *Stories Always* Resource Pack as an invaluable and inspirational source of stories and workshop ideas and practices.

Ruth is one of Scotland's most innovative storytellers and workshop facilitators with years of social work experience. She has worked with children and young people in the classroom, residential care homes, prisons and other centres. Every story and idea in the pack has been tried and tested.

The pack itself is beautifully produced, consisting of a selection of ten engaging stories drawn mostly from the Celtic tradition, stories such as "The Legend of Beira and Bride," "The Seven Ravens," "Tatterhood" and others including a tale of that legendary Irish warrior, Finn McCool. Each story is followed by a range of activities designed to assist children with social skills, emotional literacy, active

listening, empathy and compassion as well as offering the storyteller advice on how to choose and tell a story. The large-format, 138-page, coil-bound book is easy to use and illustrated handsomely by artist Catty Flores. The resource is also complemented by 2 CDs featuring Ruth's storytelling with accompanying music from fiddlers Jenny Gardner and Gica Loening.

Stories Always can be used by anyone working with primary school-aged children, whether one-to-one or in groups (much could also be applied to teens and adults). Activities can be used sequentially or as an occasional resource. Every story and activity are carefully explained and linked to a range of themes, discussion points and interdisciplinary approaches—storytelling, social skills, art, music, and movement—so you can be sure there's something here for every learning style and interest.

In sharing these stories and activities, writes the former Bishop of Edinburgh Richard Holloway, "Ruth is passing on to

the future some of the great stories of the past so that our children will be enriched and challenged by their timeless wisdom." The *Stories Always* Resource Pack is available from Ruth's website (www.storiesalways.co.uk) and Amazon.co.uk. Highly recommended and a great way to start the New Year.

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Michael Williams, Ph.D. is a professional storyteller, story coach, narrative and leadership facilitator, film-maker and writer. He is also the Co-Editor of 'Therapeutic Storytelling,' co-founder of *Stories for Health*, and co-facilitator of the 'Narrative Approach to Transformational Leadership' programme for the Aberdeen Leadership Forum and On Purpose Leadership Consultants. He is available for workshops, talks, story coaching and mentoring, and for creating short films of your story and passion. Michael is a parent, grandparent and life-long learner living in Edinburgh Scotland. Contact Michael at iamthestoryteller@gmail.com or visit www.rjmwilliams.co.uk.

SC-CC Gathering: Coffee, Cake, Workshop & Tell-Around

Sunday, January 20th was an excellent example of how storytellers from across Ontario eagerly gather together. We met in Burlington at Holy Cross Lutheran Church.

As part of our ongoing campaign to attract new and renewing SC-CC tellers and supporters, we invited members and those who intended to sign up for membership to join us for the 'Coffee, Cake, Workshop and Tell-Around.' And it worked! There are now 6 new members and various others renewed. Welcome, all!

There were 26 of us and those who were kept away by nasty weather were sorely missed. (Paul and Leslie, though fine Voyageurs, were trapped by snow and ice up in the north country.) Phil Nagy, the new Vice-President of SC-CC, and Anne Nagy, our Eastern Rep, were there to greet us and spoke with relish about the upcoming 'Tell Me Everything!' conference to be held in Ottawa, July 4th to 7th. There will be information on the SC-CC website

soon but for now, suffice to say, a grand experience is being planned and everyone will want to be there! It is wonderful to have such meaningful connections to the Board.

In one hour, Mary-Eileen McClear



took us through 'Beginnings and Endings,' a brilliant blend of workshop and discussion. We explored beginnings before 'Once Upon a Time' and endings after 'Happily Ever After,' all of which leads to taking our listeners inside narrative and safely bringing them back out. A quote from a participant: "Engaging, delightful and provocative-in-a-reflective-sense." Our Tell-Around was a wonderful offering from hilarious personal stories to folktales with a twist and an interactive song we will not soon forget. One hour only got us around half the circle. Next time we'll begin with the other half.

We would love to have a good representation of Ontarians at the Ottawa Conference. If you have not attended before, rest assured there will be friends to make you welcome! Submitted by June Brown and Brenda Byers

Soothe the Savage Beast

Submitted by Bill Lalonde

Music has charms to sooth the savage beast. No, no, that's not quite right. It should be "storytelling has charms to sooth the savage beast."

Over the many years that I have worked in the school system, I have often had contact with "street kids". I'm talking about those children who spend a lot of time on the streets, especially at night. They know how to protect themselves against others. They are usually caught doing something in the community that they shouldn't be doing and having encounters with the local police. They don't like coming to school and when they do, they do very little home work or class work. And they are the ones most often spending time in the Principal's office explaining their unacceptable behavior. The greatest majority of these students happened to be boys.

