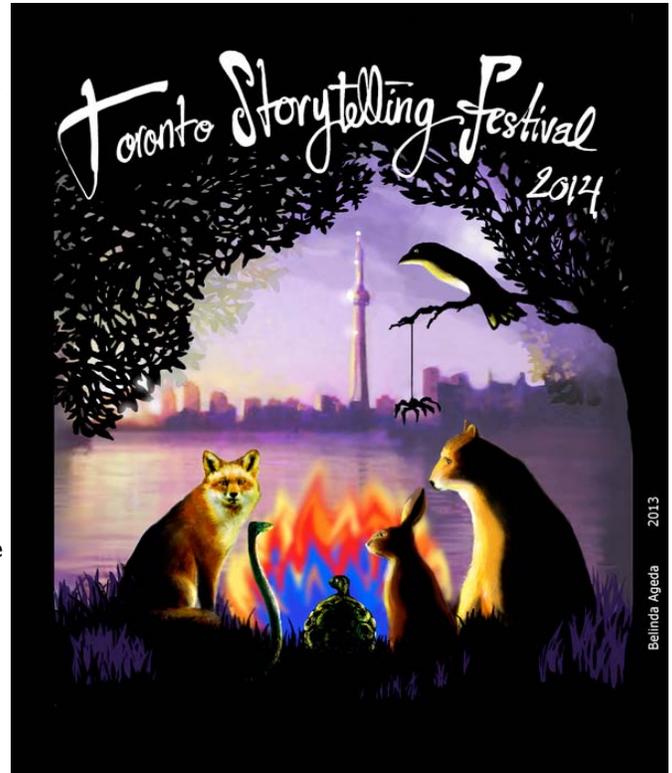


2014 Toronto Storytelling Festival Director's Invitation

Just a note about the image for the 2014 Toronto Storytelling Festival, and a few words about the upcoming festivities. The image this year is a remix of the picture Belinda Ageda designed many years ago. That image, of seven myth animals sitting around a fire, evolved to include Toronto's skyline. This year, we revisited it and found that the fox kept wanting to turn its head towards the viewers. Belinda took it one further step, and now these seven spirits from the realm of myth and legend are sitting by their fire keeping watch on the city beyond them - and the fox is looking at us as if to invite us into the circle. What I love so much about the image is the idea that myth runs parallel to modern life, that the spirits are still walking among us, that the storyfire is still alive and burning just on the edge of our familiar urban world.

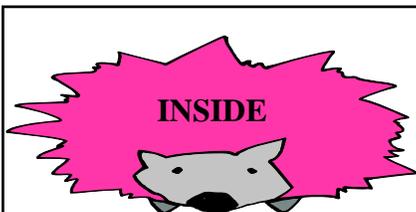
The Toronto Storytelling Festival was launched on April 1, 1979, and has become one of North America's biggest urban celebrations of traditional and contemporary storytelling. The 2014 festival includes the Village of Storytellers: Regent Park project, and from January to March three "urban campfires" in the community showcase local tellers. The festival opens with Storyfire on March 28 – 29 with great storytelling at venues across the city. On March 30 the Gladstone Hotel becomes a storytellers' house, with two rooms full of family and adult storytelling. Thursday, April 3 is a Storytellers' Symposium, exploring storytelling and social justice. Also on April 3, two free

programs take place at Toronto Public Library. Renowned folklorist Jack Zipes gives the annual Lahmer Lecture at Lillian H. Smith Library. As part of the eh List Author series, prize-winning novelist, journalist, and storyteller Richard Wagamese celebrates his new book *Medicine Walk* with readings and tellings at Toronto Reference Library. Friday, April 4, has workshops on Playback Theatre (with Jonathan Fox), Praise-songs (with Hugh Lupton), Oral History (with Jo Radner), and Neighbourhood Bridges, a story-based curriculum approach (Jack Zipes). That night, join us for a book party as we celebrate recently-published books by local and visiting storytellers, followed by 1001 Friday Nights at the Festival. One of our featured tellers, Tololwa Mollel, had a Masai-speaking grandfather in Tanzania who taught him that storytelling is "feasting on words." On Saturday – Sunday, April 5-6, I'm delighted that our Toronto word-feast welcomes so many great tellers from away: Tololwa, Ron Evans, Richard Wagamese, Jack Zipes, Jonathan Fox, Madeline Fox, Jo Radner, Hugh Lupton, Anita Best, Mary Fearon, Bonnie Lo-



gan. I'm looking forward to welcoming you to the feast!
Dan Yashinsky, Director, 2014 Toronto Storytelling Festival

Toronto Storytelling Festival 2014 is recruiting volunteers for tasks on sales, monitoring rooms and welcoming registrants. For full details on remaining volunteer placement locations and hours, please email Dinny Biggs, Volunteer Coordinator at volunteers.storytelling@gmail.com.