I also worked with other students who had great difficulties with school, either in the classroom or on the school yard. They often had difficulties interacting with other peers and school staff members. Many of these children had home issues that they brought to school or had a learning difficulty that required specialized assistance. Too often they were sent to the office or were being given consequences for their actions.

I learned very quickly that this group of young people craved having stories told to them. I discovered they were the most attentive in the whole class when I was narrating a tale. They were the ones that were stretching their necks out to see past those in front of them so that they could see my facial expressions. They were the most focused on my telling.

One day when, when I was going to start my tale, the boy beside one of these "street kids" was talking and fooling with his friend. The "street kid" turned to him and told him to be quiet and listen to the story or he would beat him up at recess.

As part of my job, I was assigned a

classroom to supervise during lunch hour when the students were eating. This past year, I had a very large class crowded into a very small room. To keep control, I told them a story each week when I supervised them. They were quiet and attentive and cleaned up the class before going out for recess so that I would tell them another tale the following week.

To change things in that classroom, I decided one week to ask them to tell me a story. Some of the students were quick to respond; but one really surprised me. It was a girl who would always speak so low that I would have to get right in her face and I still couldn't hear her. During my regular lesson time in that classroom, she would not answer or reply so low I couldn't hear her. This young lady stood up in front of the class and told a story loud enough for the whole class to hear. She did a really good job of telling. I was amazed!

I also had a Grade 05 class that had a lot of rambunctious students who kept breaking the rules and were often in trouble. I had to share my teaching time with another teacher who came in for only one lesson a day with them.

The first day, I told the class that I had a lesson to present. If they showed respect such as put up their hand instead of shouting and if they put a good effort into their answers, and I was able to complete the lesson, then I would tell them a story before I left. I knew they wanted a story because they had heard me tell before and they really liked it.

Unfortunately they were noisy, spoke out, fooled around and I couldn't complete my lesson. I started to leave. They shouted that wanted their story. I told them that they hadn't done as I had requested. I left the room. As I was leaving I heard a lot of dissent and unflattering comments.

The following week, I told them the same rules. That week they were respectful, put up their hands to answer, put a good effort into their work and I completed my lesson. I told a story to a

hushed and extremely attentive class.

I had no problem for the rest of that school year. The teacher that I was sharing the time slot with was amazed. She said that she had never seen that class so quiet and attentive. She also said that she enjoyed listening to the stories as much as the students did.

I have learned that the students, especially the needy and troubled kids really enjoy my tales. I wondered if to them it is like the parent who takes the time to sit and read stories to them. Just as the parent shows that they care, I show them that I care about them. Having worked with many of those students over the years, I began to become very attached to them, not unlike an extended family. I wanted them to succeed.

Many of my stories have a lesson and some are about my own life story. Often, the students will ask me questions or want to talk about the content. It's an opportunity for them to tell some of their own stories. Some need to share their stories to be able to survive another day, and to feel that they are alive, and that they are values for who they truly are.

I wanted them to gain courage to meet their every day challenges like the characters in my stories. I wanted them to forget the pressures, hurt and struggles that they were experiencing each day just for a little while. I wanted them to learn about choices and consequences. With my stories they were invited to dream about the hero of my tale. They could laugh and even experience a few pleasant moments in the day.

Yes, stories are magical and needed by all of us, especially the troubled ones. It is true – storytelling does have charms to sooth the savage beast.

BILL LALONDE, is a wise sage of the art of story weaving. With a background in education and working with youth Bill brings the healing power of the spoken word to his creative and uplifting tales. Hailing from Brockville, Bill is a member of the 1000 Islands Yarn-spinners and has been a teller regionally as well as in Toronto for over ten years.

Stories Can Change Your Life, Stories Can Change Your World

An introduction to the Development of the Creative Imagination with Master Storytelling Inger Lise Oelrich of Sweden, December 2012

Submitted by Dawne McFarlane

This workshop came highly recommended by a dear friend who is extremely trustworthy in such things, so I signed up in advance. But when the bluster of Christmas whirled all around me, with all the trimmings of family, I must admit that the spirit was willing but the flesh was exhausted! The thought of a workshop intensive was not at the top of the list though it had been checked twice. What a gift to pour my tired self into the sacred space of Inger Lise's workshop and find renewal.

When the space is created, the story can be told. That's what the workshop was about for me; creating the space, listening, and telling stories. Inger Lise invited us as a community to gather together and create a space of respect and reverence, invite the storyteller to step forward, and ask for a story. This separate space, where respect and reverence can give way to awe, becomes sacred. The stories come from "behind us," we stir them in the space we have created, and we



Dawne McFarlane

are all changed with this experience. Connections are made, hearts are opened, minds are engaged, and transformation can happen. New connections, new ways of thinking, and new ways of being are possible.

We were a diverse community of familiar strangers; storytellers, teachers, magicians, and musicians from around the world. Several people from the group brought grief into the room with them, mourning the loss of a young man's life to violence in the Regent Park community. Inger Lise held a healing circle using the tools of Celtic blessing traditions, and each of us offered a wish connected with images from nature for the young

man and those who love him. Tears watered the fertile place of hope. We listened to stories and worked with picture images from them, drawing them and describing them to each other. We clapped and stomped and spoke our words into a great mythic silver bowl and let them resonate. There were stories from our own lives, from fairy tales, and spontaneous ones that unfolded. It was an opportunity to reflect on our intentions in this work, inwardly and with the group. Inger Lise spoke to us of storytelling as a social activity, a place where the questions unite us, where we

can meet the challenges of our times in a new way that's as old as the hills.

This workshop was organized by Diasporic Genius (www.diasporicgenius.com). David Buchbinder's project has been working in the Thorncliffe Park community using Inger Lise's vision and method for the past year, connecting people from all over the globe who live right here. Inger Lise Oelrich is a theatre director, storyteller and adult educator who travels widely working with storytelling as a healing and transformational art.

DAWNE McFARLANE is a storyteller, Waldorf teacher, dancer and writer.
www.dawnemcfarlane.ca

Stories Going Round

Among several storytelling gatherings celebrating Christmas and the New Year over the holiday season, was a special afternoon at Heather Whaley's featuring Argentine storyteller Silvia De Cesare, who partnered with Heather in Buenos Aires at their 2011 storytelling festival. Old and new acquaintances welcomed Silvia (who is expecting her first child in April) and later entertained one another with an

open mic, good food and plenty of laughter! Silvia said it was one of the highlights of her trip and thanks everyone for making her feel so comfortable among us when she visits Canada.

Ventriloquist/Storyteller Yehudit (Judy) Shier Weisberg and "Yossel" performed for children at the Pearson Convention Centre on Dec 9, and Yehudit and "Aunt Hannah" told an afternoon of Jewish stories for the Haverim (seniors) program at Beth Tzedec on Jan 7.

On January 30 Maria Ordonez, Taima Tyebjee, Celia Lottridge and Ruth Danziger told stories from "I Bring You a Story, Folktales That Have Travelled" at Wonderbooks.

MOSAIC STORYTELLING FESTIVAL: TALES FROM AROUND THE

WORLD began on January 20th and runs until March 17th at the parish hall of St. David's Anglican Church in east end Toronto. Tellers include Lorne Brown, Dianan Tso, Nathalie Vachon, Marylyn Peringer, Mariella Bertelli, Hugh Cotton, Pat Bisset, Dan Yashinsky, Sandra Whiting and Mutamba (Moyo) Rainos.

On Saturday, Feb. 23, t the Waterloo Regional Museum **Anna Kerz** told "With a Stone in My Pocket", touching and amusing personal tales of childhood that take the listener from a DP camp to a Toronto rooming house. Music provided by **Susanne Farrow**.

Please let Pippin know what you have been doing so that we can celebrate the wonderful work you do as storytellers. Send your notice to: teller2go@gmail.com



Gathering at Heather Whaley's

Pauline Grondin Honoured

Pauline Grondin's name will be included on the Ireland Canada Monument being constructed in Vancouver B.C. The monument honours Irish Canadians for their immense contribution to Canada. Pauline is one of 100 Canadians receiving recognition. Her name will appear with Bobby Orr, Lester Pearson, Timothy Eaton, Pat

Quinn, Sir Frederick Banting and other notable Irish Canadians.

Pauline's mother arrived in Canada from her Native Ireland with her parents in 1921. Although she is tenth generation French Canadian on her father's side of the family, she also has her Irish citizen-

ship and is considered an Irish citizen of foreign birth.

The announcement of this latest honour concludes an amazing year of added recognition for Pauline as a teller of history for the 1812 bicentennial festivities throughout Ontario.

TORONTO STORYTELLING FESTIVAL

Please save the dates! MARCH 16 -24, 2013

The festival launches on March 16 with storytelling all around town: Bata Shoe Museum, The Market Gallery, Artscape Wychwood Barns, Canadian Gay and Lesbian Archives, The Inner Garden, Japan Foundation.