2014 Toronto Festival Storytelling.....	1	Queers in Your Ears at the Festival	5
A Note from the Editor	2	Storytelling in Today's World by Deborah Dunleavy... ..	6
Nota Bene.....	2	Planting Magic Beans on the Web by Michelle Tocher ..	7
Mythologizing Toronto by Kathryn Kuitenbrouwer	3	A Journey to Malta by Marylyn Peringer.....	8
Village of Storytellers by Dinny Biggs.....	4	Storysave.....	9
Listeners and Tellers by Sage Tyrle.....	5	Listings.....	10

A NOTE FROM THE EDITOR

There is a bounce in my step as I begin my journey on this road well travelled by Deborah Dunleavy. As I ponder the path ahead as "next editor," I peruse her compelling editorials. Some of the scenery has changed, but the earth beneath our feet is still fertile and rich. Dian, our capable office manager, meets our accelerating need for event listings (more frequently than quarterly) with her excellent E-Newsletter, unburdening Pippin from this task. I have highlighted a few events in this issue.

That means Pippin is now, more than ever, your village common. The place to meet and share written stories about your adventures along the way. Creative explorations or collaborations that challenged and surprised you. Celebrations of your mistakes. Verses of songs you sing to yourself. Frustrations, disappointments, hopes and dreams. Happy endings. Unexpected beginnings. Books that excite you. Bridges you crossed, and what you found on the other side. Moments that soothe you. Send me your words, and we'll share them here on these pages, where we'll rest for a while together. Joyfully,

Dawne McFarlane

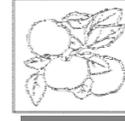
Please send submissions for the next issue of Pippin by May 1/14 to Dawne at hearth@sympatico.ca

Please send submissions for Storytelling Toronto's bi-monthly E-Newsletter to Dian Marie Bridge, Office Manager and Grant Writer, admin@storytellingtoronto.org

Sometimes the creative worlds of storytelling and writing live separately, and sometimes they live together. Here are some of the storyteller authors who are appearing at the 2014 Toronto Storytelling Festival; Bob Barton, Aubrey Davis, Laurel Dee Gugler, Rukhsana Khan, Celia Lottridge, Tololwa M Mollel, Olivia Rojas, Itah Sadu, Leanne Simpson, Richard Wagamese, and Dan Yashinsky.

Sometimes these worlds meet in subtle ways. Kathryn Kuitenbrouwer's book "All The Broken Things" was launched recently at the Gladstone Hotel, soon to become our storyteller's house for the 2014 Toronto Storytelling Festival. Norm Perrin at Four Winds Library is included in her acknowledgements. Kathryn wrote this article especially for Pippin.

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.

Pippin Editor

Dawne McFarlane

Design/Layout

chris cavanagh

Listings

Marylyn Peringer

Program Leaders

Festival Director: Dan Yashinsky
Resident Teachers: Marylyn Peringer, Lynda Howes
Legless Stocking: Lorne Brown, Catherine Melville
STORYFIRE: Catherine Melville

Website:

webmaster@storytellingtoronto.org

Board of Directors 2012-2013

Karen Blair	Paul Robert (President)
Beth Cox	Qaid Silk (Treasurer)
Carol Farkas	Hildy Stollery
Angela Hansen	Molly Sutkaitis

Office Director

Dian Marie Bridge

© Storytelling Toronto

(formerly Storytellers School of Toronto)

Ph: 416-656-2445 Fax: 416-656-8510
www.storytellingtoronto.org

601 Christie St., Suite #173
Toronto On M6G 4C7

admin@storytellingtoronto.org



****NOTA BENE****

STORYTELLING IN THE CITY

1,001

FRIDAY NIGHTS

of

STORYTELLING

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)

Mythologizing Toronto

When I realized that my novel *All The Broken Things* was not only going to be about a young bear wrestler but about a young, Vietnamese bear wrestler, I floundered for a while, insecure about how to go about writing in a culturally “other” voice. My first response was to seek out Vietnamese fairy tales. I knew about Norm

ly disabled as a result of Agent Orange—physically in Toronto. Once I knew that, and knew it largely intuitively, there was no way around the voice problem. There has been quite a lot of discussion over the issue of cultural voice appropriation, and I was aware that I would need to be especially sensitive to the interior—the human

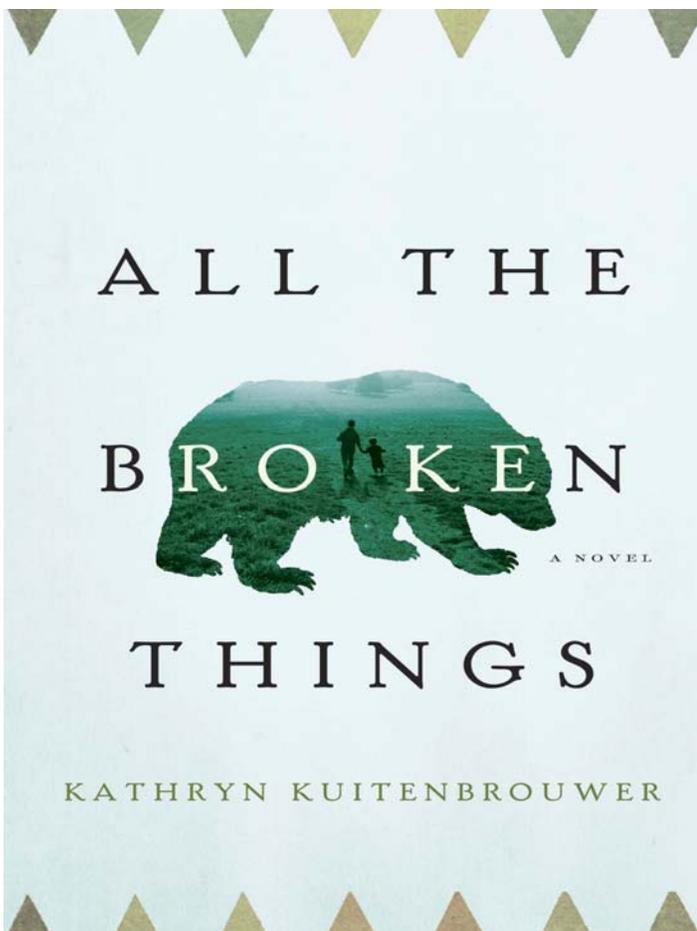
interior—of Bo, my protagonist, and not seek to define him as primarily Vietnamese, but also not seek to define this aspect of his reality out of him.

Because he is fourteen and because of the journey he is set upon in the scenario of my novel, I ended up alighting on the Middle –English Romance *Sir Orfeo* as a structuring device. *Sir Orfeo* resonates the *Orpheus* story, and so is a retelling, focused on the fairy underworld, rather than a Greek Hades. As a journey motif, and a story of sublime transformation, the resonances of *Sir Orfeo* made sense with a grade eight curriculum, as I envisioned

it but also as I researched it. A short film about war recounted in the novel was actually part of the curriculum in Toronto Catholic Schools during the era of the novel, and material about metamorphosis and change and heroes certainly factored, as well.

valles Village (*Song of Otto*), I have placed a Selkie in the fish store in Bloor West Village (Seal), I have placed a pack of feral dogs in the subway (*Laikas 1*). And now I have reconvened *Sir Orfeo* in the story of a young immigrant to Canada. This is all done both for my pleasure and for a key ethical reason. I want, in my art practice, to collapse time and space, so that the reader may feel an unease at the proximity of war, of fairytale (unreality), of political and social unrest, and of the consequences of our capitalist actions, directly into the space in which we live, and experience the uncanny privilege of distance from all these things. Agent Orange was manufactured in Canada under contract to the US Military to spray on Vietnam—a known mutagenic and carcinogen—for ten years! This all happened very far away, but it happened here, too; it happened to us and to our psyches, precisely because the injury we cause is also our injury.

Kathryn Kuitenbrouwer is the bestselling author of the novels *All The Broken Things*, *Perfecting* and *The Nettle Spinner*, as well as the short story collection *Way Up*. Her fiction has been published in *Granta Magazine*, *The Walrus* and *Storyville*, among other notable journals. She is the recipient of *The Sidney Prize for Short Fiction*. Kathryn lives and works in Toronto.



Perrin’s Four Winds Library but had never accessed it, and this seemed the perfect opportunity. Norm graciously lent me ALL his Vietnamese folk and fairy tale books for an indefinite period of time. These texts, with their soft, elegant, and charmed narrative techniques began my process of becoming more and more confident about voicing a Vietnamese character.

It is important to note that my decision to write the novel from the perspective of a fourteen-year-old Vietnamese boy was essentially deductive. I needed the family to be Vietnamese because I needed to have a child—a child significant-

ly disabled as a result of Agent Orange—physically in Toronto. Once I knew that, and knew it largely intuitively, there was no way around the voice problem. There has been quite a lot of discussion over the issue of cultural voice appropriation, and I was aware that I would need to be especially sensitive to the interior—the human

interior—of Bo, my protagonist, and not seek to define him as primarily Vietnamese, but also not seek to define this aspect of his reality out of him.