On March 20, World Storytelling Day, we're celebrating by having a first-ever conference on storytelling in the classroom and beyond. Featuring Dr. Kristin Wardetzky, who has done groundbreaking work on the impact of storytelling on kids living in Berlin's poorest neighbourhoods, the conference is for teachers, student teachers, storytellers, and community animators. To register, please visit: <http://www.storytellingtoronto.org/site/the-storytelling-teacher-telling-tales-in-and-beyond-the-classroom/>



Jay O'Callahan

From March 21 - 24 the festival continues with a stellar roster of storytellers from Toronto, Canada, and abroad. Featured guests include Louis Bird, Ron Evans, Gayle Ross, Jay O'Callahan, Eric Michaud, Matthew Byrne, Marta Singh, Sandra Shamas, Corin Raymond, and a great mix of yarnspinners, myhtellers, tradition-keepers, spoken word artists, ballad-singers, and storytellers.

The website is in progress, with full schedule and ticket details available by Jan. 30. Please drop by www.torontostorytellingfestival.ca for my Director's Invitation.

See you there,
Dan Yashinsky
Director, 2013 Toronto Storytelling Festival



Kristin Wardetzky

CANSCAIP MEMBERSHIP

Are you a member of CANSCAIP (Canadian Society for Children's Authors, Illustrators and Performers)? If not, it may be advantageous for you to join. CANSCAIP is an excellent networking organization, with some meetings featuring performing members. Among the many benefits are regular monthly meetings (in Toronto, Montreal, and Edmonton), a quarterly newsletter, the opportunity to post information about events, and more.

There are opportunities to join as a 'friend' or as a 'full member'. Full membership entitles you to a member page on

the website. If you regularly do paid gigs, you are eligible to apply for full membership. For details visit the CANSCAIP website at www.canscaip.org. At the bottom of the home page is a boxed section called 'Benefits of Membership'. This link will lead you to the specific details.

Non-members are welcome to come to one or two of the monthly meetings before joining. So why not check it out? In Toronto, the meetings are held the second Wednesday of every month, Northern District Library, 7:00pm. Watch for

the Performer Meetings. The website lists topics in advance.

Are you interested also in illustrating and/or enhancing writing skills? Perhaps writing retold folktales? Or your own original stories? CANSCAIP has a strong writing emphasis and offers a writing mentorship program. Other questions? Contact CANSCAIP Performer's Rep, Kari-Lynn Winters kari@kariwinters.com, 905-641-0019 or Laurel Dee Gugler, Membership Rep, 416-506-0190. For more information visit: <http://www.canscaip.org/>

(Continued from page 1)

wall with a thin mat against it because, in his nightmares, he would kick the wall defending himself and his mother against the soldiers. My mother remembers sitting on her father's shoulders in Hong Kong rallying people to donate money to the Chinese army to fight the Japanese and defend their countrymen.

What is extremely hard in the hope for reconciliation is that Japan has still not taken responsibility for the Rape of Nanking. Japan has not apologized nor compensated the survivors. Even today this history leading up to World War II is excluded from Japan's school textbooks.

DD: *When did you begin working on the play?*

DT: I began researching and writing in 1997 but there were many hiatuses. I was balancing my work as a professional actor in Canada and abroad and as an artist in education. As well I was a bank teller to help me survive as an independent artist.

In 2005 I got a phone call from a friend in San Francisco telling me that Iris Chang had passed away. He was hoping that I had continued to write my play and that I would keep the fire burning that Iris had ignited in bringing light to this history. It was then that I applied for Toronto Arts Council playwriting grant and was approved to finish writing my play.

DD: *When did you decide you wanted to take the play to China?*

DT: Since I started writing the play. I had hoped one day that if I ever managed to produce the play in Canada then I would bring it to China. It was my desire that the story would open up a dialogue for remembering all holocausts, for building bridges between communities and for collective healing and global peace.

DD: *Was this your first trip to China?*

DT: This was my fourth trip to China and my third trip to Nanjing (formerly called Nanking). In 2004 I was in Hong Kong with the Manitoba Theatre for Young People's production of "Comet in Moominland" where I played the voices of eight puppets and the narrator in Cantonese. Unfortunately our sold out shows were cancelled due to the mad epidemic called SARS. Prior to the Hong Kong shows, I visited China for the first time and landed in Hong Kong ready to start the run of the show to see everyone on the streets wearing surgical masks and our huge poster at the Cultural Arts Centre

marked with a banner: shows cancelled.

Then in 2008 I had personal interviews with two survivors in Nanjing: Ms. Shuqin Xia who won her court case in Japan against a Japanese man who called her a liar when she gave her testimony of Japanese soldiers' massacre of her family. Coincidentally she was the same survivor my mother showed me from an article in the Chinese newspaper before I left for my trip.