I do not seem able to write the old stories out of my work, and more and more, the stories and novels investigate and “use” the old stories, and in so doing, revel in their pliability. My project of the last several years has been to set about mythologizing the geography of my Toronto. To this end (it may never end!), I have reimagined *The Song of Roland* in *Ronces-*



The Village of Storytellers

The Village of Storytellers project is back again in the Regent Park community to rekindle the value and enjoyment of hearing stories told aloud and to coach residents becoming storytellers themselves. For 2014, the project involves professional storytellers working in 8 community placements for 5 weekly sessions. Summarizing from what one Bengali Canadian participant told me, being part of the Village project is like learning the difference between a snack and a feast. A short story you read is a snack quickly finished, but a story you tell has different tastes, flavours, colours and textures as if enjoying a variety of dishes during a long feast.

This year, the Village project also organized 3 local storytelling events to give

emerging tellers the chance to perform in front of a community audience. The first Urban Campfire was held on Jan 31. When Misty Ahmed, Regent Park resident and Program Facilitator in the Village Project, told her story about coming to Canada with pickled mangoes packed by her grandmother who stayed behind, there was an 'ah ha' moment from the majority present and also Canadian immigrants. I felt the atmosphere in the room shift from an audience of strangers to a gathering of friends.

Amongst the emerging tellers were professional tellers adding their strengths to complete the program. A few of the many highlights for me included the smiles from the Somali Canadians in the audience hearing for many, their third language of

Italian added into Mariella Bertelli's story; the laughter over Sage Tyrtle's exaggerated repetition in the story of why mosquitoes buzz; and the emotional tug from the personal stories of Rania El Mugammar growing up with five sisters in Sudan. As one youth in the audience shared with me, he couldn't believe how enjoyable the evening was in simply listening to stories and with no technology involved!

I couldn't agree more. The Village project is working in a community rich in diversity and the many traditional and personal stories Regent Park residents hold that deserve to be heard.

**Dinny Biggs, Project Coordinator
Village of Storytellers: Regent Park 2014**



Photo by: Gideon Bunting

Rania El Mugammar and Ibrahim Afrah, co hosts at the Jan 31 Urban Campfire event for the Village of Storytellers: Regent Park Project, Toronto Storytelling Festival

LISTENERS AND TELLERS

I'm standing in the middle of a senior centre, telling a story. Most of the seniors here suffer from some form of dementia. I'm nervous – I don't know what's going to resonate.

But here I am, standing in the middle of the room, and I'm telling Robert Munsch's story "Love You Forever". The story begins with a young woman singing to her baby. The baby grows up, but she keeps sneaking into his room at night and singing

about how much she loves him, even when he's a grown up man living in his own house.

So I'm telling the story. I'm being the mother, I'm singing the song, I'm holding the boy.

And then she gets old, and sick, and calls him up and asks

him to come to see her. And he walks in the door, and she tries to sing him the song, but she's too old and too sick. And I'm standing there being the old lady and pretending I'm confused.

But here's the thing: the residents think that *I* have forgotten the song. And they begin singing for me.

The seniors, who mostly don't know where they are or who they are, THEY are helping ME.

And, you know, I ALMOST burst into tears, but I manage to tell the rest – the man holding his mother and singing about how much he loves her – without losing it.

Then, later, at the bus stop, I bawl like a little kid.

Sage Tyrrtle, storyteller
www.tyrrtle.com



Queers in Your Ears at the Festival

The idea of an event called Queers In Your Ears came to be after a series of conversations about the need to have a space where Queer voices and stories could be heard. Our proposal for QIYE was accepted for the 1997 Festival as part of Fringe Week.

Clare Nobbs, David Bateman, Jean Bubba, the late great Helen Carmichael Porter and I presented the first Queers In Your Ears (QIYE). We had no expectations and thought our audience would be mostly LGBT people. However, the response was overwhelmingly positive and the sold-out standing room only event was attended by a very diverse crowd. This success encouraged us to stage a sequel in 1998. We were joined by Jeffery Canton and Ken Settingington. After these two events QIYE became a Queer storytelling event firmly established in the festival and well supported by the Toronto storytelling community. Along with this our Queer storytelling collective was also cemented.

Just as with many culturally specific events, we went through a period of growth. QIYE started out as a Queer positive space where Queer and ally tellers told adult stories with Queer-based themes. But there was a need to make QIYE totally Queer. This was its first major change. QIYE expanded beyond the original tellers to include other tellers and performers that represented a diversity of voices within the Queer Community.

This was an important step, but another transformation took place, one that led to the artistic growth of QIYE. Over time, QIYE has gradually grown to focus on original material. The kinds of stories we have created have ranged from personal moments in our own unique Queer histories to meditations of different aspects of Queerness - celebrating our sexuality and sensuality as Queers, playing with different aspects of Queer identity or elements of the Queer community - to our own ver-

sions of Queer fairy tales. Being open to new voices and to new ways of approaching telling has also stretched us as tellers.

Having worked together for 17 years, QIYE really feels more like a storytelling family than just a performance collective. It still pushes us all to go to new places and to try to find new ways of bringing our view of the world to our listeners. We all agree that being a part of QIYE has been perhaps the most enriching part of our individual storytelling lives.

By Rico Rodriguez in Queerness with Jeffrey Canton and Clare Nobbs.

"Queers in Your Ears" returns to the Toronto Storytelling Festival as part of Storyfire on Saturday March 29, from 2 to 5 pm At the Lesbian and Gay Archives, 34 Isabella St. (East of Yonge and West of Church, between Wellesley and Bloor) The event is wheelchair accessible.

Storytelling in Today's World

This January I was once again invited to give a lecture to the Faculty of Education students at Queen's University. I was asked to explain the importance of storytelling in the classroom with specific emphasis on teaching morals and values. And just for good measure could I also do stories about the environment and perhaps tell a few First Nation Stories. And do it all in less than two hours. It was a tall order but I was up for the task.

Below is the opening address that I gave the students to set the tone for the workshop.

If we can start by healing ourselves, then we can start to heal the planet.

Through storytelling, and more importantly story listening, we are better able to examine at an emotional arms length the struggles, questions, and values that affect our own personal worlds.

Before science, we had the story. We had questions – why does the sun disappear on us? Why do the seasons change? We, as humans, have evolved into the “questioning” creature. We have had, since the beginning of our becoming human, an insatiable desire to know more.

It was the myth bearer who helped us to understand, who warned us of the dangers, and who celebrated our accomplishments. The storyteller, the elder, the shaman - was the knowledge bearer, the one who carried the records of his or her people.

But where does this put us now in a time of great technological advances, in a time where text messages are the instant gratification to a meaningful coexistence? We might be connected via the web, the face book, the ipad, but are we losing the sense of passion that keeps us human?

Stories keep us connected in a congregational way – by that I mean it brings us together in a group awareness or understanding. We do not all have to agree but we can share the same story as a source to gaining our personal understanding while being in the group context. This is very affirming for the individual.

There is a certain synergy that happens when people listen together. Every imagination is simultaneously engaged. Similarly we share the same feelings and understand the outcomes that are conveyed in the message.

Storytelling has a role to play today in helping to explain not only the characters and beliefs of mythologies, or the customs of traditional peoples, but it also opens the door to discussing values and morals

that we all face in a very conflicted world.

The story unlocks our emotions: we feel sad for the lost ones, angry for the misunderstood, elated for the one who overcomes adversity. By understanding how emotions are played we can better understand why it is we react to certain situations in our own lives. We can understand how the emotions make us feel, and that we are not alone. In most situations, we all can make a choice.

The story is a powerful teacher and healer. And it keeps us entertained. And when we are amused, intrigued or motivated to imagine we are more inclined to learn.

Deborah Dunleavy is a storyteller, story listener and story questioner. Her journey for the truth about stories is never ending.



Planting Magic Beans on the Web

If you haven't seen storyteller Michelle Tocher out in the community for awhile, that's because she's been working "nose-to-the-grindstone" on a unique online course for writers, storytellers, and other artistically-minded souls.

The course, called WonderLit, (www.wonderlit.com) is an online version of a course Michelle taught for years under the title "The Storytelling Journey." Drawing on the pattern of adventure that we find in folk and fairy tales, Michelle's course invites learners to choose a meaningful fairy tale and journey with it to make personal connections with universal themes.

All through the course, Michelle provides guidance in text and video, and accompanies the learner by going into her own story, the Scottish version of Jack and the

Beanstalk (1820). In the first chapter of the course, she helps people find their stories by calling up the pictures they remember. "What pictures from fairy tales have stayed with you?" she asks. Then she suggests that learners imagine themselves in the picture, and reflect on what they see "with the light of your own imagination."