Mr. Zhiqiang Zhang took me to Swallow Rock, one of the many massacre sites in Nanjing, where the soldiers forced thousands of civilians to their deaths into the icy waters of the Yangtze River. It was his story where I found the title for my play, *Red Snow*. Mr. Zhang was ten years old when he watched a soldier bayonet his mother in the heart. She motioned him to find the baby; she could hear him crying. Zhang found him crawling back and forth on a patch of snow, all covered in blood. His baby brother suckled from his mother's breast as she lay dying. Hearing him speak about what happened violently shook me inside. At that very moment, the name of my play was born: *Red Snow*.

DD: *In 1994 I performed in China. Getting the funds to go was a huge undertaking. How did you manage to be supported on this cultural trip?*

DT: Thirty-five percent of the funding came through grants from the Canada Council for the Arts and the Toronto Alliance for the Performing Arts. Sixty-five percent came from the community fundraising events. It truly took the community to raise the story onto the international stage. This included the support of Aluna Theatre who was in association with Red Snow Collective for its production to Shanghai. This included the storytellers from Storytellers Toronto who graciously donated their time and shared their stories in helping to raise funds for *Red Snow*. I also received support from Canada ALPHA Educational Fund, which supports the learning and preservation of World War II History in Asia. I am so grateful to all the hearts that believed in this story and generously supported our journey.

DD: *What was the biggest obstacle to making the trip?*

DT: Raising money. The production was a enormous and ambitious one, just as epic as my story. If one is to do something

important one might as well do it loudly as it may be the first and last chance to do so. It was a colossal and challenging journey to self-produce one's own play twice within one year both locally and internationally. I'm not sure if I'll ever be able to do it again. It had to be loud and big to give voice to the 300,000 voiceless. After 75 years of silence, the healing must begin.

DD: *Where did you perform and how many times?*

DT: We had a two week run of the show in its world premiere in Toronto January 2012 and two shows at the ACT Shanghai International Contemporary Theatre Festival November 2012 along with ten other countries. *Red Snow's* music composer, Alice Ho and I gave a seminar with the musicians, Patty Chan and Brandon Valdivia performing excerpts at a presentation in the festival: "The Transformative Power of Theatre through the Collaborative Development of Music".

DD: *Did you perform in English? If so did you have a translator? And were there any difficulties in communicating the message of your play?*

DT: Both in Toronto and Shanghai the play was performed in English with some Mandarin. The Chinese subtitles are part of the set's architecture. The translation was done by Titus Leung for the Toronto production and later edited by Flora Chong for the Shanghai production. I asked that the Chinese subtitles for the grandparents be written vertically from top to bottom, the traditional way and that the Chinese subtitles for the other characters be written horizontally from left to right, the contemporary way. Many Canadians found it aesthetically beautiful as they heard the play in English and saw it in written on the walls in Chinese. Because the Chinese language is made of pictures rather than the alphabet, they formed paintings on the set.

DD: *What was the response from the audience?*

DT: The audience was moved by the story especially because this was a holocaust in their home country. It was poignant as it was the 75th year of remembrance. Also due to the recent tension between Japan and China over the ownership rights of an island paired with the anniversary of the Sino-Japanese war made this story's message for peace and reconciliation an important propeller in healing

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process.

DD: Did anyone share stories with you about their family's experiences?

DT: Yes. Here is one woman's story during our post show talk on November 28th, 2012:

"I'd like to share with you my story. During the war against the Japanese occupation there were several of my family members who got hurt. My father was injured very seriously and two others died. I still remember when my mother had nightmares about the war; I could hear her from the other room - the painful sounds she made. Until today my family has scars from the war and they are still bleeding. Later I learned from a psychologist who talked to me about this and told me that in order for me to forget these things that have already happened and for me to forget these things, which cannot be forgotten, is to understand it and to recognize it. This story (Red Snow) reflects this scar in the relationship between China and Japan. The only way to mend this scar is for Japan to recognize the crime they did and to apologize for it. My family is still waiting for them to apologize."

The actors told me that she came up to embrace each of them, telling them that they were family, no matter where we are born, we share the same stories. The actress who played the mother said the woman hugged her and won't let go as it was her character that felt her own mother's story. I saw her pause and turn to me as she was passing but I was surrounded by three others waiting to speak with me while listening to another. I wished I had stopped everything and parted the people around me to go to hug and thank her for sharing her story.

DD: Do you have a poignant memory from the experience?