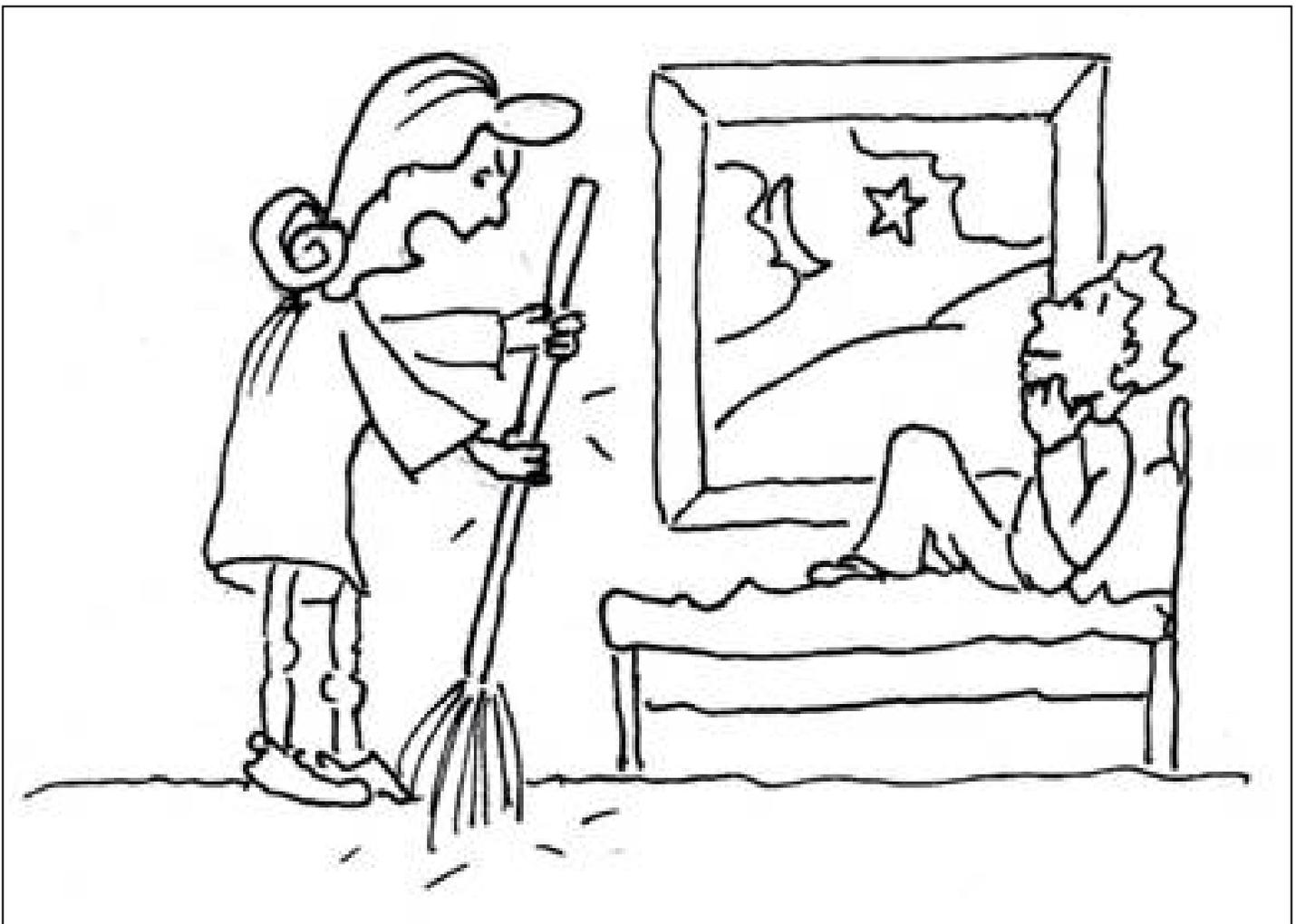
The example Michelle provides is the picture of Jack with his hands full of shining beans. He's so enthralled with their magical potential that he's prepared to give away his beloved cow to bring them home, plant them, and see what they become. In her reflection, Michelle recognizes the personal and universal value of that little snapshot. It captures her love for storytelling, writing and imagination, while at the same time it holds the tension between Jack's love for the arts and his

mother's worry that he'll never make a livelihood.

Michelle created WonderLit with the wish to illuminate the fairy tale and its profound personal and collective meanings. She also created it with the intention to inspire deeper conversations and bonds of trust. As a result, she invites people to take course alone or in a small group of friends.

At the moment, the offering is in its "early adopter" stage, but, as one of the early adopters said, "I'd love to see this course go absolutely viral! It's a wonderful investment in the Self, very comforting and encouraging." It's also offered at a very good price—hardly more than a handful of beans!

Michelle Tocher,
author and facilitator



Two Book, Three Schools, and a Trip into the Past: *A Journey to Malta*

When I returned from my trip to Malta in mid-October, some people said to me, "You go every year, don't you?" I certainly don't go every year; perhaps it's just that I talk so much about Malta that people think I'm an annual visitor...so, would you like to hear about my latest trip?

Thanks in large part to grants from Storytelling Toronto, I have had three opportunities to visit Malta, the country of my maternal heritage, where I was able to speak with local folklorists, extend my repertoire of stories, and do background research in the University of Malta library. The third of these visits, partially supported by the Anne Smythe Travel Grant, has not only enabled me to continue research, but has finally brought me into Maltese schools. Best of all, it has led me over an ocean, across a harbour, up a steep hill and into the stories of my own immediate family.

In previous visits (2003, 2008) I left for Malta with hopes of visiting local schools but was unsuccessful. When I arrived in mid-September of last year I was better prepared, with recommendations from the Maltese Consulate in Toronto and from my Maltese language teacher. I also had made previous contact with several schools (from a list supplied by the Maltese consul, Ruth-Mary Farrugia) and had received positive responses from two of them. School in Malta doesn't start until late September or early October, so all the storytelling took place in the last week of my visit.

Sliema Primary is a government school. Chiswick, the other school I visited, is private. Despite my letters of recommendation and CV, the Chiswick principal asked me in for an interview before hiring me. "Tell me about yourself," she said, and after that I was scheduled for a morning with grades 5 and 6, the same levels as Sliema Primary. In both cases the staff was very welcoming. I received the impression that storytelling was not a regular occurrence in Maltese schools. It was such a pleasure to tell Maltese children the ta-

les of their own country, and to add at least one Canadian story to every class I visited.

Each visit to Malta sends me into the local bookstores. Over ten years I've accumulated works of the folklore, poetry, art, history and language of the Maltese islands. When packing for the trip, I've learned to leave room in my suitcase for the inevitable load of volumes which will have to be squeezed in for the return journey. This time I was searching for one book in particular, my Holy Grail of Maltese folklore, "Hrejjef Missirietna (Stories of Our Fathers)." This is a huge collection of fairy tales and legends collected locally a hundred-odd years ago by a native Jesuit, Manwel Magri. All the booksellers gave me the same response. It was out of print. In resignation, I decided to go to the university library and copy as many of the stories as I could. On the way, I dropped in at the university bookstore.

As I was browsing through Maltese fiction, I saw the book sitting there, obviously waiting for me! The one copy left from the stock ordered years before. I could hardly wait to start the work of translation when I returned to Toronto.

But the greatest excitement during my trip came from an entirely different book, a small autograph album a hundred years old, bound in soft leather and fraying at the edges. It belonged to my father when

he was working in Malta. He was a British soldier in the Verdala Prisoner of War Camp which interned enemy nationals during the First World War. The camp held both enlisted men and civilians. My father got to know many of them and asked them to write in his album. The pages hold not only hundreds of the internees' signatures, but poetry, artwork of astonishing quality, and testimonials in many languages, thanking my father for his kindness. The curators at Malta's War Museum and the National Archives spent a great deal of time talking to me and scanning the pages. "We have nothing like



this," they told me. "You own a treasure."

I had always wanted to visit the site of the PoW camp, situated behind thick ramparts built centuries earlier by the Knights of Malta. It was not only connected to my father, but to my mother as well. Still a teenager, she had her first job as a bookkeeper at the camp. There they met,

(Continued on page 9)

and there they fell in love. They didn't marry for fifteen years, but that's another story. The premises changed hands many times after the end of the First World War, and now it had become St. Margaret's Secondary School for Boys. When I visited Malta in 2008 the grounds were closed for renovations, but this time I was able to make contact with the geography teacher. We met for coffee, I showed her my father's album, and she invited me to come to the school the very next day.

To go to St. Margaret's, I took the very same route that my mother had used to get to work nearly a hundred years before me. It was a walk to the Valletta wharf, a ferry ride across the Grand Harbour, a long climb up countless stone steps,

through the fortification walls built by the Knights, and then to the camp. I was warmly received by my teacher friend Rita, and was taken to meet the headmaster. He was happy to meet me, and very anxious to copy pages in the album. I spent nearly an hour in the science class

of the school archivist. After the boys completed their test, I was allowed to tell stories. For once I did not tell a folk tale, but a true story my mother had told me about an incident at camp. I toured the parade ground where the prisoners mustered, and where boys now threw soccer balls, the new running track on the site of the prisoners' tents, the original camp offices where my parents had worked together and become friends, the school auditorium that was once the dining hall and theatre for the PoWs. I didn't want to leave, but school was dismissed...and I was leaving for Toronto the next morning. They asked me to come back soon. I hope to do so.

My deepest thanks to Storytelling Toronto for helping me to make my journey possible.

**Marylyn Peringer,
Anne Smythe Travel
Award 2013 Recipient**



StorySave

There have been a wealth of fundraising concerts for StorySave recording artist Celia Lottridge. Ruth Danziger began the treasures with a house concert in October, and The Backseat Balladeers added their "Sorrow and Delight" at a post Valentine's Day concert. Sally Jaeger and Mary-Eileen McClear have offerings in March.

Celia's 3 CD collection "A World of Stories; Stories from Russia, Persia, and the North American Prairies" will be launched at the 2014 Storytellers of Cana-

da-Conteurs du Canada (SC-CC) National Storytelling Conference. Look for a Toronto launch as well!

This year the SC-CC conference will be held in Summerside, Prince Edward

Island, Jul 2 - 6th. For more information see the Conference Website <http://www.scccconference.ca>

Jack Howard won the 2012 StorySave quilt, and is offering it to be raffled again in support of this StorySave recording. Here it is behind Celia at the February concert organized by Kathleen Bailey and Dawne McFarlane. For more info about the quilt go to <http://www.storytellers-conteurs.ca/quilt/quilt2012.html>.