DT: I was surprised that there were no events in Nanjing commemorating the 75th year of remembering the Rape of Nanking. It seemed in Toronto there were more events giving voice to this holocaust. The only event in Nanjing I saw on the news was the one on the actual anniversary that was designated for diplomats and other VIPs only on the morning of December 13th when they closed the memorial to the public. I went when they reopened in the afternoon with the crowds that lined the street to the entrance. We sat at the garden at the back of the memorial close to the exit waiting for friends who were visiting the memorial museum. I saw a group of students with a banner. I asked my translator what was written on it and why people were signing their names. She went to take a look and signed her name. She told me the banner was about remembering the Rape of Nanjing and about the need for love and peace. I too signed my Chinese name.

DD: How do you feel as an artist having undertaken this tour?

DT: I feel very blessed and honored to have had this precious journey in my growth as a human being, an artist and as a storyteller. Not only did the story have a voice in the country where this holocaust happened but also all the artists were able to visit Nanjing and to pay their respects at the memorial. Also the actress, who played a victim of the Rape of Nanking, and I were able to speak at two events planned during our visit. We spoke with psychologists and counselors on "healing through art" and also with students on "art for change".

DD: What does the future hold for "Red Snow"?

DT: During my trip to China I met a producer who had picked up a show from Spain at the previous ACT Shanghai International Contemporary Theatre Festival. She is also the co-producer of the Edinburgh Festival in Europe. One of our festival translators spoke warmly of our production to her, as she coincidentally was their tour translator too. I have contacted this producer by email and will be mailing her Red Snow's promotional package.

I also had the chance to stop in Hong Kong to visit family and had a meeting with the executive director of the Hong Kong Arts Festival. My director, Beatriz Pizano attended two festivals in South America in January 2013 and has shared Red Snow as a potential show for their festivals.

Red Snow has also been submitted to five festivals in Turkey. My fingers are crossed for all future possibilities.

In November 2012 I was a panelist speaker during Holocaust Education Week hosted at the University of Toronto. A French educator who only heard me speak about my play has generously offered to translate Red Snow in French.

DD: What are your plans now?

DT: I am blessed with a Toronto Arts Council grant to write my next play, as an opera in poetry. This play is based on the love story of the grandparents who are characters from Red Snow. It tells their journey as teenagers before the World War II and up to the fatal day during the war when they are torn apart forever. This will be an exciting new medium in storytelling for me in which to play, explore and grow. It will be a good challenge to explore the poetic rhythms of Chinese poetry and it will allow me to return to my roots when I first fell in love with reading and writing.

FOOL Festival Workshop

Submitted by June Bender & Brenda Byers

On the morning of Saturday, November 10th, a group of eager work-shoppers assembled at the AGO. From the start, we each had a story to tell about how we arrived in that place by navigating our way around the construction in anticipation of our presenter, Jan Blake. By all accounts, Jan is a powerful teller with a generous heart for sharing her gifts. We found this to be true.

The first quote I wrote down was, "Make

them reach for it," by Brother Blue. And from there on, we were stretching to reach the core of our own stories in one form and then another. We condensed them, visualized being inside the story asking questions of our story characters, partnered up and asked questions of someone else's characters, and chose rock songs to match our tales.

As I wandered through the twists and turns of my own story, the others were doing the same and "a-ha" moments abounded. Below

are some comments from the day:

"It was a great opportunity for new and experienced storytellers to work together and delve into some hidden aspects of our stories."

"Research into the geography, history and culture of the story brings a new richness to my own experience and then to the listeners."

"I loved the new exploration of matching a rock song to a narrative!"

It was a rollicking good time!

Listings — Winter into Spring 2013

Every effort has been made to present current information. Sometimes the completion and delivery of Pippin is subject to the volunteer hours available to produce it.

GATHERINGS



The 1000 Islands Yarnspinnners host "Tales in the Evening" on the third Monday of the month from September to June at the Brockville museum starting at 7 pm. March 18: "Fortune & Fate", April 15: "Wisdom of the Fairy Folk", May 13: "Beyond The Waves" and June 17: "Night Skies". Info: Deborah Dunleavy ddunleavy@cogeco.ca or 613-342-3463.

Gananoque Chapter of The 1000 Islands Yarnspinnners: Bill Lalonde and Deborah Dunleavy hold a storytelling swap at the Arthur Child Heritage Museum on Wednesday, May 01 at 7 pm. Info: Deborah Dunleavy ddunleavy@cogeco.ca or 613-342-3463.

The Guelph Guild of Storytellers meets at 7pm on the second Wednesday of each month at the main branch of the Guelph Public Library, 100 Norfolk St. Open mike for 5-minute stories. Experienced tellers with longer stories are encouraged to contact us in advance for a spot on the program. Info: Sandy Schoen, (519) 767-0017, guelphstory@gmail.com, www.guelpharts.ca/storytellers

Storytellers All is the monthly storytelling gathering hosted by **Micki Beck** at the main branch of the Belleville Public Library on the 4th Saturday of the month, at 3:00pm. Training workshops will be combined with story sharing. Info: Micki Beck, bumbleberry@sympatico.ca

Weekly Storytent: Join a storytelling host who will lead storytelling. Tell a story of your own or join other visitors to the 'tent' in story talk. This is a FREE event, every Saturday morning 10am – noon at the Artscape Wychwood Barns Farmers' Market, 601 Christie Street. Look for the red canopy over the door of the Storytelling Toronto office. In the summer time we're outdoors under a blue canopy. Information: admin@storytellingtoronto.org.

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

Storytelling Circle meets every Tuesday at 2:15pm at #6 St. Joseph Street, an artistic resource centre for people at a crossroads in life. All are welcome. Info: Molly Sutkaitis, (416) 239-1345

The Baden Storytelling Guild presents **Stories Aloud**. Open storytelling for adults, is held on the 2nd Friday of the month, September through June, at The Button Factory (Waterloo Community Arts Centre), 25 Regina St. S. 8 – 10:30pm. Suggested donation: \$5 Info: <http://thestorybarn.ca>, maryeileen@thestorybarn.ca.

The Baden Storytelling Guild holds meetings on the 4th Friday of the month at The Button Factory, 25 Regina St. S., Waterloo, 7:30-10pm. Membership: \$30 annually. Info: maryeileen@thestorybarn.ca <http://thestorybarn.ca>

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

The Ottawa Storytellers also sponsor Stories and Tea every 2nd and 4th 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

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 or phone (519) 756-0727

The Durham Folklore Storytellers (formerly Durham Folklore Society) meets every 3rd Thursday, 7:30-9:30pm in the Seniors Day Activity Room, Northview Community Centre, 150 Beatrice St. E., Oshawa. Info: Dianne Chandler, (905) 985-3424, storyteller@xplornet.com or www.durhamfolklorestorytellers.ca

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, www.cceo.ca

The Hamilton Storytelling Circle meets 7:30-9pm at Temple Anshe Sholom, 221 Cline Ave N., Hamilton. Info: Barry Rosen, barrythestoryteller@gmail.com

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

PERFORMANCES



Aubrey Davis tells stories for children 4 and up on Sat. March 11, 2 – 3 pm. at the Lillian H. Smith Branch of the Toronto Public Library, 239 College St. Info: (416) 393-7746.

The Legless Stocking presents **Lynda Howes and Celia Lottridge** telling "A Caucasus Feast": Caucasus tales and food with music by the Trio Magidastan: **Alan Gasser, Bie Engelen and Becca Whitla**. Sat. March 16, 7:30 pm at The Inner Garden, 401 Richmond St. W., Toronto. \$22 / \$17 early bird (deadline March 7) Tickets: admin@storytellingtoronto.org or (416) 656-2445.

Deborah Dunleavy takes her newest storytelling play **Battlefield Petticoats** on the road starting with performances at the Arthur Child Heritage Museum on Feb. 20, The Brockville Museum on April 10, The Coach House in Malorytown on May 5 and the Glengarry Museum on June 21. For tour information, contact Deborah at ddunleavy@cogeco.ca or 613-342-3463



Battlefield Petticoats by Deborah Dunleavy goes on tour this spring

The Open Door East End Collective and St. David's Anglican Church present the **Mosaic Storytelling Festival**, March 17, **Sandra Whiting and Rainos Mutamba**. Info: (416) 466-3142, stdavidstoronto.ca/mosaic/mosaic.html

The Waterloo Regional Museum Storytelling Series continues at 10 Huron Rd.,

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Kitchener. Sun. Apr. 21, 2 pm: **Mary-Eileen McClear** tells "In Her Own Words: the Diaries of Maggie Owen", the irrepressible Irish girl whose life led her across oceans and continents to love, laughter, heartbreak and war. Tickets for each concert \$10, order at (519) 748-1914 **The Legless Stocking** presents Carrying On: Canadian Women During World War II. Real and made up stories plus tunes of the ear, sung in 3-part harmony. Featuring **Trish O'Reilly-Brennan, Denise Norman** and **Barb Schefler** accompanied by **Scott Pietrangelo**. Sat. Apr. 27, 7:30 pm at The Butler's Pantry, 591 Markham St., Toronto. \$22 / \$17 early bird (deadline: Apr. 18) Tickets: admin@storytellingtoronto.org or (416) 656-2445.