For your raffle ticket, contact Jack Howard.



Celia Lottridge photo by Heather Whaley

10 Listings — Winter into Spring 2014

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.

PERFORMANCES



The **Baden Storytellers' Guild** presents **Monsters and Dragons**, a **World Storytelling Day** concert, Sunday March 16, 2 - 4 pm, at Waterloo Region Museum, Kitchener. \$10. Host: Mary-Eileen McClear. Special guest: Celia Lottridge. Proceeds go to StorySave to support Celia, this year's StorySave teller. Tickets: brenda@storywyse.com

PJs & Pillows presents **Storytellers for Children's "Ten Small Tales"** - Stories told from the book, *Ten Small Tales* by Celia Lottridge. Hear many of your favorite storytellers tell these wonderful tales. Fundraiser for StorySave project of SC-CC www.sc-cc.ca - "Ten Small Tales" will be sold and Celia will be signing! Saturday, March 8 6:30 - 7:30 Pegasus Studios, 361 Glebeholme Blvd. near Coxwell and Danforth. \$5.00 www.storytellersforchildren.ca

WORKSHOPS



The Parent-Child Mother Goose Program offers a two-day Teacher Training workshop on Friday April 11 (9:30-4:30) and Saturday April 12 (9:30-3:30). Facilitator: Sandra Carpenter-Davis. Workshop covers the philosophy, objectives and materials of the program. \$330/ \$290 if paid by March 11. Cost includes the Teacher Training manual, rhymes and songs booklet, and more. At the Centre for Social Innovation Annex, 720 Bathurst St., Toronto. Info: mgoose@web.net, (416) 588-5234.

STORYTELLING TORONTO COURSES

The purpose of Storytelling Toronto's teaching program is to help all students, at whatever level of their storytelling experience, to achieve a deeper connection with the stories they tell and thus better communicate the stories to those who listen. For registration go to:

<http://www.storytellingtoronto.org/site/learn/>

THREADS: In-Depth Exploration of a Fairy Tale

Writers, storytellers, artists and dancers, join us at the Textile Museum for a weekend of story spinning! All together, we'll step into the enchanting realm of a fairy tale. We'll pull threads from the story and through writing, movement and storytelling, we'll re-spin, recycle and regenerate the material for ourselves and our world.

Dates: April 12, 10am - 4pm; April 13, 2014 1 - 4pm

Instructor: Michelle Tocher

CLOWNING AROUND

A workshop for storytellers experienced and inexperienced, parents and teachers.

Dawne and Blondine bring their traditions of storytelling and clowning together in this unique opportunity to experience the magic of folk tales and their contemporary relevance. Working with gesture, movement, telling, physical and vocal games and exercises, we will allow our imaginations to soar while keeping our feet firmly on the ground.

Dates: April 26 - 27, 2014, 1:00 - 4:30pm (Saturday and Sunday)

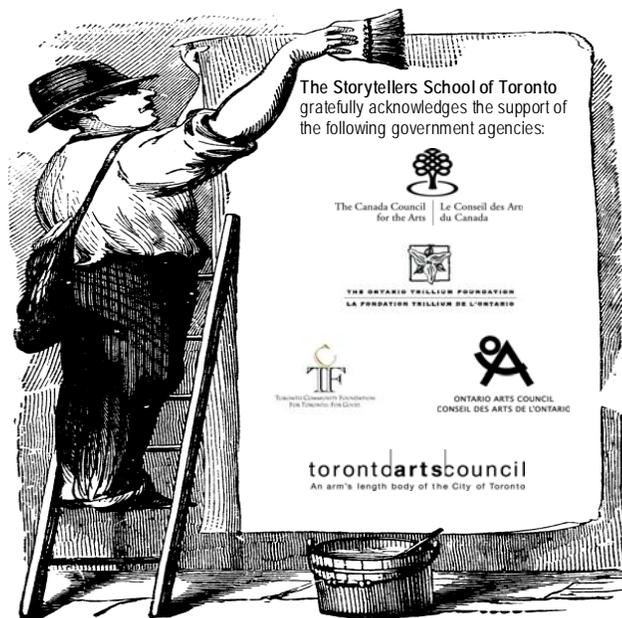
Instructor: Dawne McFarlane and Blondine Maurice

STORYTELLING I: FIRST STEPS INTO THE ART OF STORYTELLING (Spring)

Do you love stories, but hesitate to tell them to others? Could you use some help in getting started within a warm and supportive environment? Then sign up for our weekend, **Storytelling I: First Steps into the Art**. You'll develop listening skills, gain confidence, learn how to give and receive feedback.

Dates: Spring session: May 9 - 11, 2014

Instructor: Lynda Howes, Joan Bailey



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