Bill Lalonde and **Deborah Dunleavy** perform "As the Spinning Wheel Turns" in celebration of World Storytelling Day at three locations in Eastern Ontario. March 19, 7 pm at the Augusta Township Library, March 21, 7 pm at The Joshua Bates Centre for the Athens Public Library and March 22 at 2 pm at the Smiths Falls Heritage Museum. For more information contact Deborah at ddunleavy@cogeco.ca or 613034203463

The Baden Storytellers Guild are giving a World Storytelling Day concert Sun. March 24, 2 pm at Waterloo Regional Museum, 10 Huron Rd., Kitchener. \$10 at door, or email maryeileen@execulink.com

The Durham Folklore Society has expanded World Storytelling Day into the whole month of March, with members telling at various Durham locations from March 8 to 27. For more information email Kathleen.Smyth@Durham.ca

Brenda Byers and **Carol Leigh Wehking** celebrate World Storytelling Day, Sunday March 17, by telling The Tailor and the Bank Robber: Tales of Fate and Fortune, for adults and older youth, 3 - 5 pm in Cambridge. Info: brenda@storywyse.com or clwehking@gmail.com

WHATS UP?

What's new with you? Where are you telling stories? What new books have you read? Who did you hear telling stories? Send your submissions to Deborah at teller2go@gmail.com

SUBMISSION DEADLINE
FOR NEXT ISSUE:
May 1, 2013

WORKSHOPS



The Parent-Child Mother Goose Program is offering a Level Two Teacher Training Workshop on Friday March 1, 9:30 am – 4:30 pm, led by Lynda Howes, to build skills in learning and telling stories, increase confidence and discover storytelling resources. Requirements: completion of a Level One workshop, or permission from the facilitator. At The Centre for Social Innovation, 720 Bathurst St. Toronto (south of Bloor). Cost: \$160. Includes a copy of You Can Tell a Story: a Handbook for New Storytellers, by Celia Barker Lottridge. Additional resources will be available for sale. Registration and info: www.nald.ca/mothergooseprogram email: mgoose@web.net

Soul Voice Workshop, led by international pioneer of sound therapy and voice healing **Karina Schelde**, assisted by **Ruth Danziger**. Sat. and Sun. March 16 and 17, 9:30am – 6 pm. Fee: \$390 / \$330 by Feb. 15. At Dovercourt House, 2nd floor, 805 Dovercourt Rd., Toronto. Info: www.awakeningyourvoice.com/soulvoicetoronto Registration: sounddreaming@gmail.com or (647) 938-3994. You may also contact **Ruth Danziger** for an individual vocal Sound Healing session: rdanziger@ca.inter.net, (416) 588-0068

The Storytelling Teacher: Telling Tales in the Classroom and Beyond features **Dr. Kristin Wardetzky** from Germany, **Bob Barton**, **Dr. Jo Kuyvenhoven**, and many other scholars, storytellers and educators. Wed. March 20, 4 – 8 pm at the Centre for Urban Education (Yonge Street Mission), 306 Gerrard St. E., Toronto. Register early to ensure a place. www.thestorytellingteacherconference.eventbrite.ca

This newsletter is made possible in part by a grant from the Ontario Arts Council's Literary Festivals and Organizations Operating Funding.

FESTIVALS

Toronto Storytelling Festival, March 16 – 24. Full schedule and ticket information at www.torontostorytellingfestival.ca

The Three Wishes Festival, Fri. and Sat. June 7 – 8, presented by **Storytellers for Children**, featuring special guest **Bill Russell**. Concerts for schools, workshops for adults. Info: www.storytellersforchildren.ca

STORYTELLING TORONTO COURSES

Info: (416) 656-2445
Or

www.storytellingtoronto.org

THREADS: Finding and creating stories within a folk tale, led by **Michelle Tocher**. Sat., Apr. 20, 10 am – 4 pm; Sun. Apr. 21, 1 – 4 pm. At The Textile Museum, 55 Centre St., Toronto. \$145 / \$130 early bird (deadline Apr. 4). Fee includes all museum exhibits on the days of the course.

First Steps Into the Art of Storytelling, led by **Joan Bailey**. Fri. May 10, 7 – 10pm; Sat. and Sun. May 11 and 12, 10 am – 4:30 pm. At Northern District Branch of the Toronto Public Library, 40 Orchard View Blvd. \$257 / \$232 early bird (deadline Apr. 25)



torontoartscouncil
An arm's length body of the City of Toronto